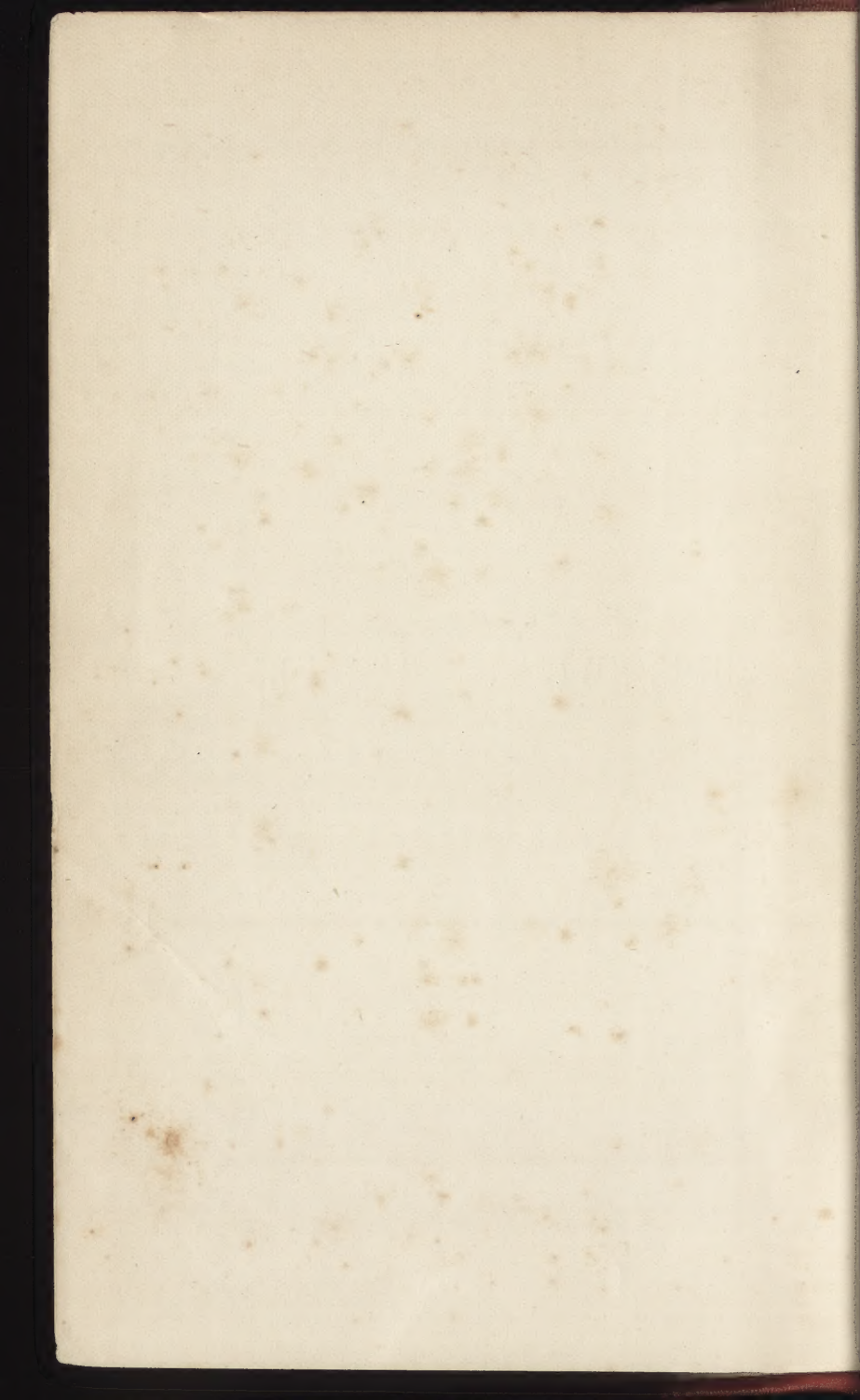








THE  
HOUSEWIFE'S TREASURY.





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B E E T O N ' S  
HOUSEWIFE'S TREASURY  
OF  
DOMESTIC INFORMATION.

*COMPRISING COMPLETE AND PRACTICAL  
INSTRUCTIONS*

ON

THE HOUSE AND ITS FURNITURE—ARTISTIC  
DECORATION — ECONOMY — TOILET —  
CHILDREN—ETIQUETTE—DOMESTIC  
AND FANCY NEEDLEWORK,  
DRESSMAKING AND  
MILLINERY,  
AND ALL OTHER HOUSEHOLD MATTERS.

*WITH EVERY REQUISITE DIRECTION TO SECURE  
THE COMFORT, ELEGANCE, AND PROSPERITY OF  
THE HOME.*

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A COMPANION VOLUME TO

"MRS. BEETON'S BOOK OF HOUSEHOLD MANAGEMENT."

*Profusely Illustrated.*

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LONDON :  
WARD, LOCK & CO., LIMITED,  
WARWICK HOUSE, SALISBURY SQUARE, E.C.  
NEW YORK AND MELBOURNE.





## PREFACE.

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As is announced on the title-page, this is a companion volume to "Mrs. Beeton's Book of Household Management." The enormous popularity of that work—to which there is no parallel in the domestic literature of the country—induces the publishers to hope that this will be received with an equal amount of favour.

"Mrs. Beeton's Book of Household Management," as all are aware, deals principally with Food and the various modes of its preparation. Now, there are many other matters in connection with which inexperienced and even experienced housekeepers need instruction and guidance : these are all fully discussed in the following pages.

The present work aims at making home the abode of comfort, elegance, and happiness ; and it will be found to contain countless directions on matters about which every one is eager to know something, but which are usually left to the expensive teaching of individual experience.

We have, first of all, gone fully into a description of the "House and its Furniture," and under this head have tried to convey clear and reliable information on all points connected with buying, building, renting, and furnishing.

The subject of "Furnishing with Taste" is then dealt with, and the reader is shown the secret of artistic effect, and how to make the home an abode of beauty.

We have next proceeded to discuss all such matters as relate to the daily life of the inmates, pointing out the various duties of servants, and giving many a valuable hint as to the art of superintendence on the part of the mistress.

"Children, and what to do with them," form the subjects of our next section, and in it young people at all stages of growth are treated with that prominence which their importance demands. The subject of the Toilet receives such exhaustive treatment as will, we believe, merit general approval; and we have next dealt with Etiquette, in relation to every possible situation in social life.

"Home Needlework," "The Art of Dressmaking," "Fancy Needlework," and "Art Needlework," are then fully explained; and, last of all, we have given a section containing full particulars as to the most profitable and amusing way of spending our Leisure Hours.

The various departments of our work have been arranged with a view to clearness and method, and every care has been taken to render the information accurate and trustworthy. We have been favoured with the assistance of several writers, the first in this line of literature, and the instructions given by them are in all cases the result of personal knowledge and actual discovery and handiwork.

The illustrations introduced throughout the work will, we hope, be found to add greatly not only to its attractiveness, but to the clearness of its information.

No labour has been spared in making our book worthy of a place in every home, and the housekeeper who possesses it and the companion work, "Mrs. Beeton's Book of Household Management," will, so far as we can judge, have a library by whose aid everything will go well, and family life be happier and more prosperous every day.



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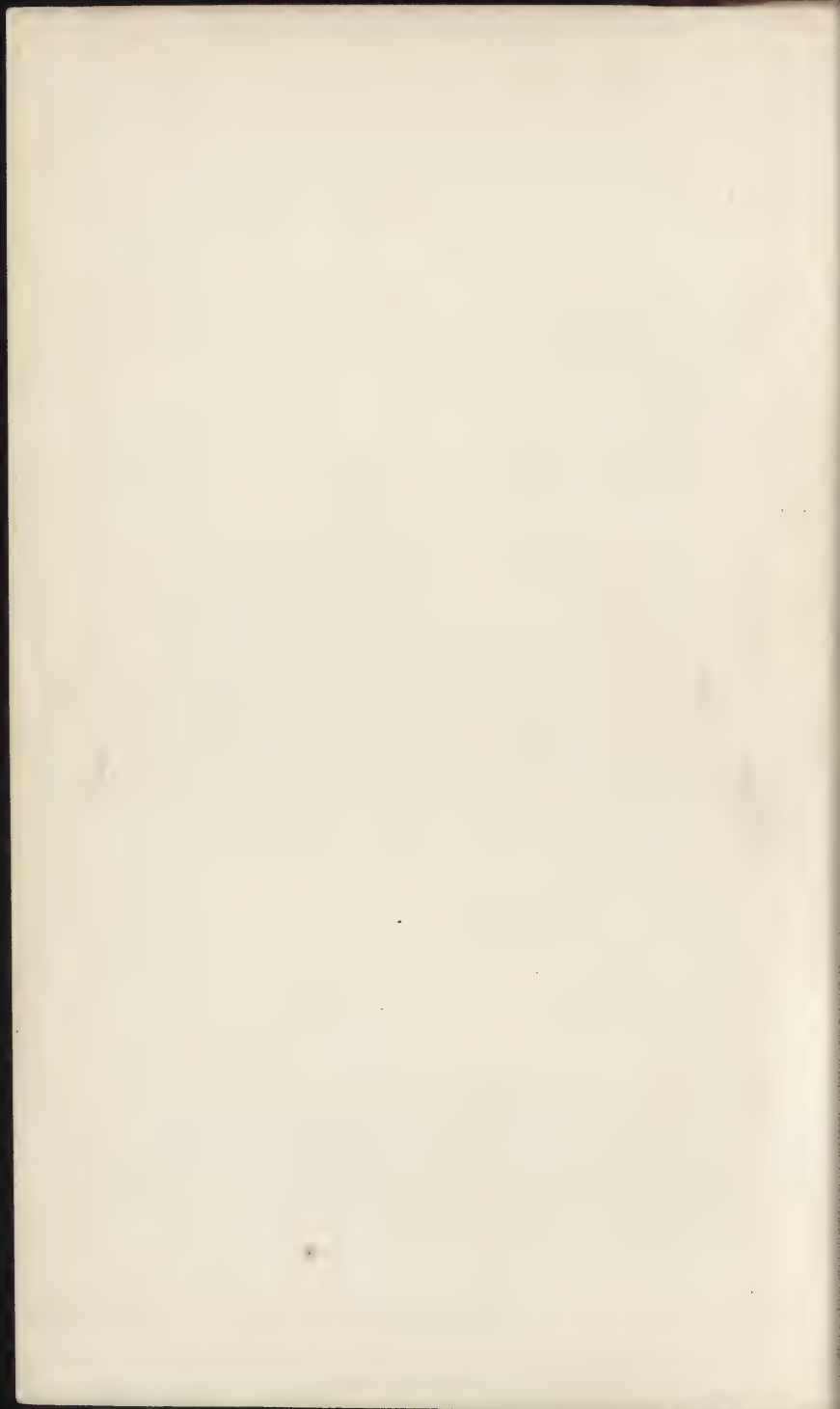
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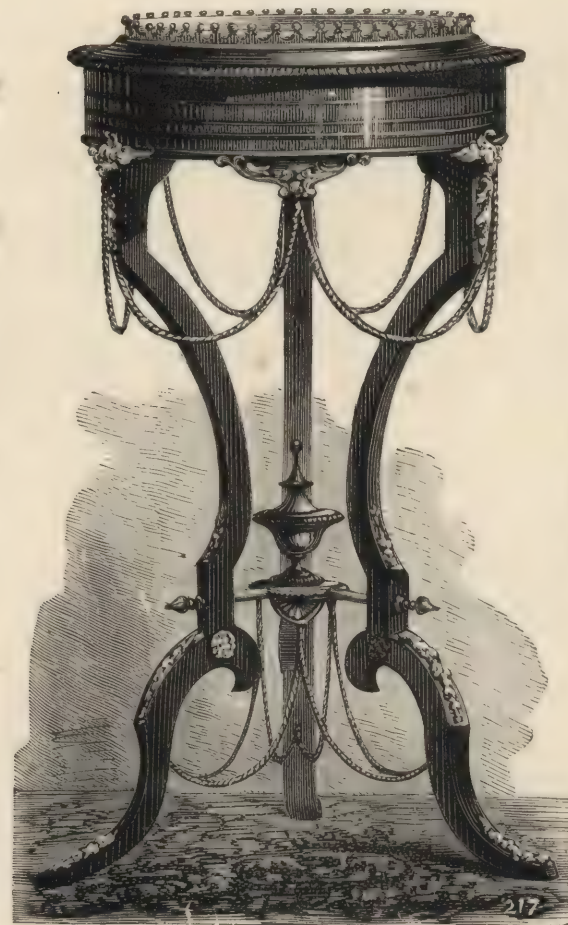
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## *THE HOUSE AND ITS FURNITURE.*

### CHAPTER I.

#### THE DIFFERENT CLASSES OF DWELLING-HOUSES—DOMESTIC ARCHITECTURE.

Introductory—What is a House?—The Progress of Architecture—Classification of Dwelling-houses—General principles of Architecture—Styles of Architecture—Dwellings for Artisans.

1. **IT HAS BEEN WELL SAID** that a man may be known by his friends, for among the units of every little social group who seek each other's companionship, there must ever be a strong affinity—a similarity of tastes, good or bad, as the case may be; and a man's companions will always afford the means of striking the key-note of his character. It may be further said, "Show me a man's house, and I will tell you what kind of man he is;" for the condition of the approaches and garden without, and its furniture and decoration within, will bear unmistakable testimony that its owner or occupant is either a man of taste, neat and trim in attire, and orderly in habits, or one who, through ignorance or indifference, cares for none of these things.

2. **AN OBJECT IN VIEW.** It is certain, however, that a hint here and a suggestion there, coupled with a little plain teaching, will sooner or later engraft knowledge and create a desire for more of it, even in the most ignorant; and it is equally possible that a word in season may overcome indifference and awaken interest even in the most careless. But be this as it may, it is for such as these, and, in a greater degree, for another, and, we hope, a larger class—those who do not know, but want to know, the how, the when, the why, the where, and the wherefore with respect to the house and home, and all that pertains to it—that these pages have been written.



3. "WHAT IS A HOUSE?" If any one were to ask this it would in all probability be thought for the moment that a very unnecessary question had been put, inasmuch as the answer seems sufficiently obvious. A little consideration, however, will show that it is not so easy to give a direct answer to the question as appears at the outset. The following, perhaps, will afford as good a reply as any. A house<sup>1</sup> is any building for habitation or shelter; and, conversely, any building that is used for habitation or shelter is a house.

Speaking of the word house, a writer in Beeton's *Dictionary of Universal Information* says: "In the widest acceptance of this term it may be applied to any erection calculated to afford shelter to man or cattle, or protection to goods and stores; but in a more restricted sense is confined to the dwellings in which the middle classes of English society reside, in contradistinction to the more extensive palace, castle, or mansion of the titled and wealthy on the one hand, and the little cottage of the artisan and labouring man on the other."

4. THE PROGRESS OF ARCHITECTURE. The house in all its various forms, whether as a dwelling-place for man or a shelter for animals, took its rise in the necessity that human beings found at a very early period for protection from the weather at first, and afterwards, as their numbers increased, as a defence against the robber and manslayer, and the stealthy approach of the prowling beast of prey, when rest and the renewal of bodily power and activity were sought in sleep. It was from such a germ as this that the art of building, generally called architecture, sprung, and, fostered by the ever-increasing wealth and inventive and creative power of man, blossomed, as it were, into the manifold structures that are now demanded by the requirements of society, from the simple cottage of the labourer to the house of God.

5. DWELLING-HOUSES in this country are as various in size as they are in style; but although they are roughly divisible into classes, it is difficult to determine with any precision the point at which one class may be considered to end and another begin. Let us first glance at the different names that are commonly applied to various kinds of houses, and endeavour to ascertain from the primary meaning of each name the purposes which the class of house to which it is assigned is required to satisfy. In our inquiry we must restrict ourselves to buildings that are used for dwelling-houses, as any other kind of structure is manifestly out of the field that we propose to occupy.

6. CLASSIFICATION OF DWELLING-HOUSES. Buildings that are inhabited by man—in other words, dwelling-houses—may be fairly classified as:—

- |              |            |              |
|--------------|------------|--------------|
| 1. Palaces.  | 3. Villas. | 5. Lodges.   |
| 2. Mansions. | 4. Houses. | 6. Cottages. |

To attempt any subdivision of this broad and general classification is

<sup>1</sup> THE ENGLISH WORD *house*, an expansion merely of the Anglo-Saxon, Gothic, Icelandic or Old Norse, and Swedish *hus*, and first cousin, linguistically speaking, of the Danish *huus*, the Dutch *huis*, the German *haus*, and first cousin once removed of the Latin *casa*, has more

meanings than the one already given, and these significations have, to a certain extent, considerable divergence one from another, though each and all are nothing more than adaptations of the primary meaning of the word, namely, a dwelling, shelter, or place.



impracticable. It would be difficult to decide whether the bungalow and the cottage *orné* should be ranked as subsidiary to the villa or the cottage proper; for while neither the one nor the other could with strict propriety be called a villa or a cottage, each partakes so much of the nature of both, that good reasons might be adduced for placing it in either category.

7. A "PALACE" is a large building in which a monarch, prince, or titled person of eminence and wealth resides, and which contains a vast number of rooms for the reception of the persons, always many in number and of various grades of society, that form the household or retinue of the owner or high personage to whom it is assigned as a place of residence.

8. THE "MANSION" is in many cases what may be termed a palatial residence, or building which partakes of the nature of a palace in size and extent. It is usually applied to the residences of the nobility and titled and wealthy persons in town or country, who, although they have no personal retinue or suite, yet require residences containing many apartments, for the reception of visitors and the accommodation of their household, which includes a great number of servants, and is necessarily large. The mansion contains twenty or thirty rooms, and upwards.

From the same Latin origin as the word "mansion" is derived "manse," applied in Scotland to the dwelling-house of the minister or clergyman of the parish, probably because it was a more substantial building than most of the other dwelling-houses found within its limits. Formerly the word was frequently applied to any house or habitation of some pretension, and especially to a parsonage-house.

9. VILLA. The term "villa" has a very wide acceptance, and is applied in the present day indiscriminately to any pretty private residence, either in the country or in the suburbs of a town, which has some garden ground attached to it. No house, in fact, should be called a villa, or has any right to rank as such, unless it has a good garden. To define the amount of garden ground that entitles a residence to be regarded as a villa is impossible; but it may be taken to range from about the eighth of an acre to some five or six acres in extent, including garden, shrubbery, paddocks, &c. It should stand in its own grounds, or, at all events, should be accessible on three of its four sides, as in the case of a semi-detached villa residence. Speaking broadly, the villa will contain from ten to twenty rooms. Many so-called are to be found that contain more than twenty and less than ten, but in the former case they approximate very closely to the mansion or to the house in the most extended application of the term, and in the latter to the more simple cottage. Villas are the residences of the more wealthy members of the middle class of this country.

10. HOUSE. The meaning and derivation of the word "house," in its general acceptance and more restricted applications, has been already given; and it only remains to point out here its variations of

meaning as applied to a dwelling or residence for man. Many mansions are called houses, but in all cases of this kind the word house is preceded by a distinctive name, generally that of the family by which the building is occupied, or a title which has been bestowed by the sovereign, or the name of the estate or parish in which it stands, or a



CHARLTON HOUSE, KENT.

name selected by the caprice of its owner. Example after example in his own immediate locality will readily occur to the reader ; and it will be sufficient for the purpose to point out here, as a noteworthy instance, Holland House, in Kensington, a mansion of more than ordinary interest through its historic and other associations, so called from the title bestowed on Henry Fox, who was created first Lord Holland in 1763. The term "house" is applied to any residence containing from six or seven to fifteen or sixteen rooms, or even more, it being impossible to assign any peculiar limit in this respect. Usually the house, as the residence of the less wealthy of the middle class, and even of the tradesman, nay, even of the mechanic, does not stand alone, or even in the semi-detached form, but is one of a number closely packed together, and ranged on the side of a street or roadway. It may or may not have a small garden or courtlage before and behind. As a private residence, it generally possesses both ; as a shop, it has for the most part neither, the rear being occupied by a court containing offices necessary for business purposes. Indeed, it may be taken that the great point of distinction between the house, in the ordinary acceptation of the word, and the villa, is that the former stands in immediate contiguity to others—shoulder to shoulder, as it were—and can only be entered from the front, and, in some cases, from the back, through a mews or lane on which the court or garden in the rear abuts ; while the villa is accessible on every side, when standing as a detached building in its own ground, or in front, rear, and on one side, when forming part of a block of two as a semi-detached building.

11. **LODGE.** The term "lodge," in relation to dwelling-houses, is applied almost as widely and variously as that of "house." In its primary sense, it means a place or habitation in which one may dwell for a time only, and seems to be in its signification directly opposite to mansion, which, as has been said, denotes a residence for permanent occupation. In Shakspeare's time the name was applied to a small house in a park or forest, and meant pretty much the same as the term "shooting-box" now does. He says in one of his plays—

"He and his lady both are at the lodge  
Upon the north side of this pleasant chase."

Then it came to be applied to the house in which the keeper of a gate which gives entrance to a gentleman's estate resides, or to the cottage in which a gamekeeper or servant in any similar capacity dwells; and in this restricted sense it is used in the present day, as well as for a country house for temporary occupancy. It is, however, frequently used in the same sense as villa or house, with some distinctive name prefixed to it, selected according to the fancy of its owner or occupier, and thus it has come to be a synonym with these names. The lodge is always a small house with but few rooms, unless it be used in the same sense as house or villa.

12. **COTTAGE.** The term "cottage" is properly applied to any small habitation containing from one to five, or even six rooms, inhabited by an artisan or labourer in the country. It bears the same relation to the small house occupied by the same classes in large towns that the suburban villa does to the house of the professional man or more wealthy tradesman in the streets of towns. Generally speaking, it implies a small house to which a little garden is attached. Formerly the term was confined to a habitation that was small and poor and mean in appearance, but now it is also applied to any small dwelling of tasteful appearance that is neatly kept.

13. **THE COTTAGE ORNÉ** and the bungalow have been mentioned, and it may be as well to point out that the former generally implies a small house with a pretty exterior, and nicely furnished within, consisting of a ground floor and first floor, the former sheltered by a verandah on one, two, or even three sides of the house. The windows above are very frequently casements, those of the principal rooms on the ground floor being French windows, or windows opening to the ground. The pillars of the verandah are usually of rustic work, or ornamental wood-work, covered with roses and other climbing plants and shrubs. To these natural and artistic embellishments, the cottage *orné* owes its name, the French word *orné* meaning, strictly, adorned or ornamented.

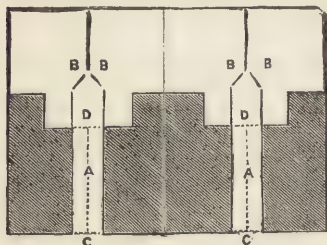
14. **THE BUNGALOW**, in Bengalee, *bāṅglā*, is a house or cottage covered with thatch or tiles, having all the rooms on the ground floor. Country houses, or houses in the immediate vicinity of towns or cantonments for troops in India, are commonly built in this form; hence the Anglo-Indian who has returned to his native country usually



speaks of his house as his "bungalow," as he does of his luncheon as "tiffin;" but the term, in its strict meaning, is only applicable to a house which has all its rooms on one floor. Where ground and money are no object, this kind of dwelling is one of the most comfortable that can be built. The rooms, being all on one level, are easy of access; and there is no going up and down stairs, which often proves so burdensome to the invalid and those who are incapable of using any great exertion.

#### 15. ATTACHED, DETACHED, AND SEMI-DETACHED HOUSES.

Otherwise than the classification which has been attempted, and which it is impossible, as has been said, to invest with any striking or prominent individuality by means of clearly defined characteristics, houses taken collectively will generally admit of separation into two or more great groups, according to the absence or presence of some peculiar feature. Thus, a house may be attached to another, as in a street or row of buildings; or it may be detached—that is, stand by itself in its own grounds; or it may be semi-detached—that is, form the moiety of a block of two houses which are separated by a party wall. The object of a semi-detached house is to give access to the garden, and those parts of the premises that lie in the rear, without going through the house, as must be done in an attached house, unless means of approach behind are given through a garden door opening on a mews or back lane. The convenience of semi-detachment may be obtained even in attached houses—that is to say, access to the rear without going through the house—as shown in the annexed diagram.



BLOCK PLAN OF ATTACHED HOUSES.

In this block-plan or ground-plan of four houses, each pair has a common passage, A, from the front to the courts or gardens at the rear, entrance to which, as well as complete privacy, is obtained and secured by the doors, B B. This passage may be in the basement or on the ground level, according to the construction of the houses. In either case, the floor or floors above in each pair of houses meet along the dotted line C D, which forms the key of the vaulted archway, if the passage be arched over. If the passage be in the basement, it must be gained by steps leading down to the opening, which will be masked or hidden from observation from without by the steps which give access to the principal entrance to each house in each pair, the front doors in every pair thus being contiguous, and at C, on either side of that end of the dotted line C D. To every house, no matter how small and humble, there should be means of access to the rear without going through the interior; and this plan of building, which is followed to a marked extent in some parts of the country, is noted here in the hope that it may be more generally adopted.

Following the natural division of buildings used as residences into two or three comprehensive groups by some marked and peculiar distinction, houses resolve themselves into *single* and *double-fronted* dwellings, according as they have one or two rooms on one side only of the lobby or passage to which immediate access is obtained through the front door, or one or two rooms on both sides of the entrance hall, if the lobby be large enough to be dignified with this appellation. The natural and most convenient form of house is the double-fronted one without basements, having the principal sitting-rooms or reception-rooms one on either side of the entrance hall, with a morning-room, breakfast-room, or library, and a kitchen in the rear of these. But as ground became more valuable in cities and towns for building purposes, the plan was adopted of putting the two chief sitting-rooms one behind the other, giving access to them by a long passage running alongside of them from front to rear. The loss of rooms, owing to the gain in space of ground on which the house stood, was compensated by relegating the kitchen and third sitting-room to the basement, or making the kitchen form part of a projection run out in the rear, and dispensing with the third sitting-room altogether, and adding another storey or even more to the house above. Thus the double-fronted house was supplanted by the single-fronted building, the latter gaining in length or rather height what it lost in breadth, being pulled out like a telescope, as it were, from basement to attic. Thus came into far too general use the basement—objectionable in nine cases out of ten for its dampness and the unhealthiness which its position naturally involves—and second and third, and even higher floors, with attics, jocosely called sky-parlours, to reach which has compelled many a suffering woman and weary domestic drudge to undeserved hard labour, to which that of the incessant treadmill only will bear any comparison.

**10. GENERAL PRINCIPLES OF ARCHITECTURE.** From the consideration of the various classes into which dwelling-houses may be divided, and the groups into which they naturally divide themselves by some notable feature of construction, we may now glance at the general principles of architecture as applied to dwelling-houses. It has been well said that "the chief merit of architecture consists in its application to useful purposes;" and in nothing is this more true than in the application of architecture to domestic buildings. No style of architecture can be applied to private residences in strict adherence to the peculiar forms and characteristics that distinguish it as a style of architecture from any other, and which can only be carried out in the construction of buildings for *public* purposes. Adaptations only of these characteristics can be applied to the construction of *private* dwelling-houses, and it is necessary now to inquire what these styles are that may be adapted or moulded to the purposes and requirements of domestic architecture, and the features by which they may be known and distinguished from each other. A slight acquaintance with these features will enable the observer to identify the style to which the

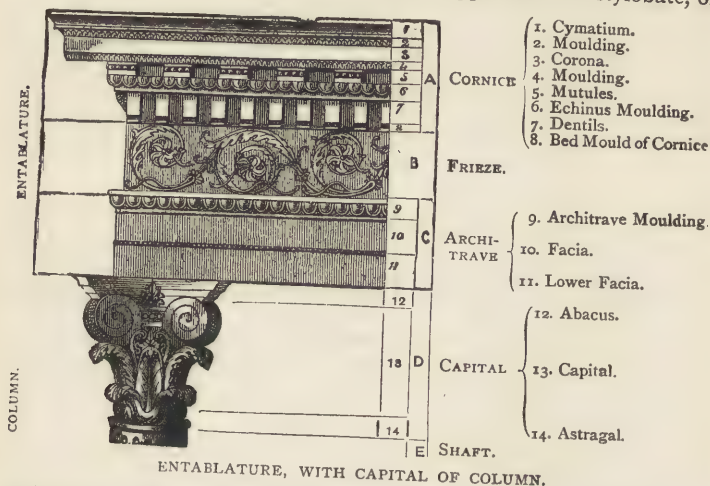
house at which he is looking is affiliated, so to speak, if there be anything about it that will serve to establish this identity; but it must be remembered that for every house that can be connected with any existing style of architecture, there are at least a score that cannot, being marked by an utter absence of good taste in construction, which finds its parallel only in the "churchwarden style" of the latter part of the eighteenth and commencement of the present century, that has imparted a barn-like baldness or deplorable grotesqueness to many churches built during this period.

17. **THE STYLES OF ARCHITECTURE** that have lent a form to, and left their imprint on, domestic architecture are—

- |                             |  |
|-----------------------------|--|
| 1. Classic, or Græco-Roman. | 4. Cinque-Cento, or Fifteenth Century Italian. |
| 2. Gothic.                  | 5. Elizabethan.                                |
| 3. Tudor.                   | 6. Anglo-Grecian, or Anglo-Roman.              |

It will be convenient to consider each separately in the order given, although, strictly speaking, it is either from the Classic or Gothic styles that the rest have sprung.

18. **CLASSIC, OR GRÆCO-ROMAN ARCHITECTURE** (it is as well to consider the architecture of Greece and Rome together instead of separately, on account of their intimate relationship), exhibits its distinctive features in rows of columns supported on a stylobate, or



ENTABLATURE, WITH CAPITAL OF COLUMN.

pedestal, and surmounted by a massive entablature. Each of these three parts—the entablature above, the column in the middle, and the stylobate or pedestal, also called the podium, below—were divided into different members. Thus, as may be seen in the accompanying



illustration, the entablature was divided into the cornice, the frieze, and the architrave; the column into the capital, shaft, and base; the pedestal into the cornice, the die or dado, and plinth. The cornices, architrave, capital, base, and plinth were again subdivided into various projecting plans and mouldings, to which distinctive names were given. It is unnecessary to repeat these architectural terms here, as they are not all found in every entablature, column, and pedestal. These members, however, are always present, and their variations gave rise to their separation into five distinct forms marked by special characteristics, which are known as the five "orders" of Classic Architecture. Of these Orders, three, the Doric, Ionic, and Corinthian, are Greek, the Tuscan and Composite, Roman.

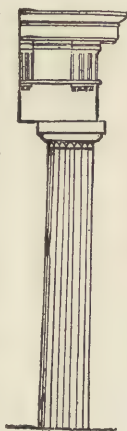
The chief features in each of the five Classic Orders, proceeding in order from the most simple to the most ornate, are as follows:—

1. *Tuscan Order.* This order is distinguished by its extreme simplicity. It possesses but few parts, is devoid of ornament, and appears capable, from its massive construction, of supporting the heaviest burden. Its name is derived from the ancient Etruria, now Tuscany, a province in Italy, whose inhabitants, the Etruscans, were accustomed to introduce it into every building of considerable size.

2. *Doric Order.* This is supposed to be the most ancient of the five orders, and to have taken its name from Dorus, the founder of the Dorian nation in Greece, who used it first in building a temple to Juno at Argos. In the most ancient examples of the Doric Order, the height of the column is not more than four or five times the diameter of the base. Its form is supposed to have been borrowed from that of a trunk of a tree, the splitting of the bark suggesting the channelling or fluting of the columns. This supposition is supported by the fact that the oldest Doric columns have no base. Its ornamentation seems to have been borrowed from the earliest and simplest mode of building, in which the roof was formed of joists thrown across from wall to wall, and projecting beyond its surface, forming a support for materials, such as thatch, or slate, or tiles, to keep out the weather.

\*\* In works on architecture mention is sometimes made of Greek Doric and Roman Doric. The difference between them consists in the Grecian Doric being almost always without a base (the best examples are invariably without base), and in the flutings of the columns being without fillets. In the Roman Doric, the base and fillets between the grooves or flutings in the columns appear. The proportions of both are different, and the neck of the capital of the Roman Doric is frequently adorned with rosettes.

3. *Ionic Order.* As the Doric Order was fancifully supposed to exhibit in its proportions the strength of man, and the vigour and power set forth in his form, so the column of the Ionic Order was considered to imitate the grace and elegance of the form of woman. It takes its name from Ion, the founder of the Ionian nation, by whom Ionia, in Asia Minor, was settled. It was first used, it is said, in a temple built to Diana by Ion. Like the Doric, the oldest form of the Ionic Order exhibits the columns without any base, but in later times the base was added, and the volute (*a*), or spiral scroll, that forms so conspicuous an ornament in the capital: the shaft of the columns was also fluted. In ancient examples, the volutes were parallel to each other, but the Romans introduced a modification of the old form, and caused the volutes to project angularly. The base and



THE DORIC  
ORDER.

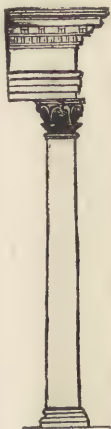


capital are usually plain in character, but the space between the volutes in the capital is sometimes enriched with ornaments.



THE IONIC  
ORDER.

4. *Corinthian Order.* The base and entablature of this order are similar in form and proportions to those parts in the Ionic Order. The chief point of difference is in the capital, which is richly ornamented with foliage. It is said to have been suggested to Callimachus, a sculptor of Corinth, who lived about 540 B.C., by the leaves of an acanthus growing up on all sides of a basket which had been accidentally placed on its root. The basket had been covered with a flat square tile, and when the tips of the leaves reached this obstruction they curled over in an outward direction, forming a kind of volute. The column is graceful and slender, and the extent of enrichment bestowed upon it is in accordance with that given to the entablature. The shaft of the column is fluted, but the fluting is sometimes filled up to one-third the height of the column with what is technically called "cabling," being a round moulding, like a rope. This is sometimes enriched with carving.



THE  
CORINTHIAN  
ORDER.

5. *Composite Order.* This order, as well as the Tuscan, is a Roman order, the other three being Greek. It is, as its name implies, an order *composed* of parts of others, being, in point of fact, a commingling of the foliage of the Corinthian Order with the volutes of the Ionic Order. In its proportions it is precisely the same as the Corinthian Order, but generally speaking its ornamentation is richer, and the union of the Ionic volute and acanthus leaves of the Corinthian capital gives greater boldness and elegance of form than is found in the last named. It is supposed to have been brought into use by some Roman architect of the time of the Cæsars.

19. **THE ARCH.** The Greeks apparently knew nothing of the use of the arch in building. Its construction, however, was practised by the Romans even in the time of their kings, for the round-headed arch appears in the *Cloaca Maxima*, or great sewer of Rome, which still remains, and which is supposed to have been made in the reign of Tarquinius Superbus, the seventh and last of the Roman kings, who reigned from 534 to 510 B.C. In later times, the arch was used freely by the Romans in addition to, and in combination with, columns.

20. **ROMANESQUE ARCHITECTURE.** By the Romans, the use of the round or semicircular arch was undoubtedly carried into Western Europe, and it became the distinctive feature in what is now generally termed Romanesque, or round-arched Gothic architecture. The early forms of the round-arched Gothic were undoubtedly based on the architecture that prevailed in Rome about the time of the Christian era, in which the semicircular arch is a common feature. Under the Romanesque style of architecture must be classed what is called Saxon, or Early Norman architecture, always distinguished by its semicircular arch, supported on short massive columns, with plain clumsy capitals and simple base, adorned with zig-zag ornamentation, evidently borrowed from the herring-bone style of brick-work sometimes used by

the Romans, as shown in Roman remains found in various parts of England. To the round-arched, or Early Gothic, some of the oldest ecclesiastical buildings and castles that remain to the present time in this country belong: St. Martin's Church, Canterbury, and the nave of Rochester Cathedral, may be adduced as examples. As far as our knowledge goes, the use of the semi-circular arch was confined to churches and castles. In the domestic architecture of the present day, it appears in doors and windows.



AT CHARLECOTE.

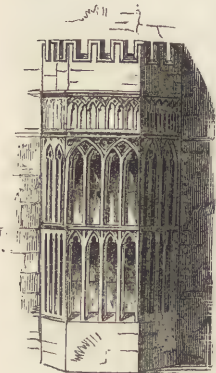
**21. GOTHIC ARCHITECTURE.** About the time of the Norman Conquest, the Mediæval, or Pointed Gothic, to which the term Gothic is more particularly applied, and indeed generally restricted, took its rise; and the elegant pointed arch and slender column, its chief characteristic, gradually supplanted and took the place of the round-headed arch and substantial column of the Early Norman style. When or how the transition from the one set of distinctive features to the other came about, it is impossible to say, for the origin of the pointed arch is involved in obscurity. It prevailed in England in various stages from the time of Henry I. to that of Henry VIII., and it is in this style that our finest cathedrals and ecclesiastical buildings are built. It was used for the abbeys, priories, and other religious or semi-religious edifices that were then to be found in every part of the country, and parts even of private buildings and domestic dwellings of pretension were constructed in the prevailing architectural style of the times. Reference may be made to Westminster Abbey as the finest structure in this style, or in the various and successive stages of this style.

**22. TUDOR ARCHITECTURE.** As time passed on, a style was developed from the last stage of Mediæval Gothic architecture, to which the distinctive name of Tudor architecture was given, because, as it has been already remarked, it prevailed in this country during the time of the Tudor kings. The ornamentation that had



BUTTRESS.

become so marked a feature of the Third English or Perpendicular stage of Gothic architecture was retained in it, but the lofty pointed arch gave way to one of a low depressed form better suited to domestic buildings than ecclesiastical structures, and accordingly the style imparted more of its distinctive character to the dwelling-houses of the time than any which had preceded it. King's College Chapel, Cambridge, St. George's Chapel, Windsor, and Henry VII.'s Chapel, which forms part of Westminster Abbey, may be cited as good examples of ecclesiastical architecture in this style.



BAY WINDOW.

1825. Since that time considerable improvement has been effected in the style of our church architecture, and among many other public buildings that have been erected of late years in this style may be named the New Palace of Westminster, for the Legislative Houses of the United Kingdom, fronting the Thames at the north end of Westminster Bridge.

23. CINQUE-CENTO. While architecture in England and throughout Western Europe had been passing through the successive stages of Gothic architecture, it had remained in a sadly debased state in Italy until the fifteenth century, when a reformation was effected by the efforts of Brunelleschi, a Florentine architect, and others, who sought to revive the old style of Roman architecture and adapt it to the requirements of the day. To this new style, whose promoters aimed at reproducing and elaborating the richest and most elaborate characteristics of ancient Greek and Roman art, the name of Cinque-Cento was given. They were not wholly successful, and their want of success is to be attributed in a great measure to their failure to grasp and comprehend the beautiful character of the antique; it therefore came about that manifest absurdities were mingled with the beauties which appear in their works. The buildings usually present a façade of considerable length, flanked on either side by dressings of longer and shorter quoins in alternation, running from base to roof, and broken only in their upward course by ornamental string-courses, denoting the division of the building into floors. In the centre of the ground floor is the entrance, a round arch surrounded and encased by stone-work, similar to the dressings at the angles of the building. On either side of the entrance are windows, flanked, generally speaking, by pilasters sup-



ported on a pedestal and surmounted by a cornice, which in its turn supports a projecting moulding in the form of the segment of a circle or an obtuse angle. Sometimes the segmental and angular forms are used in alternation. The richly ornamental string-course at the division of each floor is surrounded by a cornice, which affords a support for the pedestal on which the rows of windows that give light to the rooms within are placed. The topmost story is capped by a bold entablature running along its entire length, formed of architrave, frieze, and cornice. Of these, the cornice is often little more than a mere moulding, while the frieze is as broad as in the old examples of Greek and Roman architecture, sometimes enriched with ornamentation and sometimes bearing a legend or inscription on a plain face. Good examples of this style are to be found in the Farnese Palace at Rome, and the Pandolfini Palace at Florence.

The name Cinque-Cento (pronounced *chink-we chen-to*) is formed of two Italian words, *cinque*, five, and *cento*, hundred. It means, therefore, five hundred, but is an abbreviation for fifteen hundred, the style having received this name because it took its rise in the sixteenth century; that is to say, subsequent to the year 1500. The term Renaissance is also applied to this and similar revivals of the classic style, or attempts at its revival. This word is from the French *re*, again, and *naissance*, birth, and means simply, new birth, and hence renewal or revival, or, when used with regard to architecture, a style of decorative art freer than the antique, but resulting therefrom. This is all that is meant when the Renaissance style of architecture of any country is spoken of; for at this time, and subsequently, every country of Europe that was sufficiently advanced in civilisation had its Renaissance style of architecture, the English Renaissance being better known as Elizabethan architecture. It must be noted that in all these styles entire orders are merely used as embellishments, that is to say, what were columns in the antique are merely pilasters in the Cinque-Cento and Renaissance, serving only as ornaments to the buildings to whose façades they are attached. In structures where columns are employed for actual support, it is only in combination with arches springing from them, the columns serving to the arches in place of piers. Much of the Cinque-Cento, or Italian Renaissance, is *astylar*, that is to say, without columns or pilasters, with either a full entablature or cornice, crowning, and in proportion to, the rest of the building.

**24. THE ENGLISH RENAISSANCE.** We shall speak somewhat fully a little further on of Elizabethan architecture, or the English Renaissance, so comment on it here is superfluous. It is necessary, however, to point out that one of the chief peculiarities of this style is the attempt to combine the features of the antique Roman style with details of Gothic origin. One marked deviation from the Italian Renaissance was the frequent employment of coupled columns or pilasters, which was in some cases caused by the necessity for wider piers between the windows, which retained the Tudor character.

**25. THE REVIVAL OF THE ANTIQUE ROMAN STYLE** which had been commenced by Brunelleschi and others in the fifteenth century was zealously followed up by Andrea Palladio, a Venetian architect, who lived from 1518 to 1580. Opinions with regard to the merits of his numerous works are widely different, but he seems to have worked more closely in accordance with the spirit of the ancient Roman architectural art than his predecessors, and the study of his



works imbued English architects with better ideas of the architecture of old Rome. Conspicuous among these was Inigo Jones, who imitated the manner of Palladio with success, and initiated in this country what is termed the Grecian, but which would be more appropriately called the Anglo-Grecian, or Anglo-Roman, style. One of the best examples of the works of this architect is the banquetting hall of the palace of Whitehall, built in the reign of James I., and converted, in the time of George I., into a chapel.

The prevalence of this style is to be noted in the works of Sir Christopher Wren, the architect of St. Paul's Cathedral ; Vanbrugh, the architect of the Duke of Marlborough's palace of Blenheim ; Hawksmoor, who designed St. George's Church, Bloomsbury ; and others, but each introduced some modification of his own. It was not long before this style was followed in the construction of large mansions and the town and country residences of the nobility, of which Somerset House, fronting the Thames and entered from the Strand, affords a noteworthy example ; and it is not going too far to say that it has prevailed, with modifications and improvements to the present day.

**26. DOMESTIC ARCHITECTURE.** It has been necessary to sketch the principal features of the leading styles followed in past centuries and retained up to the present time in domestic architecture in broad outline, space forbidding us to dwell to any extent on details. It has been well said that "every building should have a form and character suited to, and expressive of, its use and destination." What, then, may be well suited to a building of vast proportions, such as a temple, a cathedral, a church, or a palace, or even a large mansion intended for the reception and accommodation of a large household and numerous retinue, cannot be appropriate to dwellings of moderate size, such as those which chiefly come under consideration in these pages ; and although modified forms of classic architecture may be permitted in buildings of the magnitude and purpose of St. Paul's Cathedral and Somerset House, they are manifestly out of place in the modern English villa, inasmuch as their leading features can only be used as ornamental accessories in the porch or portico, the sills and cornices of windows supported on trusses, with pilasters at the sides, and in the cornice below the eaves of the roof. The introduction of such features, however, can scarcely warrant the assertion that the house to which they are attached is in modern Grecian architecture.

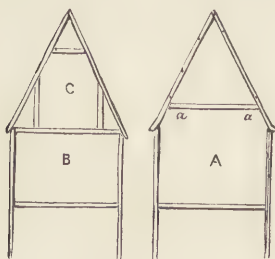
**27. GOTHIC ARCHITECTURE IN MODERN HOUSES.** The objections that have been urged here with regard to the adoption of what should be called Anglo-Greek or Anglo-Roman architecture for ordinary dwelling-houses, may be applied with equal truth to the appropriation of the leading features of Gothic architecture in our modern houses, for pinnacles, buttresses, clustered columns, and lofty pointed windows filled with stained glass, present a ridiculous appearance when imitated on a small and paltry scale. All that can be done in engrafting the principles of Gothic architecture on the domestic architecture of our own times is to imitate its high-pitched roofs, so necessary in a climate where the rainfall is frequent and heavy ; its peaked gables, embellished with carved woodwork ; its casements, and even the pro-

jection in a slight degree of the upper floor beyond the lower, when the house consists of ground floor and first floor only ; in a word, the style exhibited in the houses of our ancestors up to the time of the Tudor kings, which may be properly styled Domestic Gothic.

The following arguments against the adoption of Gothic architecture for modern dwelling-houses has been advanced with reason by a modern writer :—"The rich and florid style of ornament so much admired in ancient Gothic edifices of the latest period is generally too expensive for private individuals, and a plain Gothic style demands a certain magnitude to give it importance. Even when the rich kind of Gothic architecture is well understood, it is found extremely difficult and even impracticable to preserve its true character in a modern house, except by a considerable sacrifice of simplicity in the interior distribution, and the introduction of much that adds nothing to convenience or use, but often materially interferes with them, besides causing much expenditure. If pointed arches are employed in the apertures they create considerable embarrassment in the finishing of the interior ; and even if the windows are rectangular, which they may be, consistently with the style, yet these can scarcely admit of all the modern improvements in glass without destroying the ancient character which is wished to be kept up. If the house is to be Gothic, the furniture or great part of it should be in the same style, and generally must be made expressly for the place, hence another considerable source of useless expense, added to the giving up numerous modern improvements in so important a point of comfort."

**28. TUDOR ARCHITECTURE IN PRIVATE DWELLINGS.** The objections that apply to the application of Gothic architecture to private dwellings cannot be urged in the same degree against the Tudor style, which, although it is a modification of, and owns its existence to, the Gothic style, is rendered by these very modifications much better suited to the requirements of domestic buildings than the present style of which it is the outcome. Generally speaking, it is simple in character, and free from a redundancy of ornament. The battlements which form a parapet along the roof from gable to gable are far less objectionable than the parapet in form of a balustrade, and form quite as good a protection to the roof and those who may be obliged to venture on it, if such protection be necessary. The arched doorway within the rectangular moulding may be picturesquely treated, while the square-headed windows, separated though they be by mullions, are as well suited to the use of large panes of glass as of small ; while the oriel window, projecting boldly from the front of the house, of which the more modern bay-window is an adaptation, is a feature in every way desirable, whether on the ground floor or first floor.

The only objection that can be fairly taken to the employment of the Tudor style in domestic architecture, and which applies equally to the high-peaked gable of the domestic Gothic, is that the rooms which are made in the roof—and architects are loth to waste the space—are small and inconvenient, generally insufficiently lighted by the small aperture in the gable end that serves as a window, and frequently ill-ventilated. Being directly under the tiles or slates that cover the roof, separated from them by lath and plaster only, such rooms are extremely cold in winter and painfully warm in summer. The heat in summer may be modified by a thick coating of whitewash, a white surface reflecting the sun's rays, while a dark surface absorbs them. When a third storey, or in other words a second floor, is no absolute object for the sake of the additional number of rooms



ROOMS IN GABLE END.

and Cinque-Cento styles, is far less suited to the requirements of the present day than the Tudor architecture pure and simple, owing to its elaborate ornamentation, which, it is obvious, must add materially to the cost of any building constructed in close adherence to the peculiar features and characteristics of the style. It is better suited for the façade of the palace or palatial residence, in which long ranges of rooms stretch to the right

## 29. THE ELIZABETHAN STYLE,<sup>1</sup> derived from an intermingling of the Tudor

<sup>1</sup> The characteristic features of dwelling-houses in the Elizabethan style of architecture, many of which are well worth reproduction in the mansions and villas of the present day, are as follows. The windows were square-headed, generally broader than they are high, and divided by mullions crossed near the top by transoms. String-courses running along the whole exterior of the building, and richly ornamented with fanciful scroll-work, marked the division of the dwelling into floors within. The spaces between the windows were sometimes adorned with pilasters springing from pedestals panelled and enriched with scroll-work. These pilasters were always surmounted by a continuous entablature, the ornamented string-course forming a marked line of separation between the entablature crowning one set of pilasters and the base of another set immediately above. The gables were variously finished, but the ogee form was that which was most commonly adopted: these were finished with a slightly projecting coping, and, like other parts of the building already mentioned, afforded a field for arabesque ornamentation and moulding in scroll-work, of which advantage was generally taken by architect and builder. From various parts of the high pitched roof rose clusters of chimneys, whose tall circular or octagonal shafts were encrusted with a fretwork of interlacing bands, or enriched with spiral grooves or mouldings. Parapets were introduced wherever it was practicable between the gables, and at the base and on the summit, amid rectangular projections of the gable itself midway between base and apex,

that it affords, it is better to dispense with it altogether, gaining in the number of the rooms by the extension of the house laterally or to the rear. Indeed, as it is always desirable that the sleeping apartments should be as lofty as possible, it is better in a gable end to have one lofty room, as shown in the supposed section of such a gable in the annexed diagram at A, running a little distance up into the roof, even though there be a slope, attic fashion, between the ceiling and the sides, as at *a, a*, instead of a low-pitched room surmounted by another entirely in the roof, as at B and C.

were placed balls, and *quasi* pinnacles enriched with bands and points and other ornamentation that would serve to break the outline of the simple form. The ceilings of the rooms within were traversed by heavy beams, the intervening spaces being broken into compartments by curved and rectangular mouldings. The rooms were in many cases low, their large size frequently making their height appear even less than it really was. The walls were panelled with wainscot, which had the effect of rendering them deliciously cool in summer, though dark, and perhaps even gloomy in winter. The chimney-pieces, which seldom had any shelf projecting over the hearth, as in the present day, rose nearly to the top of the room, presenting a mass of wood-work projecting slightly from the wall and often exquisitely carved in a style that was in strict keeping with the ornamentation used within and without in other parts of the building. The great feature, however, of the interior was the broad staircase formed of flights of shallow stairs of oak leading from one rectangular landing to another, until the corridor above was reached, into which the sleeping chambers opened. The stairs were flanked on the outer part by a massive oaken balustrade, formed by large and richly carved posts at every angle, surmounted by a ball or some heraldic figure, frequently the crest of the family to whom the house belonged. The portions of the balustrade that stretched from upright to upright were formed of balusters, smaller, but similar in style to the uprights themselves, and capped by a broad and heavy handrail.



and left of the entrance, finding an appropriate termination in projecting wings by which either side of the building is flanked, than the less pretentious elevation of the villa residence, in which occasionally two, but far more frequently only one reception-room is placed on either side of an entrance hall, far too limited in size to admit of a doorway with the accessories of pilasters, cornice, pinnacles, and scroll work, that lend importance to those of most of the Elizabethan mansions that have endured to the present day. Still it can be more easily adapted to the habits of the present generation than Gothic, and the style is well worth reviving for country residences or suburban villas of large size, if detached and standing in their own grounds.

In the present day it is manifestly impossible to follow any style of ancient or mediæval architecture in strict accordance with all its features. The result of any such attempt would be a mere copy, servile in character, and in utter want of harmony with the requirements of modern buildings. Tudor architecture will admit more nearly of close following than any other, for reasons that have been already given. In all cases the architect should first become thoroughly acquainted with the requirements of the person for whom the house is to be built, and having learnt the style for which he has a predilection—if he have a preference for any at all—endeavour to follow it with such modifications as may suit the owner's requirements and the necessities of situation and aspect. On the lines in fact of the old style, in all cases, a partly new style should be created, which, while it is deeply imbued with the characteristics of the style on which it is based, should possess such new features as may tend to bring it more completely into harmony with the domestic life, habits, manners, and wants of the present day.

**30. ARCHITECTURE FOR VILLA RESIDENCES.** Before quitting this part of our subject, it is necessary to call the attention of the reader to a style of architecture admirably suited for villa residences in this country. This style, which is designated by some architects *Irregular Italian*, is in close imitation of the buildings in the landscapes of Claude Lorraine, Poussin, and other painters of the Italian school. The chief characteristics of buildings in this style are a flattish or low-pitched roof projecting considerably beyond the wall of the house; windows consisting of a narrow opening but a little larger than the arrow slit in the mediæval castle, widening towards the interior, or in two, three, or even more compartments, formed by solid masses of masonry, resembling in some degree the mullions of a Tudor window, only far more massive, as might be expected from the nature of the material; and a square turret or *campanile*, rising above the rest of the structure, and instead of being a bell-tower, as the name implies, serving as a look-out on all sides over the surrounding country. These features have been preserved in the adaptations of this style that have been introduced into the United Kingdom, the low-pitched roof and *campanile* being preserved, the former supported on modillions or cantilevers, and the latter serving to a certain extent the same purpose as heretofore, though rather as a vantage-ground from which to enjoy the beauties of the surrounding scenery, than as a post of espial from which to detect the approach of an enemy, so that preparation might be made to give him a warm reception on his arrival, and to



beat him off if possible by discharges of missiles showered on him from the narrow windows. In the modern villa, however, these narrow windows or groupings of narrow windows have been exchanged for openings of greater width, generally terminating in a semicircular arch above, but still separated by a narrow pillar of brick or stone. In some cases Venetian windows are used, these consisting of a wide opening in the centre, flanked on either side by others of about half the width of the central compartment, or even narrower. The entire opening is sometimes encompassed with a moulding, and sometimes surmounted with a cornice or drip-stone supported on trusses. The sill generally consists of a thick stone slab, projecting beyond the bottom of the window to a greater extent than the ordinary sill, and supported on cantilevers. The great merit of this style is, that in its pleasing irregularity, or want of formal symmetry on either side of a central line, considered a *sine qua non* by the admirers of what we have called Anglo-Grecian or Anglo-Roman architecture, it is peculiarly well suited to every class of English domestic building, from the cottage to the spacious mansion. It gives scope to an endless variety of form and arrangement of rooms, and as it admits of much or little decoration, according to the taste of the owner or designer, it is capable of such treatment and modifications in every respect as may render it suitable alike to the slender purse of the city clerk or the well-filled money-bags of the merchant prince.

Regularity in the exterior, though essential in public buildings, does not appear to be equally desirable in a villa. On the contrary, the picturesque, as well as utility and convenience, demand more variety. Perfect regularity—that is, one half of the front corresponding to the other half—appeared to our architects of eighty or ninety years ago (that is to say, the latter part of the eighteenth century), indispensable in every considerable mansion, and any deficiency in such symmetry was looked upon as an egregious error in a design; yet that this is not picturesque is demonstrated by such formality being shunned by all painters. Nothing is more embarrassing to the architect than the necessity of preserving this perfect uniformity in the principal fronts, united at the same time with the most useful and convenient distribution of the interior: many plans, that might otherwise have been made excellent, have been cramped and injured by endeavouring to attain the qualities of perfect regularity with that of great convenience. It would seem to have been forgotten that the principal use of a house is to live in with comfort; and that, consequently, the interior should be planned first, the elevation or exterior arising out of it as circumstances admit. This practice, if followed, would introduce many improvements into our domestic distributions, would free the architect from his present trammels, and would lead naturally to that picturesque irregularity which is so beautiful in the hands of a careful designer. The formal symmetrical manner, so much esteemed some years ago in every architectural design, does not appear to have been considered so desirable by our ancestors; for in ancient works we often see a departure from it not easily accounted for, except by supposing some view to the picturesque. It must be observed, however, that when mere reduction of cost is considered, or how much space can be enclosed by a certain quantity of walling, the perfectly symmetrical form has the advantage: indeed, it is easy to demonstrate that a cube will contain more space than any other figure with plane surfaces, even more than one the plan of which is a rectangle, and hence it is probable that we have seen of late so many English houses erected in the form nearly of cubical boxes, or Chinese tea-chests, every idea of picturesque beauty being entirely out of the question.

31. DWELLINGS FOR ARTISANS. Of late years the necessity for economising space has led to the construction of dwellings for artisans in the form of structures of considerable size, divided into floors or flats, after the manner of houses in many Scottish and continental towns, each floor affording accommodation for two or even a greater number of families. This has led, as might have been expected, to proposals to build houses on a similar plan for the reception of middle-class families. That the scheme has its utilitarian aspect cannot be denied. There is a certain charm in the idea of being able to dispense with fires and all the dirt that they occasion by the warming of the entire building by air heated from a stove in the basement; of having one's meals cooked in or supplied from a common kitchen; and in having the greater part of the house-work done at stated times by one of a staff of capable and qualified domestic servants attached to the dwelling. Englishmen and Englishwomen, however, are not gregarious as a rule, and a style of living approximating in some degree to that of a French hotel or American boarding-house would never harmonise with the feelings and predilections of the bulk of the English people. Such a mode of living would have a tendency to destroy much of the charm that home now possesses, and weaken the family ties by which every member of a household is now bound so closely to the other units of which it is composed. An Englishman likes to feel that his house is indeed his castle—that there is a front door, nay, even a garden gate, within which no one dare pass unless with permission, tacit or otherwise, of the owner or occupier of the house and grounds that surround it. In such a human hive as we have faintly sketched above, the entrance door would stand over a pathway as common to the feet of all comers and goers as the very street itself; and the privacy combined with recreation now so happily afforded by the garden, however small, would be lost entirely, for any common garden that might be attached to the modern caravansary would possess an attraction only for gossips, and those who think that a grass-plat is useful for little else than to afford facilities for badminton, croquet, and lawn tennis. Privacy being taken away, the pleasure and the profit of the garden—that is to say, the profit reaped by mind and soul, not the gain of the pocket—would be gone for ever. But it is not, and never will be, in the nature of an Englishman to look on his house and garden otherwise than as a retreat impregnable and inviolable, into which he can withdraw himself at will from all that is passing around and about him. A house is the last thing in the world he will care to share with others than those who are bound to him by the nearest and dearest ties. Keeping this fact in view, we shall in these pages make no further allusion to the house as a human hive—a common receptacle for many households—but confine ourselves strictly to a consideration of it as the home of a single family.

## CHAPTER II.

Terms of Occupation—Renting and Owning—Sensible Precautions—Making Inquiries—Coming to Terms—Yearly Tenancy—Agreements—Leases for over Three Years—Notices to Quit—To be taken note of—Rent and Income—Town and Country.

**32. TERMS OF OCCUPATION.** A house, manifestly, must either be rented or owned; that is to say, the person who lives in it must possess it as his own peculiar property as owner on the one hand, or on the other he must hold it as occupier, paying a certain fixed sum weekly, monthly, quarterly, half-yearly, or yearly, to the actual owner of the premises. He buys, in fact, the right to hold the house for a certain time, for a certain sum of money, paid by instalments falling due at certain fixed and specified times, and on certain conditions; and as long as these conditions are observed and the periodical payments made with regularity, he may remain in undisturbed possession.

**33. BETWEEN RENTING AND OWNING** a house, therefore, there is a great and substantial difference, though, paradoxically, it might be said that there is but little, inasmuch as a man can do no more than live in a house. The owner of a beautiful picture or any valuable work of art can derive no more actual pleasure from a careful examination of its beauties and peculiarities than any one else who is able to feast his eyes on it. This is true; but to the owner it possesses the charm of being a piece of actual property, something that has to him a positive money value, and can be converted into money at any time, more or less in amount, according to the state of the market or popular caprice which renders these things more or less valuable at one time than another, as far as the price that they will fetch is concerned.

**34. OWNERSHIP.** Now it is precisely in this light that ownership is more desirable than occupancy. The man who lives in another's house can do no more than live in it: he cannot make a single alteration in its structure without the permission of the owner, and when he ceases to occupy it his interest in it ceases altogether. On the other hand, the owner may pull down, build up, and alter to his heart's content; and whatever improvements he may make in house or garden adds to its money value, and the money therefore laid out on such improvements cannot be regarded as irrecoverable. He can further, as has been said, convert it into money at any time should he be disposed to do so.

**35. THE GREAT ADVANTAGES OF OWNERSHIP**, then, appear to be the right, which the owner incontestably possesses, to do what

he likes with his own, and the fact that he owns something that he can turn into money or use as money, either by exchange or barter, or as a pledge, security, or mortgage whereon to raise money for temporary need; and, *per contra*, as a tenant or occupier can do none of these things, these may be regarded as the chief disadvantages of living in another man's house.

36. THE CHIEF ADVANTAGES OF OCCUPANCY appear to lie in the freedom which the occupier possesses of being able to give up his tenancy at a comparatively short notice, and to remove elsewhere at pleasure. He is not bound to the house, and in being thus bound is one of the great disadvantages of ownership, for although a house is always convertible into cash, it does not follow that a purchaser will be found for it as soon as it is put in the market; and therefore the owner who is occupier of his house must either live in it until he can meet with some who is willing to give what he wants for it, or be content to *lose* the money which he must pay for the occupancy of another house which is not his own, if he remove before he has found a purchaser or tenant for the house which he has just quitted, and which he owns.<sup>1</sup>

<sup>1</sup> In looking at the question of renting *versus* owning in the preceding paragraphs, and the respective advantages and disadvantages of ownership and occupancy as tenant, it must be remembered that the owner is regarded as the owner of *one* house only, as the man who becomes the possessor of a house for the sake of being his own landlord, and not as the purchaser of house property to a large extent for the purpose of investment. With this class of house-owners we have nothing to do in the present work, and our remarks must be taken to apply strictly to ownership for occupation. We must take the opportunity here of warning our readers against the fallacy of supposing that a man who lives in his own house pays no rent. He does not do so directly it is true, but indirectly he most assuredly does. Take, for example, the case of a man who has become the owner of a house, and has paid say, for the sake of argument, £500 for it. His outgoings now, as far as his house is concerned, consist of rates and taxes only: he has no rent to pay as quarter-day comes round. Suppose, however, he had invested that amount in any government stock, public works, railway stock, or joint-stock company, from which he would receive yearly 5 per cent. on the amount, or £25. Then he is clearly paying £25 per annum for his house, being the amount that he would have otherwise received had he invested his money in stocks, &c., instead of in the purchase of house property. In addition to this may be placed interest at the same rate on money laid out in improvements or in necessary repairs of the exterior of the building, and renovations periodically of the interior. In what then, it may be asked, can it possibly profit a man to become his own

landlord? We may fairly make answer, that if a man purchased a house for £500 he would expect to get £50 per annum for it, or 10 per cent. in the gross, but we will suppose him to let it at £45 a year, which is 9 per cent. on his outlay. Supposing, further, that repairs cost him on an average £5 per annum, and loss of interest, by remaining vacant for a short time now and then, to amount to the same, the net interest on his outlay will be 7 per cent. On the other hand, the man who has purchased to become the occupier of his own house loses the money that he would have received as interest on the amount thus sunk, if it had been invested in any other way, and to this must be added £5 per annum on an average for repairs which he would have to lay out in this way, as the landlord of the house would have to do if the purchaser were merely the tenant. Thus his yearly loss in interest and repairs would be £30, while the net gain of the purchaser for investment only would be £35, at 7 per cent. on his outlay, or the original cost of the house. Thus there is a clear gain of £5 per annum in favour of the man who buys a house and becomes his own landlord, and to this must be added another £5, as he can experience no loss through the house being vacant at any time between the outgoing of one tenant and the incoming of another, bringing the entire amount gained up to £10 per annum. Of course what has been advanced is purely hypothetical, and must not be taken as an invariable state of things. If the money expended in the purchase of the house had been taken out of Consols at 95, bearing interest at 3 per cent., the annual loss in interest on the money sunk would be but £15 15s. as against the £25 assumed as the annual loss by way of interest in



37. HE THAT WOULD HAVE A HOUSE, then, must either rent or own it, and, to go a step further, he that would own a house must either buy or build it. Consequently there are three points from which the house must be regarded. These are, firstly, the tenant's point of view as occupier only; secondly, the purchaser's point of view as owner and occupier; and, thirdly, the builder's point of view, also as owner and occupier, using the word builder as meaning the man for whom it is built, and not as the contractor for the work in the ordinary acceptance of the term, under whose orders and inspection the structure is reared. We are not concerned with the house as viewed in any other light, as, for example, a profitable investment for money.

38. SENSIBLE PRECAUTIONS. There are many points on which the would-be tenant of a house should satisfy himself before committing himself by verbal undertaking or written engagement to become the occupant. He will have, in all probability, to deal with an estate and house agent, in whose hands the property has been placed by the owner for letting, and in such case, if on a cursory inspection he likes the general appearance and arrangement of the house, and thinks it likely to meet the requirements of his family, it is the wiser and better course to ascertain to what extent the powers of the agent may go; that is to say, whether he be entrusted with letting the house only, and making the usual inquiries regarding the respectability of the proposed tenant, or if he be further empowered to meet any suggestions and wishes that the would-be occupier may express

our calculations, and the difference between these sums, namely £9 5s., would bring up the amount gained by becoming one's own landlord, supposing the buyer to be able to pay cash down for the property, to no less than £19 5s. per annum. The real value of what has been said above will be found in its affording a contemplating purchaser the means of estimating to what extent the proposed investment in a house may be of advantage to him.

Practically speaking, the gain to the purchaser of a house will be found to be the difference between the interest received on the purchase money according to the former mode of investment, *plus* the average annual outlay for necessary repairs, and the amount that he yearly paid to the landlord or owner, if he held the house as an occupier only. Viewed in a tabular form, these amounts find arrangement as follows:—

OWNER AND OCCUPIER.			
Dr.	£ s. d.	Cr.	£ s. d.
To Loss of Interest on Purchase Money (say £500) as per former investment, say .....	25 0 0	By value of Rental of House, say...	45 0 0
To Average Yearly Expenditure on Repairs .....	5 0 0		
Balance, showing net gain.....	15 0 0		
	<u>£45 0 0</u>		<u>£45 0 0</u>

It will be noticed that in the preceding calculations no account has been taken of ground rent, or a sum payable yearly or at stated periods to the owner of the land on which a house stands, as an acknowledgment of his ownership. The house in the above estimate is supposed to have been freehold property, that is to say, the absolute property of buyer

secondly, and seller firstly. If the property be leasehold, neither buyer nor seller, *ceteris paribus*, will gain so much profit as is represented above by the yearly amount paid to the ground landlord as ground rent. Liability to ground rent cuts both ways, and by no means affects the general tenor of the argument employed.

with regard to putting the premises into perfect tenantable repair, and making such minor alterations as may render them better suited for his purpose. To make all things clear in this respect he should—

1. *Arrange with the agent for the refusal of the house for a given time, and inquire of him the name and address of the owner.*

2. *Write at once to the owner of the house, stating clearly the repairs, alterations, &c., required, and asking if the agent be empowered to treat on these points; or request a meeting with the owner at the premises at his earliest convenience.*

Such a course may save much unpleasantness in the future. To use a common form of expression, there are house agents and house agents—that is to say, those that will keep fairly within the limits of their calling and those that will overstep it. Unless a house agent can satisfy the proposed tenant, by showing the written authorisation of the owner of the property, empowering him to act as his agent for repairing as well as letting the property, it is safer not to enter into treaty with him for the execution of repairs, &c., for which the owner will have to pay. A house agent, unless specially empowered to act for the owner of the property in every respect, cannot be looked upon as entitled to enter into other arrangements save that of letting the house when he has found a tenant for it. An agent who undertakes repairs of all kinds will often stretch a point in this way, and, trusting to his influence with the owner, will carry out repairs and alterations that the owner might have objected to have done had he been consulted, and which he will grumble at, and perhaps refuse to pay, when the bill is sent in.

**39. MAKING INQUIRIES.** Before coming to any arrangement with regard to repairs and alterations that may be required, it is advisable to look at the site and surroundings of the house, and to endeavour to ascertain from the agent, as well as from disinterested persons if possible, the general character of the locality. Inquiries appropriate to the business in hand may be arranged under the following heads, and others may doubtless suggest themselves according to the appearance of the place or the peculiar requirements of those who are seeking to provide themselves with a suitable house.

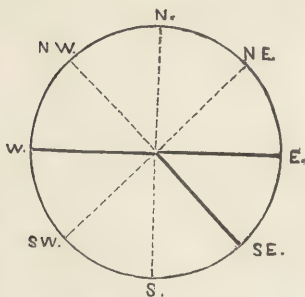
1. *The subsoil on which the house is built—whether clay, gravel, chalk, or rock.*

Clay, it must be remembered, does not admit of the ready passage of water. The surface soil will absorb a certain quantity, but as soon as it is saturated, the escape of the water being prevented by the impermeability of the clay stratum below, the surplus water will gather and stand in pools on the surface, rendering the neighbourhood damp and muddy, except in dry seasons, when the ground will crack and gape in a thousand fissures. The only remedy for the dampness and general humidity arising from a clay subsoil is a thorough and complete system of drainage, which will gradually carry off the water from the topmost stratum, and prevent it from getting water-logged. Gravel is porous in the highest degree, and ground on a stratum of gravel will be comparatively dry an hour or two after the fall of the heaviest shower, or even of rain of some continuance. A subsoil of chalk or rock affords nearly as good an escape for water as gravel, through the numerous fissures that occur in all parts of its formation. It is supposed by some that because gravel is porous, exhalations can make their way to the surface through it as readily as water can escape. This is clearly a mistake, for the water soaks away and percolates into one or other of the great subterranean reservoirs from which our springs and wells and pumps draw a constant supply; and, except in volcanic regions, there is no heat in their immediate vicinity to cause the water

to leap above the surface in boiling jets, or to cause it to ascend to the surface again in the form of vapour. Exhalations will arise from marsh-land, in which the escape of the stagnant water is prevented by the underlying strata, but not from gravel, which affords every facility for its rapid passage.

2. *The neighbourhood—with regard to its general character, and the approaches to and surroundings of the house.*

In a small country town each resident is known—that is to say, by name and reputation—to most of the other members of the community. In London, and all very large towns, one may live next door to a family for years and never speak to any one of them, or even know anything whatever about them. It is well, however, to make some inquiry with regard to the general habits of next-door neighbours. A quiet family, who keep good hours, and some of whose members, perhaps, are engaged in studious pursuits, would not care to be compelled to dwell even for a year next door to another family whose senior members were in the habit of turning night into day, and whose junior members make day itself unendurable by the oft-repeated torture of a loud-toned piano. It is as well, too, to ascertain what schools, churches, chapels, &c., there may be in the immediate vicinity, the prices that rule for bread, meat, and provisions of all kinds, and the facilities that the neighbourhood offers for ordinary shopping. Looking at the house itself, it should be ascertained whether there be any means of access except through the front door—that is, whether there be what is termed a side entrance or a back door, opening into a lane or mews. It is by no means pleasant to have dustmen, *et hoc genus omne*, tramping through the house when necessity compels a clearance of the refuse. If the house have basements, the character of the basements should be considered, whether they are almost hidden from view by the wall in front of the area, or if they are what are called half-basements—that is to say, basements in front of which the soil or roadway and its retaining wall rises but slightly. The situation of the coal-cellar should be looked to, for, in many dwellings, if it be not in front, with a trap or shoot for discharging the coal into it, every particle used will have to be carried in, as the ashes and refuse are carried out, *through the house*.



IN ILLUSTRATION OF ASPECTS.

violent, and shelter from these should be gained when possible by the interposition of rising ground or trees.

3. *The general plan on which the house has been constructed, especially with reference to ventilation, drainage, lighting, and water supply.*

That a house which will suit one family may be found to be utterly unsuitable for another, is a truism as self-evident as the old saying that "what is one

Lastly, look at the outbuildings, to see if they are of suitable size, if coach-house, stabling, &c., be necessary; and if there be a garden, see to what quarter it slopes, remembering always that it is better for it to slope away from the house than towards it, and that gardens with a slope towards the south bear earlier crops than those which slope to other quarters, or, in other words, have not so warm an aspect. And with reference to aspect as regards the house itself, a frontage from any quarter from south-east to west is most desirable, because it is most exposed to the sun, and the winds blowing from those points are warmer than those from any other. An aspect from west to north-east is generally exposed to rain. From north-west to east, and, in a less degree, to south-west, the winds are cold and



man's meat is another man's poison;" yet how little care do people in quest of a house generally take to consider whether the building they may be looking at is fitted to meet their requirements. This, perhaps, is mainly owing to the weariness that is the invariable consequence of house-hunting, after three or four houses have been gone over from basement to attic. How very few commit to paper the points that should be chiefly regarded, and having done this, carefully make inquiries into every one, until sufficient data have been obtained on which to base a decision whether to take the house or not. Basements are objectionable to the majority of families, for many reasons which are obvious, and which will be noted further on in the consideration of the general construction of the house; but as it is difficult, especially in towns, to obtain a house without basements, this objection cannot be maintained to the rejection of every house built in this way that may come under inspection. All who have lived in houses with basements must have noticed how the wind will rush up and through the house when it is in a certain quarter, creating draughts that are very unpleasant, if they be not even dangerous. Notice, then, from what quarter an excessive draught of this kind is likely to arise, and see what means of obviating it to a certain extent may be made available in the form of swinging baize doors at convenient points in the basement passage or the head of the basement stairs, if practicable, that may be hooked back when there is no need to keep them close. Many a house may be rendered far more comfortable than it is by attention to this point. The position of the doors, windows, and fireplaces of rooms with relation to each other, should be noted, for when any two of these are directly or nearly opposite each other, a draught is created when both are open at the same time, to sit in which would be dangerous. Care should be taken to ascertain that the ventilation—that is to say, the means of supplying fresh air, and carrying off foul or hot air from every room—has been properly regulated. In how few rooms, for example, is any provision made for the escape of air heated to excess and deprived of the oxygen, which forms its life-giving principle, by burning gas; and in how few houses are pipes provided, as they should be, for carrying off noxious sewer gases from sinks, &c., into the open air above the roof of the house, where they may be dissipated and carried away. Inquiry should be made into the system of drainage, and the owner of the property should be asked for a written promise to remedy anything that may be fairly proved to be defective in this way. A similar promise should be obtained with regard to gas-burners, gaseliers, and pipes, although in many cases these are purchased by the incoming tenant, and any short-coming in this respect must be made good by him. That a meter is furnished sufficient for the number of lights, is a matter between the tenant and the company from which the supply of gas is derived, and must be seen to subsequently. If there be no gas-fittings in the house, or, indeed, if the gas is not laid on, and must be laid on at the expense of the tenant if he wish to use gas in the house, inquiries should be made as to the cost per thousand feet of gas and the quality of gas supplied, and calculations made as to whether it would or would not be advisable to resort to other means of lighting. The position of the water-cistern, the supply pipe, and the pipes and taps by which the water is carried to and drawn at various parts of the house, should be carefully looked at. It is most desirable that all pipes leading to and from the cistern, especially the supply pipe, should be protected by an encasement of some non-conducting material, so that there may be no freezing of water within it when severe frost sets in, and no bursting of the leaden pipe when the thaw follows. The cistern or cisterns, for frequently there is a separate one for the supply of the water-closet, should be under cover, for the sake of protection from frost and dirt. If, however, it be out of doors, it should be properly and securely fitted with a wooden cover, and it should be covered up, even within doors, to prevent the entrance of blacks, dust, and dirt of any kind. If indoors, the cistern should not be in any sleeping apartment, for it is a well-known fact that water will attract and absorb any deleterious matter floating in the air, as may be seen by placing a pail of water in a newly-painted room. It may seem superfluous to say that a cistern in a sleeping apartment is a thing to be avoided, as a bedroom would



naturally be thought the last place in which it would be placed. The writer, however, could point out houses—and good houses too, semi-detached, double-fronted villas without basements, and with good gardens in front and rear—where the cistern from which the supply of the house is drawn is in the servants' sleeping-room; so that a word or two of caution on this point cannot be altogether unnecessary. A more unwholesome arrangement and combination could not possibly be hit on. Lastly, inquiry should be made with regard to the water supply, the bore of the supply pipe, and whether the supply be constant, or at certain hours of the day only; and it should be ascertained from actual inspection that the taps are sound and serviceable, and not in such a condition as to admit of the gradual escape of the water by constant dripping, as some are. As the proof of the pudding is in the eating, so a positive knowledge of the good and bad points in a house can only be gained by living in it; but some inkling of the truth can be gained by close examination and searching inquiry, even if the replies to queries be not—let us charitably ascribe it to ignorance—not exactly in such strict accordance with the actual truth as they might be.

4. *The adjuncts of the house and conveniences attached thereto: its cellars, pantry, larder, closets, sink, kitchen-range, stoves, and chimneys.*

The suitability and general convenience of a house depends very much upon what may be termed its adjuncts, generally speaking, as above defined, which are indispensable, and should be found in every house. It is desirable that the coal-cellar should be large and roomy, so that the occupier may be in a position to lay in a good stock of coal for the winter during the summer months, when coals are at their lowest price. The position and means of access to the cellar have been already touched on, and it merely remains to point out the serious objection that there is to many houses, especially those that are packed together in the streets of towns, in the access to the coal-cellar being obtainable only through the breakfast or morning-room in the basement. The cellar for beer and wine, if such be needed, should be in such a position that it may be cool in summer and warm in winter—that is to say, preserve the same temperature all the year round. The larder or pantry, from which any possible communication with drains, water-closets, &c., should be most carefully cut off, should be constructed in such a way that it may be always permeable by a current of fresh air, and so situated, if possible, as to be always easy of access to the mistress of the house. No house should be without its closet downstairs, for glass, china, &c., and large and roomy closets upstairs for hanging dresses, &c. Unfortunately, however, there are not many that possess these conveniences. The water-closet downstairs should be without the house, and that above stairs as far as possible from the principal bedrooms, having free communication with the outer air at pleasure, and without any in-draught—that is to say, an influx of air through it into the house, which will be found not only unpleasant, but unhealthy. The fittings should be carefully tried, and the soundness of the fittings, pipes, &c., of the bath-room, if there be one—and every house, be it what it may, should have one attached to it—should be practically tested. The sink should be in the back-kitchen or scullery, and the size of the escape pipe and the trapping should be looked to, as a narrow means of exit for the water thrown down it leads to choking, and inefficient trapping permits the escape of foul gases, which, when taken into the system, cause gastric fever, blood-poisoning, &c. The condition of the kitchen range and its oven and boiler should be ascertained, and that of every grate in the house; and if the house has not been recently papered and painted, the condition of the under part of the mantelselves, and the wall and ceiling above them, especially in the kitchen, will go some way to assist in coming to a conclusion whether the stoves smoke or not. Chimneys must be mentioned as adjuncts to a house, for the purpose of urging on an incoming tenant that he should, whether they are represented to him as having been swept or not, have the brush put up them in the presence of some responsible person, if he cannot see to it himself, that he may be perfectly easy on this score.

5. *The fixtures and fittings of a house: windows and window fastenings, door handles, bells, &c.*

A list should be made of the fixtures and fittings of the house, which should be in good order when the proposed occupier takes possession of the house, and which he should leave in good order when he resigns possession, allowance being made for fair wear and tear only. Formerly grates and stoves were fittings that the tenant was expected to pay for at a valuation (generally made by the owner) when he entered the house, and even to this day there are owners of house property, though not many of them, who let on this principle. The *ostensible* reason was that the landlord might have in his hands the means of replacing these fixtures if any of them were wilfully damaged during the occupier's tenancy. The *real* reason was that the landlord might have money in hand should there be any difficulty in getting the rent, or if the tenant should disappear without satisfying him. It was in fact a plan, and not a bad one, of getting tangible security for the good faith of a tenant, instead of the mere testimony of references, which in some cases are of as little real value and as little to be depended on as the characters frequently given to domestic servants. The tenant, as it has been said, is answerable for all damage done except by fair wear and tear; and this being the case, he should have assurance that the fabric of the house is in tenable repair, the roof and walls being impervious to wind and water, and every part of the interior being sound and clean. Fresh painting and papering is a matter of agreement between the owner and the incoming tenant: it does not effect the tenable condition of the building. It should be ascertained that the glass in the windows throughout the house is sound, and a list should be taken of any cracked panes that are allowed to remain, otherwise the tenant may be held answerable for the repair on giving up occupancy of the premises. Similar care should be taken with regard to the window-fastenings, the latches and handles, locks, &c., of doors and cupboards, the bells and wires by which they are set in action, to see that all are in thorough repair throughout the house.

6. *Any repairs that are to be effected by the landlord prior to the incoming of the proposed occupier, and any repairs that are to be effected by the tenant during his occupancy, should be reduced to writing, and a copy kept both by landlord and tenant.*

The adoption of this course secures both landlord and tenant against any shortcoming on either side, and the latter against any neglect of the house agent to carry out any repairs that he may have promised in the landlord's name. Any agreement should be accompanied by an annex, diplomatically speaking, releasing the tenant from the consequences of signing the agreement should this be done, or required to be done, before the repairs are executed. It is also unwise of the tenant to take possession of a house before all repairs have been carried out as agreed on, for in some cases he may be pretty sure they will be neglected altogether; while in others he will have the annoyance of being delayed in getting to rights as the phrase runs, by the presence of the workmen on the premises adding to the confusion that invariably will and must prevail on getting into a new house. But for all this, *verbum sap.*

7. *Rates and taxes, their amount to be ascertained, and also if there be any rates, or charges similar to rates, left unpaid by the last tenant*

Speaking generally, persons when in treaty for a house are not so careful to ascertain the amount of rates and taxes that they may be called on to pay during their occupancy as they ought to be. A householder is liable to two kind of taxes—the Queen's taxes, as they are called, and the parochial taxes. The Queen's taxes form a direct contribution to the revenue of the country, and are imposed by authority of Parliament. Every householder is liable for house duty at the rate of ninepence in the pound on his rental, if he be living in a private house and not in a house which is also used as a shop or for business purposes, unless the rental be under

£20 per annum ; and it is possible that he may find himself compelled to pay on an amount in excess of his rental, if the government surveyor consider his house to be more valuable than his owner does—that is to say, capable of commanding a higher rent than the tenant pays for it. In the great majority of cases, however, the amount of house duty is governed by the rental, and this is the only government tax that the tenant has to pay that bears directly on the house and is influenced by its rental or annual value. Parochial rates, which generally include poor rate, lighting rate, police rate, rates for repairing the roads and roadways or streets and keeping them clean, sanitary arrangements, local management, and, in London itself and the metropolitan district, the metropolis main drainage rates, are made and levied by the authorities of the parish under sanction of local justices of the peace. They are levied on the amount at which the house is assessed by the surveyors of property employed by the parish, and this is liable to readjustment at each periodical assessment of the parish. This amount is called the rateable value, and is generally less than the rent paid annually. It is based upon and varies with the rent paid, but the rateable values of all the houses in a parish do not bear exactly the same proportion to their rental. It is therefore an arbitrary amount to a certain extent, determined by the opinion the surveyor may entertain with respect to the value of the premises, but governed to a certain extent by the rent paid. Thus if an incoming tenant obtain the occupancy of a house at a less rent than that which has been paid by his predecessor, but the rateable value be maintained as under the higher rental, he can appeal to the proper authorities for a reduction of the rateable value ; and on application to the clerk of the board of guardians for the union district in which the parish is situated, he will receive the necessary papers and instructions as to the course he must take. “But how is all this to be ascertained?” the reader may ask. “Where and from whom can I get information as to the rateable value of the house I propose to take?” The answer is simple and easy. The collector of parish rates for the district in which the house happens to be will readily answer every question you may put to him, and give you such information both with respect to the number of rates levied in each year, and the average amount of each rate per pound, as will enable you to calculate very closely the actual sum you will have to pay yearly for parochial taxes, and therefore the full amount in which your house will stand you per annum. Rates and taxes differ according to locality, and therefore no scale can be given for calculating their proportion to rental. They will vary ordinarily from one-sixth to one-fourth of the amount paid as rent, while in some places the proportion between rent and taxes is even higher. If the rental of a house be £40 per annum, a tenant, broadly speaking, may expect to have to pay from £7 to £10 per annum in parochial rates, and in addition to this the house duty, amounting in the case we have supposed to £1 10s., and payments for gas and water have to be taken into consideration ; so that, when looking at ways and means, and reckoning how his income may best be managed so as to make both ends meet, he should estimate his liabilities on account of his house at not less than £55 to £60 per annum, taking into account all outgoings, and generally speaking it will be safer to reckon the latter at £20, or half the rental, than at £15, or three-eighths of the rental. It may happen that the last tenant has quitted the house, inadvertently possibly, without satisfying the claims of the parochial authorities for rates and taxes, and leaving the amounts due for gas and water for the last quarter unpaid. In such a case the parish could, and in all probability would, come upon the new tenant for arrears, and the gas and water companies might make things very unpleasant, if they could do nothing else. Anything of this kind, however, may be prevented by making inquiries of the collector of the parish rates and of the collectors for the gas and water companies for the district in which the house is situated. But though it is necessary to look after these matters, house-hunters very seldom do so, and for this reason the subject has here been dwelt upon.\*

\* For all matters relating to Landlord and Tenant, Rates and Taxes, &c., and all legal matters relating to the house, see Beeton's “Law Book,” a compendium of the law of

England in reference to property, family, and commercial affairs. Published by Messrs. Ward, Lock, and Co., Warwick House, Dorset Buildings, Salisbury Square, E.C.



40. **COMING TO TERMS.** All points to which reference has been made in the foregoing paragraphs having been thoroughly looked into and settled to the satisfaction of the proposed occupier, the necessary arrangements with regard to all repairs and alterations to be carried out before he comes into residence may be made, and the terms settled on which he becomes the occupier of the house. If taken at a weekly or monthly rental, the landlord generally pays, rates and taxes, the rental being fixed so as to admit of his doing this without loss to himself. Houses, however, are usually let on an annual tenancy, on a three years' agreement, or on a lease for five, seven, fourteen, or twenty-one years.

41. **A YEARLY TENANCY**, or holding from year to year, is generally created by mere verbal understanding, but it is better for both landlord and tenant to have a written agreement defining clearly the terms on which the landlord lets and the tenant takes the premises. Under a yearly agreement it is usual in England to pay the rent for a house on the ordinary quarter-days, namely, March 25, June 24, September 29, and December 25, called, respectively, Lady Day, Midsummer Day, Michaelmas Day, and Christmas Day. Payment of rent by the quarter does not empower the tenant to quit the premises by giving a three months' notice, to expire on any quarter-day, unless there be a clause in the agreement or an understanding in writing to this effect. In a yearly tenancy it is generally customary and indeed obligatory on the tenant to give six months' notice, the six months to expire on the day of entry. Thus, if a tenant enter on the occupancy of premises at Christmas, notice to give up the premises at or on any subsequent Christmas Day must be lodged with the landlord on the Midsummer Day preceding, or not later than that day. If the tenant has entered at a half quarter, the tenancy, unless there be an understanding or agreement to the contrary, dates from the quarter day next following.

Below is given an ordinary form of agreement for yearly tenancy. It must be remembered that agreements, as well as leases, require a lease stamp on the amount of rent to render them documents that will be recognised in a court of law. The stamps required for leases and agreements are as follows ; but a penny stamp is sufficient for an agreement for less than a year if the rent does not exceed £10.

For rent under	£	Stamp of value of	s. d.	For rent under	£	Stamp of value of	s. d.
"	5	"	0 6	"	25	"	2 6
"	10	"	1 0	"	50	"	5 0
"	15	"	1 6	"	75	"	7 6
"	20	"	2 0	"	100	"	10 0

with 5s. more for every additional £50 to amount of rent, or fraction thereof.

#### FORM OF AGREEMENT FOR A YEARLY TENANCY.

MEMORANDUM OF AGREEMENT, made this [tenth] day of [March], 188-, between [A.B.] of [Battersea], of the one part, and [C.D.] of [Harlow], of the other part.

The said [A. B.] agrees to let, and the said [C. D.] agrees to take, the dwelling-house and premises known as [No. 18, Stanhope Street, Battersea], in the county of [Sur.ey], from the [twenty-fifth] day of [March] instant, from year to year, at the yearly rent of [£40], payable quarterly, on the usual quarter-days. The said [A.B.] agrees to maintain the whole of the external part of the buildings in a reasonably

sound and waterproof condition, as at present ; and the said [C.D.] undertakes to preserve and deliver up the internal part of the premises in good and tenantable repair, as at present, reasonable wear and tear thereof excepted, with due regard to the annexed schedule.

*To this the contracting parties affix their signatures.*

[A. B.]  
[C. D.]

The words in brackets will be filled up with due regard to time and locality.

The schedule to which reference is made may be made after the following manner :—

*Second Floor, Back.* Two panes cracked in window : key of closet door missing.

*Second Floor, Front.* Fastener of window broken : key of room door broken.

And so on for the rest of the rooms in the house. The schedule shows that the incoming tenant has foregone the repair of the broken windows, fittings, &c., mentioned therein ; and it also goes to secure him against being held accountable for making such repairs at the expiration of the tenancy, if he have not done so in the mean time for his own convenience.

**42. AGREEMENTS.** In a neighbourhood where houses are in demand, and where property is improving, landlords are generally averse to letting on a yearly tenancy, and prefer an agreement for three years. On the other hand, if a longer term be desired by the tenant, the landlord may not care to bind himself to accept a certain rental for more than five years. The agreement for three years is actually a lease, though it is usually styled an agreement. It may be made by word of mouth, provided always that such verbal agreement be made in the presence of a third party as witness ; but it is better to have it in writing, as the death of the witness might render it impossible for either of the contracting parties to substantiate his statement, however true, with respect to the terms of the contract entered into by the other.

Printed forms of an agreement for three years, or less than three years, can always be procured, and are kept at hand by all house and estate agents. The following is an ordinary form. Further information in detail that may be desired by any intending tenant, will be found in Beeton's " Law Book," to which reference has been already made.

#### FORM OF AGREEMENT FOR TWO OR THREE YEARS TENANCY.

MEMORANDUM OF AGREEMENT made this [sixteenth] day of [June], 188-, between [A. B.] of [Raleigh House, Walthamstow] (hereinafter called the landlord), for himself, his heirs, executors, administrators, and assigns, of the one part, and [C. D.] of [Tyrone Lodge, Grove Lane, Camberwell] (hereinafter called the tenant), for himself, his heirs, administrators and assigns, of the other part, in manner following, that is to say,—

The said landlord hereby agrees to let, and the said tenant agrees to take, all that messuage or tenement situate and being [No. 30, King Street, Uxbridge], in the county of [Middlesex], together with the fixtures and appurtenances thereunto belonging, for the term of [three] years (and subject to notice as hereinafter mentioned), from the [twenty-fourth] day of [June], 188-, at the clear yearly rent of [fifty pounds], payable quarterly on the usual quarter-days, free from all rates and taxes whatever (except landlord's property tax). AND the said tenant agrees to pay the said rent in manner aforesaid, and also all rates and taxes payable in respect of the said premises (except as aforesaid), and also that he will not do or permit on the said premises any waste or damage, or anything which may be or become a nuisance or annoyance to the said landlord, or any of the tenants of premises adjoining ; and that he will not make any alteration in the said premises, or allow any board, or notice, or any sale by auction to take place on the said premises,

without the consent in writing of the said landlord ; and that he will use the said house as a private dwelling-house only, and will not do anything whereby the insurance of the said premises against fire may become forfeited, or the premium payable in respect thereof increased. AND it is hereby agreed and declared that it shall be lawful for the said landlord, at all convenient times in the day time, to enter the said premises, to view the state of repair, or to effect any repairs or alterations which he may deem necessary to the said premises, or other the property of the said landlord adjoining thereto. AND FURTHER, that if either party shall be minded that the tenancy hereby created shall determine at the expiration of the said [three] years, the said landlord and tenant, as the case may be, shall, six months previously to the expiration of the said term of [three] years, give to the other notice in writing of such his intention, and in case no such notice shall be so given, the said tenant shall continue tenant of the said premises as a yearly tenant, at the rents and upon the terms herein before mentioned, until either of the parties hereto shall give to the other six calendar months' notice in writing to determine the tenancy, such notice to expire on the quarter day similar to that on which such tenancy commenced. AND the said tenant hereby lastly agrees, that at the expiration of his tenancy he will deliver up the said premises in as good repair and condition as the said now are in (reasonable wear excepted), with all the windows complete, and allow the landlord, during the last month of the tenancy, to put up a notice board to let the said house, and will show the house during all reasonable hours, Sundays excepted.

Signed by the said

[A. B.] or [C. D.]

[A. B.] or [C. D.]

In the presence of

[X. Y.]

Two copies of the agreement having been prepared, one is signed by the landlord and the other by the tenant, each taking the copy that has been signed by the other. It will be noted that the above form is very full, and that portions may be obviously omitted according to the circumstances. Schedules containing, the one a full description of the message and tenement in all its parts, and the other a description of the fixtures and appurtenances, may, and indeed should be, added, to prevent any dispute that may arise subsequently, especially in the matter of fixtures.

**43. LEASES FOR OVER THREE YEARS.** When premises are taken on a lease for periods above three years, the lease must be by deed, and should be drawn up by a solicitor. For this reason it has been considered undesirable to give a form, as it is of necessity of considerable length, and points might arise in it subject to a fuller, closer, and more careful consideration of the law of landlord and tenant than could be given here.

When premises are let for three or more years, it is customary for the landlord to put them into a thorough state of repair within and without in the first instance. After this the tenant is expected to keep the interior in good repair at his own expense, the landlord repairing the exterior and painting the woodwork, generally every three years. The covenants in a lease are drawn to provide for :—

1. Payment of rent, rates, and taxes.
2. Repairs external and internal, with stipulations as to times for periodical painting without and papering and painting within.
3. Insurance from fire, and production at proper times of receipts for annual payments of premium.
4. Power to enter and view premises, to see that they are kept in proper repair, and to note such repairs as may be requisite and demand execution.
5. The premises to be put to no other uses except those named in lease, and nothing to be done thereon that shall be esteemed a nuisance to the property adjoining.



6. Premises not to be sub-let or lease assigned without permission of landlord.
7. Premises to be left in good repair, reasonable wear excepted.
8. Provision to enable owner to re-enter premises if the tenant fail to pay his rent or to comply with any covenants or stipulations contained in the lease.
9. Should such re-entry or recovery of possession by the owner happen, the tenant to be debarred from maintaining any action in consequence of the re-entry.

44. WITH REGARD TO NOTICES TO QUIT, if the premises be held under lease for a fixed term of years, the tenant is free to leave at the expiration of the time without giving any notice whatever, unless there be a stipulation to the contrary; and this holds good for any fixed term of years, however short, and even for a three year's agreement. Few tenants, however, would give up their occupancy without acquainting the owner of the premises with their intention, so that he may take the necessary steps to re-let them. A yearly tenancy, and a tenancy from year to year created by the continuance of occupancy under a three year's agreement after the term of three years has been completed, are determinable on a notice to quit given by either party six months prior to the anniversary of the day of entry.

That is to say, if the tenancy has commenced, for example, at the September quarter day, notice must be given by either party on or before the March quarter day, which is six months prior to the anniversary of the day of entry. In giving notice there are certain points which should be borne in mind both by landlord and tenant. These are :—

1. When a landlord serves a tenant with notice to quit he should state that he will charge double rent if the premises are not given up at the end of the tenancy.

2. A tenant should serve a notice to quit on the landlord or his agent, or at the abode of both of them. It is better to serve notices personally to some one on the premises, whether it be in the case of service on landlord or agent, or of service on tenant.

3. If a notice be sent by post some one should be present to be able to depose on oath that it has been posted. If there be no witness to the posting the letter should be registered.

4. To prevent any difficulty, it is better to serve a notice to quit, or cause it to be served, before midday, or noon, of the quarter day six months prior to anniversary of day of entrance.

The following forms of notices may be found useful.

#### I. NOTICE FROM LANDLORD TO TERMINATE YEARLY TENANCY TO TENANT.

To [C. D.] . . . I [A. B.] do hereby give you notice to quit and deliver up to [me], on the [twenty-ninth] day of [September] next, the peaceable and quiet possession of all [that messuage or tenement], with the appurtenances thereunto belonging, situate and being [No. 54, Upton Street, Clapham], in the County of [Surrey], which you now hold of [me] as tenant from year to year, at the expiration of the current year of your tenancy, which shall expire next after the end of half a year from the date hereof.

Dated this [twenty-fourth] day of [March], 188-.

The notice to determine a tenancy under a three years' agreement would be expressed in precisely similar terms, the words "under a three years' agreement" being substituted for the words "from year to year."

#### II. NOTICE FROM TENANT TO DETERMINE YEARLY TENANCY TO LANDLORD.

To [A. B.] . . . I [C. D.] hereby give you notice that I shall quit and deliver up to you, on the [twenty-ninth] day of [September] next, the peaceable and quiet possession of all [that messuage or tenement], with the appurtenances thereunto

belonging, situate and being [No. 54, Upton Street, Clapham], in the County of [Surrey], which I now hold of [you] as tenant from year to year, at the expiration of the current year of my tenancy, which will expire next after the end of half a year from the date hereof.

Dated this [twenty-fourth] day of [March], 188—.

The verbal alterations necessary in the foregoing notice, when given by landlord's agent to tenant, or by tenant to landlord's agent, are obvious, and require no explanation.

**45. TO BE TAKEN NOTE OF.** Although instructions have been given in the preceding part of this chapter sufficient for the regulation of all ordinary transactions as between honourable men in the relative positions of landlord and tenant, there yet remain a few points on which some remarks may be useful.

1. *In any agreement respecting repairs to be executed by the landlord (or tenant), describe exactly the nature of the repairs to be done and the cost and nature of the materials to be used.*

For example, a landlord agrees to paper and paint a house throughout, and, relying on this engagement, the tenant signs an agreement to take the premises. Two coats of paint may be necessary, but in absence of any stipulation to the contrary the owner of the house may put on but one coat, and claim to have done all that he promised to do. He may also, in absence of any express definition of what is to be done, give the woodwork a coat of ordinary paint instead of graining and varnishing; and he may proceed to paper the walls with inferior paper if the price per piece be not agreed on beforehand, and even hang the new paper on the old paper, without first stripping the walls, a proceeding detrimental in all probability to health, and certainly subversive of cleanliness.

2. *An agreement in detail having been come to respecting the repairs to be done, do not take possession of the premises until the repairs agreed on have been carried out.*

If the agreement respecting repairs is not in writing, the landlord cannot be compelled by law to execute the repairs agreed on after possession has been taken. If the agreement is in writing, the continued presence of workmen on the premises—for the builder or house agent to whom the repairs have been entrusted is not likely to hurry himself to complete them when the tenant has taken possession—is so annoying, that it leads the tenant sometimes to forego the execution of the repairs rather than have the chance of getting to rights postponed well nigh indefinitely. Therefore—

3. *When arranging to take a house that requires considerable repairs, have an agreement in writing that all repairs shall be concluded prior to the day on which the tenancy is to commence, and that in default thereof a deduction pro rata shall be made from the first quarter's rent for the number of days during which the house is in the hands of the workmen after the day on which the tenant should take possession; or, in other words, that the tenant shall not be bound to take possession until the workmen have finally quitted the premises, and that he shall pay no rent for the time during which he is kept out of the premises by this cause.*

It may be argued that no landlord or agent would let premises on such terms as these. Perhaps so; but it may be urged on the other side that if tenants persistently refused to take houses unless some such stipulation as the above formed an

annex to the agreement, it would have a very salutary influence both on landlords and house agents. The difficulty in carrying this or any other point is in getting the majority to think and act in the same way with regard to it. To say that it has never been, and could never be, done, would be to assert what is not true, for the writer once came to an agreement of this kind with a house agent, and held him to his agreement.

4. *A tenant may not remove any fixture found on the premises when he entered upon his tenancy; and, further, he may not remove any fixture erected by him or placed on or let into the freehold during his time.*

It is held that a tenant may not remove benches, conservatories, doors, windows, locks and keys, hearth-stones, verandahs, porches, forest and fruit trees, box borders, flowers, stables, farm buildings, &c., that he may have placed on the premises, unless by the consent of the landlord, obtained in writing, prior to the planting or erection of any of the above, as the case may be. Nurserymen, however, may remove conservatories, trees, &c., built and planted for trade purposes.

In all this the great point lies in whether or not a thing is actually fixed to the freehold. The superstructure of a conservatory, for example, may be so fastened to a suitable foundation with screws that it may be legally removable, and there is no bar to the removal of a plant or tree in a pot that has been sunk in the earth.

It is held that such fixtures as grates and chimney-pieces, put up by the tenant in place of others, may be removed—the old ones being duly restored to the places they had previously occupied—stoves, furnaces, rails, posts, ornamental fixtures, and any sheds of wood not actually attached to the freehold. Fixtures, and even buildings, erected for trade purposes may be removed, but the consent of the landlord to their erection must have been obtained, and a month's notice must be given, prior to removal, to the landlord, who may, if he please, purchase them at a valuation.

From this it will be seen how difficult it is to determine positively what is a fixture and what is not, and how necessary it is to have schedules of fixtures made and certified prior to occupation, and to come to an agreement in writing with the landlord respecting any fixture or *quasi* fixture of importance that a tenant may wish to put up during his term of occupancy and remove when it has come to an end.

5. *A cheque is not a legal tender for rent, and may be refused. Not more than forty shillings may be legally tendered in silver. Any amount above forty shillings should be paid in gold.*

6. *There is a difference of opinion as to the time at which rent actually falls due and is payable. Some hold that it should be paid before sunset on each quarter day in succession; others, that it cannot be legally demanded until after midnight of each quarter day.*

46. RENT AND INCOME. It is clear that every one who lives in a "hired house" should take care that a due proportion is observed between rent and income. It is difficult, however, to arrive at any precise statement of the relationship that the one should hold to the other, as it is manifest that any two men being taken whose incomes are equal, the claims on one may be much greater than the general expenses of the other, and that the one who has the less demands on his purse will manifestly be able to afford a better house or pay away more in the shape of house rent than the other. A broad rule for general guidance may be enunciated thus,



*For rent and taxes inclusive, a man need not spend less than one-tenth, and should not spend more than one-sixth, of his entire income, according to circumstances.*

On this basis we arrive at the following sliding scale of warrantable expenditure in rent and taxes according to income.

Income.		Rent and Taxes.				Income.		Rent and Taxes.									
£		£	s.	d.	£	s.	d.	£		£	s.	d.	£	s.	d.		
150 .....	from	15	0	0	to	25	0	0	350 .....	from	35	0	0	to	58	6	8
200 .....	"	20	0	0	"	33	3	8	400 .....	"	40	0	0	"	66	13	4
250 .....	"	25	0	0	"	41	13	4	450 .....	"	45	0	0	"	75	0	0
300 .....	"	30	0	0	"	50	0	0	500 .....	"	50	0	0	"	83	6	8

That is to say, at from £5 to £8 6s. 8d. for every £50 of annual income.

47. TOWN AND COUNTRY. It must be further taken into account that, *cæteris paribus*, there is a great difference in the rents of houses in towns and country places, and again in the rents of houses in different parts of the same town and in different parts of the country. Thus a man whose income is £300 a year might get a better house and garden in the country for £30 than in a town for £50, while in Cornwall, for example, the rental of a similar house would be lower still. But unless a man be possessed of an independent income he must live where he can best earn his money, and this becomes an important factor in making a calculation which, after all, is and must be governed by circumstances, which differ for every man and for every family, and cannot be taken into consideration in a broad and general outline.



## CHAPTER III.

## HOW TO ACQUIRE A HOUSE BY PURCHASE.

Why pay rent?—Buying a House—Ways and Means—A few Preliminaries—Sundry Expenses—Calculating the Value of a House—Borrowed Money—Building Societies—Two sides to a Question.

**48. WHY PAY RENT?** The conditions under which a house may be occupied, and the preliminaries that should be gone through prior to occupation, have been duly set forth in the preceding chapter. But—to repeat a question that must have been put to most of our readers, by one or another of our various building societies — **WHY PAY RENT?**

**49. NOW THIS IS A QUESTION** that requires serious consideration at the hands of every householder who is an occupier only, that is to say, who enjoys possession of his house in exchange for a certain sum, known as rent, paid to the owner of the property at stated times. That it is to the advantage of a householder to live in his own house, instead of paying rent for the use of another man's house, has been shown in sections 32–36, and the remarks appended thereto, and it will be unnecessary to go into this part of our subject again.

**50. BUYING AND BUILDING.** This, then, being granted, the inquiry next arises as to how a house may be acquired by any man who wishes to become his own landlord; and to this the obvious answer is, that it must be either bought or built. The difference between buying a house already built and building a house for oneself, is something like that which prevails between buying a suit of clothes ready made and having a suit made to measure by one's tailor. The ready-made suit is manufactured in accordance with a theory arrived at by tailors, as to the relative proportions of the height and girth in various parts of the body of men in general; the one made to measure is adapted to the peculiarities of the person for whom it is made, be they what they may. And as with clothes so with houses: the house ready built may serve the purpose well enough, but the house built to order may be rendered replete with every convenience to meet the particular requirements of those who are to live in it.

**51. ACQUIREMENT BY PURCHASE.** Let us first, however, look into the acquirement of a house by purchase, putting aside for the moment any argument that may be urged as to the feasibility of making a bought house suitable to one's purpose by alterations, on the grounds that alterations cost a great deal of money, and will in all probability swell the cost of the house to more than its actual value; and that

when you once begin to pull a house to pieces for alterations, you can never calculate with any certainty where the expenditure will end, and how long the discomfort into which you will be plunged may continue.

When a man buys a house, provided that it is generally suitable, he should take it as he takes his wife, "for better, for worse," and resolve to do nothing that may involve *alterations* in the plan or structure itself. *Additions* are not so bad as alterations, and as these may be made in the future, a buyer cannot do wrong in buying an eligible house which he may render more convenient for an increasing family by throwing out a wing on the one side or the other. But if he contemplate anything of this kind, let him obtain assurance from an architect that the structure and plan of the building will admit of the additions that he has in view.

**52. WAYS AND MEANS.** Having come to the determination of acquiring a house by purchase, the next thing to be looked at is the question of means. If a man is possessed of a little capital, and can complete the transaction by paying cash down, it will be to his advantage very considerably, as will be shown presently. But if he be unable to do this, there are yet ways and means open to a man of making his house his own; as, for example, by paying part of the purchase money at once, and leaving the remainder to be paid at some future time, the balance being secured by a mortgage on the property; or by seeking the assistance of a building society, who will pay the purchase money for him, the sum advanced, with interest, being repayable in equal instalments at stated periods, during a term of years more or less in number, according to the amount of instalments agreed on between the borrower and the society.

**53. A FEW PRELIMINARIES.** But before going further into these modes of purchase, it is necessary to glance at a few preliminaries chiefly pertaining to the selection of a house. It is possible that the house in which the would-be owner is living as occupier is suited to his requirements; but the owner may be unwilling to sell, or perhaps, if he found that his tenant was anxious to buy, might name a higher price for the house than it would be worth the tenant's while to give. Generally speaking, the man who wishes to buy a house will find it best for him—

*1. To fix on the locality which appears to be most suitable as a place of residence; and having done this, to ascertain what houses are in the market in that locality.*

Houses are to be purchased in every locality; but it does not follow that a contemplating purchaser will find a house of suitable size and price anywhere and everywhere. His task will be rendered all the more easy if he consult any local house agent, stating fully his requirements and the sum he is prepared to give. Or he may make his wishes known to any respectable firm of House and Estate Agents, and there are many such to be met with in every large town, who have properties of every kind on their books, to sell or let as the case may be, in all parts of the metropolitan district, and the country generally, and who will readily forward their monthly list to any applicant. The house and estate agent in every case obtains his commission from the vendor, and not from the purchaser.



2. *To cause any property for which he is disposed to treat, to be thoroughly inspected in every part by an architect or surveyor.*

The points which chiefly demand consideration have been already noticed at great length in section 39, and it is unnecessary to repeat them here. It is obvious that what it is necessary for a tenant to look to before agreeing to occupy a house which he has the option of leaving again in a comparatively short time, must demand even more serious examination on the part of a man who wishes to make a house his own, and who must continue to live in it until he can dispose of it again to advantage. This in nine cases out of ten he will not be able to do; and if he finds the house to be unsuitable, and makes up his mind to sell again at once, he will in all probability be compelled to sell at a sacrifice. It will therefore be of advantage to lay out a little money in having a thorough examination of every part of the premises, especially with regard to the drainage and ventilation, made by a duly qualified person. The charges made by a surveyor for inspection vary from £1 1s. od. to £2 2s. od., according to distance, &c.

**54. SUNDRY EXPENSES.** In whatever way a house is purchased, it involves additional expenses beyond the actual amount paid for the house. The estate agent's commission, it is true, is paid by the vendor; but the purchaser is liable to all charges beyond this. Under this category of additional charges may be reckoned—

1. *Law charges for conveyance, or for mortgage or assignment of property.*

When a house is purchased through a building society there is a fixed scale of law charges for mortgages to the society. Of these charges the following may be taken as a fair specimen. They are not included in the instalments by which the sum advanced for the purchase of the house, and the interest on this sum, are repaid, and they apply only to ordinary cases where the settlement takes place in town.

	£	s.	d.
For advances up to and including £300 .....	3	3	0
Every additional £100 up to £1,000 .....	0	10	6
Every additional £500, or part thereof .....	1	1	0
Discharge of mortgage .....	1	1	0
For a further advance .....	2	2	0
For a transfer of mortgage .....	3	3	0

The solicitor to the society will also conduct, if desired, the conveyance or assignment of property (when it is to be mortgaged to the society), upon such a scale as follows:—

	£	s.	d.
Purchase money not exceeding £400 .....	4	4	0
Exceeding £400, and not exceeding £1,000 .....	5	5	0
Every additional £1,000, or part thereof .....	1	1	0

Extra charges, when necessary, are made in the fee of £1 1s. od. for registration and outlay incurred in stamping, and in fees to landlord's solicitors, stewards, &c.

The fees charged by an ordinary solicitor in the usual way for conveyance, examination of conveyance, conferences with purchaser and owner's solicitor, letters, &c., will be higher; and as the charges for some of these items are not regulated by any fixed scale, and those for others that are fixed, as conferences, letters, &c., depend upon numbers, it is obviously impossible to give anything like an exact statement of the total. Enough, however, has been said to put any intending purchaser on his guard in this matter.

2. *Incidental expenses on property; such as ground rent, land tax, tithes, &c.*

All houses are subject to a land or property tax, which is always paid by the landlord. If the house be occupied by a tenant, the tenant pays the tax and deducts it from the rent. In some cases the land tax has been redeemed, which tends to increase in some degree the value of the property. When land is attached to a house, it may be that it is subject to tithes. On all these points an intending purchaser should make inquiry. A higher price is in all cases paid for freehold property, that is to say, for house or land which comes absolutely into the possession of the purchaser, than for leasehold property which remains in his hands, or in the hands of his heirs, assigns, &c., for a limited number of years only. When a house is leasehold, an annual sum, variable according to locality, is paid to the ground landlord as an acknowledgment of his ownership of the ground on which the house stands. When the lease falls in, as it is termed, the interest of the purchaser ceases, and the property passes into the hands of the owner of the ground.

55. **THE ACTUAL VALUE OF A HOUSE**, whether leasehold or freehold, is calculated at its rental for a certain number of years, and is said to be "worth so many years' purchase." The purchaser of a house, either in town or country, should ascertain, from the collector of parish rates for the district, the estimated annual value of the house on which the rateable value has been based, and then learn from independent sources at how many years' purchase property is usually bought and sold in the neighbourhood.

As a freehold is absolutely the possession of the occupier, its actual value always remains the same, subject, of course, to general improvement or depreciation of property in the neighbourhood. Freeholds are generally worth from twenty to thirty years' purchase, according to circumstances. Thus a property of the annual value of £30 would be worth from £600 to £900.

Leasehold property, on the contrary, suffers depreciation in value in proportion to the diminution of the time for which the lease has to run. At the commencement of the lease the property is worth from ten to fifteen years' purchase, and this is subject to gradual diminution at the lapse of every five or ten years. Thus a property of the annual value of £30 would be worth £300 to £450 at the commencement of the lease.

56. **BORROWED MONEY.** That man can buy a house to the best advantage who, as has been said, can pay down the whole of the purchase money in cash. The next best thing to this is to be able to pay down part of the purchase money, and leave the remainder on mortgage of the property at so much per cent. interest, or procure the balance in the form of an advance, either through a solicitor privately, or through a building society. Most solicitors are able to procure money for a client on a mortgage at from four to six per cent., and most likely for the lower of the rates named, if the security be undeniably good.

When a house is bought partly by cash and partly by advance through a solicitor, the purchaser has it in his power at any moment to pay off the mortgage, and so save the payment of any further interest. Thus if a man buy a house for £300, and pay £200 in cash and borrow £100—the balance of the purchase money—at five per cent., he will, if he take ten years in saving enough to clear the mortgage, have paid £50 by way of interest, and it will have cost him an additional outlay of £50 to make his house his own. If, however, he borrow the

money of a building society—as, for example, The Liberator Permanent Building and Investment Society, from whose tables we have taken our data—though almost any other society would do to illustrate the argument—his monthly repayments on an advance of £100 for ten years, including interest on the balance remaining due each year at five per cent., and premium at the ordinary rate of six shillings per share, will be £1 3s. 9d., making a total of £142 10s. when the ten years are expired and the whole of the payments have been made. It is cheaper, then, to manage the advance through a building society than through private hands. Assuredly it is so, according to the figures we have quoted; but it must be remembered that the engagement with the private mortgagee is determinable at the pleasure of the borrower, who may obtain the discharge of the mortgage at any time when he shall have been fortunate enough to have obtained—how, it matters little, so that it be not borrowed from another source—£100 to enable him to do so. It is thus at his option, in a great measure, how much he pays as interest; and, in addition to this, while he is getting together the £100, interest will accrue on the money saved from year to year, which, taken as a set-off, will reduce materially the amount paid as interest to the mortgagee. On the other hand, having entered into a contract with the building society, he must continue his instalments, paying no more and no less till the agreement has been worked out by lapse of time. Manifestly, it would not be worth while for the building society to do business on any other principle.

57. IF A MAN, HOWEVER, who has a moderate fixed income, or an income improving by increments at a certain annual rate, as in the case of most clerks in the Civil Service, and if he have no savings or capital by him to enable him to purchase, even on the part-payment-in-cash principle, nothing remains for him but to calculate how much of his income, *including money hitherto paid by way of rent*, he can set apart for the purpose of becoming his own landlord, and arrange accordingly with some respectable building society, such as the one we have named.

58. THERE IS ONLY ANOTHER WAY of accomplishing the purpose in view, which is to continue to pay rent, and to save and save, little by little, until sufficient has been *got* together, with interest that has accrued from time to time thereon, to purchase a house. This mode, however, would require time and patience. It might be done, it is true, but the chances are against it. Take, for the sake of argument, the case of a man who has £400 a year, and has hitherto saved nothing, having a young and tolerably expensive family. He pays away an eighth of his income in rent and rates and taxes—say £35 for the former, and £15 for the latter—all told. He finds that he can manage to save £10 a year by not too strict economy; and he has seen a house suitable to the requirements of his family, which he can purchase for £350, but which commands the same rental that he has been giving. It would take him thirty-five years to save money enough, at the rate of £10 per annum, to purchase his house, were it not that he might place his savings out at interest, when, if he were lucky enough to get five per cent., and allow his money to remain at compound interest, subject to increment on increment from year to year, he might manage to get the sum required in about twenty years, or, to speak more correctly, between twenty and twenty-one years.

*And all this time he will have been paying rent.*



Now, the leading principle of a building society is, that it enables any one who purchases a house through its medium to render --

*All money that has been hitherto paid away in rent beneficial to himself, by turning it into a channel that will make it an auxiliary to the purchase of his house, and so enable him to become his own landlord.*

In the case that we have imagined, the would-be house-owner would have been twenty years at the least in getting together the sum necessary to purchase the house he desires to own; and during this twenty years, occupying a house at a rental of £35 per annum, he would have paid away £700 in rent, from which he would have derived no benefit beyond that of the privilege of having a house over his head as long as he paid his rent.

Let us now see how he would have fared had he entered into an arrangement with a building society. He has to pay rates and taxes as before, and, in addition to these, he has to keep the house in repair for the future, and pay the ground rent. Supposing, then, that all outgoings are as formerly, namely, £15 per annum, and that the average annual cost of repairs is £5, and the ground rent £4, he has £36 left out of the £60—which is made up of the £50 originally devoted to rent, rates, and taxes, and the £10 that he is able to save. This will enable him to pay £3 monthly to the society for his house. Will this be sufficient to satisfy the society? No. The monthly repayment, taking the scale of the Liberator Building Society, upon an advance of £100 for fifteen years, including principal, interest, and premium, the ordinary rate of which is six shillings per share, is 18s. 6d., and therefore £3 4s. 9d. upon an advance of £350. Fifteen years is the longest term allowed by this society. There are others which allow a longer time, it is true; but there are advantages to be gained in restricting the time over which repayment extends to the shortest possible. The difference between the sum that he has at his disposal and the amount that the society requires is 4s. 9d. per month—£2 17s. per annum—a little more than a shilling per week. A shilling a week is easily saved in minor expenses; and, as the saving of the £10 was effected by the exercise of not too strict economy, he determines to save the extra amount required out of petty personal expenses, by the exercise of a little self-denial.

But how has he benefited himself? Let us see. Under the system of waiting for twenty years, until he has saved enough money to purchase a house outright, he would have paid in the form of rent £700. By entering into an arrangement with the building society, he has to pay £38 17s. for fifteen years, or £582 15s. To this must be added ground rent at £4 per annum, and annual repairs at £5 per annum for fifteen years, in all £135, making a grand total of £717 15s. Thus it is clear that he has effected the purchase of the house for £717 15s., or, at the utmost, taking into account ground rent and annual repairs for five years longer (as he would have been paying rent for twenty years, on the principle of saving a certain sum

year by year), namely, £45, for £62 15s. Thus, by joining the building society, he has assuredly achieved three things :—

1. *He has become absolute owner of his house at a period earlier by five years than he would otherwise have done.*

2. *He has reduced his expenditure by at least £35 per annum at a time when his powers may begin to slacken a little, and he may require the money saved in other ways.*

3. *By the exertion and moral restraint exercised in order to meet the requirements of the society, he has acquired habits of thrift in personal expenses, the value of which, in a monetary point of view alone, is considerable, and which, in all probability, will lead him to regard the money which he is no longer called on to pay as rent, as capital to be profitably invested.*

59. TWO SIDES TO THE QUESTION. In fairness it must be stated that an arrangement with a building society has its dark as well as its bright side. It is a creditor that must be scrupulously satisfied as soon as the instalments fall due, or the borrower may find himself in the unpleasant position of having his mortgage foreclosed, and his efforts, comparatively speaking, wasted.

The following table shows the monthly repayments for various terms of years on an advance of £100, including principal, premium, and interest calculated at five per cent. on the balance each year. The ordinary rate of premium is six shillings per share.

Premium per Share.	2 years.	4 years.	6 years.	8 years.	10 years.	12 years.	14 years.	15 years.
£ s. d.	£ s. d.	£ s. d.	£ s. d.	£ s. d.	£ s. d.	£ s. d.	£ s. d.	£ s. d.
0 5 0	4 11 2	2 8 7	1 14 6	1 7 6	1 3 5	1 0 8	0 18 10	0 18 1
0 6 0	4 11 5	2 8 11	1 14 10	1 7 10	1 3 9	1 1 0	0 19 2	0 18 6
0 7 0	4 11 9	2 9 2	1 15 2	1 8 2	1 4 1	1 1 5	0 19 7	0 18 11
0 8 0	4 12 0	2 9 6	1 15 6	1 8 7	1 4 6	1 1 10	0 19 11	0 19 3
0 9 0	4 12 4	2 9 10	1 15 10	1 8 11	1 4 10	1 2 2	1 0 5	0 19 8
0 10 0	4 12 8	2 10 2	1 16 2	1 9 3	1 5 2	1 2 7	1 0 10	1 0 0



## CHAPTER IV

### BUILDING A HOUSE.—PRELIMINARIES.

Locality—Site—Freehold Land—The Nature of Leasehold Property—Conveyance of Freehold Land—Ground Rent—Acquirement of Land on Lease—Advantages of Freehold Property—Disadvantages of Leasehold Property—Plans—Professional Aid—The Plan and General Disposition of a House—The Duties of the Architect—Elevations—Preliminary Steps—Contracts—Bills of Quantities.

60. AN OLD SAW declares that "fools build houses, and wise men live in them," but it is one of many proverbial sayings that will not hold water in the present day. It has been suggested that the converse is nearer the truth, namely, that "wise men build houses, and fools occupy them;" but this is equally fallacious, and the only satisfactory conclusion that can be arrived at in this respect is, that "he is a wise man who builds a house for himself and lives in it."

61. **VARIOUS CONSIDERATIONS.** The man who has determined to build a house for himself is met at the very threshold of his undertaking by various considerations that must be weighed most carefully. These may be brought under two heads, speaking broadly, namely—

#### 1. *Locality.*

#### 2. *Site.*

It will at once be obvious that under the first are comprehended the various relations of the position in which the house is to be built with regard to the neighbourhood and surroundings; while under the second must be grouped all the considerations that render the spot proposed desirable or undesirable as a place of residence.

62. **LOCALITY** implies the situation of the house with reference to other places; and in fixing on a locality the would-be householder must consider his circumstances and general habits of life. He must consider whether it will suit him best to reside in the heart of a town, or on its outskirts, at a moderate distance from it, or far away in the country. The settlement of this will be affected by a man's position in life—whether he have an independent living, or be, in the truest sense of the word, a working man, having to earn his living and that of his family in any profession or calling.

It is very rare to find a building site in the heart of a city or town, and few men would care to *build* a dwelling-house on such a site if it could be obtained unless they were professional men. A town house is desirable for those who wish for social intercourse to a greater extent than can be obtained in the country, and the enjoyment to be derived from places of public resort; but such as these will in all probability possess a country house as well. It is obvious that it is only persons of independent means, or those whose income is large, that can afford to have two establishments, or to live in the distant country or at some seaside resort, like the



London merchant, who lives at Brighton and goes to town daily by rail to look after his business. It is not, however, for such as these that this book is written; it is intended rather for those who, while plying the main business of life in town or city, prefer, for many obvious reasons, to live at a greater or less distance from the actual scene of their daily employment. Locality, for middle-class men of moderate means—that is to say, men whose income is somewhere between £200 and £700 or £800 per annum—must be influenced by income. His income will be a sort of tether, which will regulate the distance to which he may go from the centre, the place where his life-work is done. It will make all the difference whether he can live five miles or fifteen miles from it, according to the amount that he can afford to set apart to meet the charges of conveyance to and fro. Equally with convenience of distance from town, &c., and with extent of pecuniary means, health must be considered; and this will form an important factor in determining whether the locality chosen shall be an inland one, or by the seaside.

**63. SITE** implies the situation of the house in the locality chosen. In determining this it is necessary to consider it in all points relative to exposure, aspect, climate, and healthful position with regard to objects and places in the immediate vicinity, the nature of the surface-soil and subsoil, natural protection from trees and the formation of the ground, the surrounding prospect, and water and gas supply.

*Exposure* implies the liability of the situation to be affected by certain winds or rains: *aspect*, on the other hand, refers to the manner in which it lies towards the sun. It is necessary to ascertain to what wind or winds the locality chosen is most exposed; that is to say, what the prevailing wind is in the district. Exposure to violent winds from the north and north-east is undesirable, on account of their chilling influence. Again: south-west winds, though warm, bring rain-clouds drawn from the reservoirs of the Atlantic. It will be wise to determine the extent of shelter to be obtained from the wind that most prevails. In the neighbourhood of a large city, the side opposite or exposed to the prevailing wind will be the best, because it will blow away the smoke to the opposite quarter. The aspect of a dwelling has much to do with its comfort and cheerfulness. A house fronting the south lies directly in the sun's rays during the greater part of the day, and is warm and bright; a house fronting the north only gets a little sun in the early morning and late evening, and is cold and cheerless. A house when fronting east has only the morning sun, and when west only the evening sun. A square house, with its sides opposed respectively to north-east, north-west, south-west and south-east, has more sun and derives more benefit from it than a house whose sides front directly north, south, east, and west. With regard to position, perhaps the best is on the southern or south-western slope of rising ground, protected from the north and east by the crest of the hill behind and by a belt of trees respectively. Ground that slopes to the south is better warmed by the sun, and gets dry quicker after rain than soil inclined to any other cardinal point of the compass; and being warmer it is more productive and the crops are earlier. When a house faces south, all the objects in front of it are in the shade during the day—that is to say, their shadows fall towards it, moving from west to east; but when the house fronts north, the objects seen from it are in full sunshine, unless merged in the shadow of the house.<sup>1</sup>

Again: the temperature of a site exposed to the south, and on either side of it, to south-east and west, is always warmer than that of a site fronting north, or on either side of it to north-west and east. The higher the site, the colder and more bracing must the air be; the lower the site, the warmer it is for the most part, while it is generally damp, and exposed to mists and fogs that rise in the valleys.

<sup>1</sup> It may be as well to point out that all that is advanced here with regard to the advantages and disadvantages attaching to any site for building from exposure, aspects, &c., applies

equally to a site on which a house is already built, and will be useful in selecting a house for purchase. Indeed, all these points should be considered before purchasing.

High ground is more healthy than low ground, because it is drier and better drained than lowland ; for it is obvious that, as water always finds its own level, its tendency will be to trickle from the hill to the valley through any channel, artificial or natural, that may afford the most direct means of passage. It is unwise to make choice of a site that is too high on the one hand or too low on the other. A house on the crest of the hill is exposed to the violence of every wind that blows : a house in the valley at its foot is exposed to mists and fogs—especially if the valley be traversed by a river—which rise from the damp ground, and hang like a thick blanket of malaria a little above its surface. Of course, for obvious reasons it is more healthy to be on the bank of a swift stream than on that of a sluggish river. The best position is about half-way up the hill, above the topmost point of the exhalations from the valley below, and protected from certain winds by the crest of the hill above. Hilly ground is preferable to flat level ground, because one side of a hill gets more thoroughly warmed than another, and this inequality of warmth increases the circulation of the air by causing gentle breezes to arise. On the contrary, on level ground the temperature is more equal and the air less subject to be set in motion.

Hilly ground, taking another point of view, is fatiguing to persons who are weak and delicate, and its crops are not so abundant and remunerative as those grown on ground that is low and level. A site near water is cooler in summer and warmer in winter ; but, as has been said, stagnant water is productive of malaria. The prospect from rising ground is more extensive and varied and more pleasing to the eye than the outlook over an extensive flat, which has nothing save a tree or building here and there to break the monotony of the expanse between the beholder and the horizon. Trees near a house afford a protection from cold winds and beating rain, but they should be at a fair distance from the dwelling-house, because when close to it they impede the circulation of the air, render the ground damp, and obstruct the light, which is in the first degree essential to health. We are now alluding to forest trees, not fruit trees.

The soil of any site can be improved, if needs be, by artificial means, such as drainage, manuring, irrigation, &c. ; but it is difficult to make any alteration in the subsoil which may be such as is detrimental to the growth of trees. This will be often decided by the presence or absence of trees in the immediate vicinity. A dry soil should be chosen in preference to a damp soil, which charges the air with unhealthy moisture, and may, unless care be taken to prevent it, penetrate the walls of the house. Rising ground can be drained, if necessary, better than a valley or flat land, because there is a greater fall, and therefore greater facility for getting rid of surplus water. A good loam is the best for garden ground : there is no necessity for its being too rich. A clay soil is the worst for garden ground, because it does not allow of the ready escape of the surface water. It is difficult to drain, but may be improved by drainage, by burning a certain proportion of it to mix with the rest, and by the addition of lime to sweeten it, and sand, and even fine coal-ashes, to lighten it. In hot weather the surface of a clay soil dries and cracks. A gravelly soil admits of the immediate escape of surface water, but it is dry in moderately hot weather. It should be enriched by the addition of loam and manure. If a hollow be made in gravelly soil, the water from the surrounding ground will find its way into it : therefore it is unwise to make basements below the surface even in this kind of soil, which, from its non-retention of water, has acquired a better reputation, perhaps, than it deserves. It must be understood that reference is now being made to gravel in a valley or on a flat, not on a hill-side.

Lastly:—if the site chosen be in the immediate vicinity of a town of any importance, or in the metropolitan suburban districts, there will be no difficulty in procuring gas and water, as the supply is secured by the company within whose field of operation the district lies. If, however, there be no waterworks in the neighbourhood, it should be the first care of the would-be house-builder to ascertain that a sufficient water supply, and that of water of good quality, can be obtained by means of a well-pump, Artesian well, or even Norton's Abyssinian tube-well. If there is no water to be obtained by these means, it will perhaps be better and wiser to

abandon the site and look for another. If, however, this be undesirable, and water cannot be procured from a river or stream hard by, it may be possible to save the water that falls on the roof, and pass it through a filtering apparatus into tanks suitably constructed for storage; but this would only be practicable in an open district, comparatively free from houses, the only position, however, in which it would be necessary to have recourse to such means.

**64. GROUND OBTAINABLE FOR BUILDING PURPOSES** may be classified as—

*1. Freehold.*

*2. Leasehold.*

There is another kind of tenure called copyhold, in which land is held from the lord of the manor, at his will and according to the custom of the manor. The tenant has nothing to show in evidence of his claim to hold the land, but the *copy of the rolls* made by the steward of the lord's court, on such tenant being admitted to any lands or tenements within the manor. It is an inconvenient mode of tenure, and the lord of every manor is now empowered by law to convert copyhold lands into freehold, by agreement with those who hold them. No one obtaining land for building purposes could or would acquire it now on this principle of tenure, and it is therefore unnecessary to take further notice of it here.

**65. FREEHOLD LAND** may be popularly defined as land which belongs absolutely to the holder, or occupier if he be also the holder of the land. He can do precisely as he likes with regard to it. He can build on it according to his fancy; he may cut down any tree that grows on it at his pleasure. His title deeds declare his title to it.

In Beeton's "Dictionary of Universal Information" it is set forth that a freehold, in law, is an estate in lands or other real property, held either in fee, in tail, or for life, independently of the will of the feudal lord, and is used in opposition to copyhold lands held during the will of the superior or for a term of years. By the feudal law none but a freeholder was regarded as having possession of the land, and no person who had an estate for less than a lifetime, either his own or some other person's, as his wife's, was regarded as a freeholder.

**66. THE VALUE OF LEASEHOLD PROPERTY** is so well understood that it requires but little explanation. The owner, by a legal document called a lease, grants the use of a certain piece of land to another, who is called the tenant, to hold and enjoy for a certain term of years, under specified restrictions, on the condition that he is paid a certain sum, yearly or otherwise, by the tenant. The holder of land under a lease may not cut down timber without the permission of the owner, and the land is generally leased, for building purposes, under conditions as to the style and size of house that is to be erected, and the sum that it is to cost.

A lease, in law, is defined to be "properly a conveyance of any lands or tenements (usually in consideration of rent or other annual recompense) made for life, for years, or at will, but always for a less time than the lessor has of the premises; for if it be for the whole interest, it is more properly an assignment than a lease."  
—Beeton's "Dictionary of Universal Information."



**67. CONVEYANCE OF FREEHOLD LAND.** When the land acquired for building purposes is freehold land, a certain sum, generally determinable at so many years' purchase of the rental, or presumed yearly value of the land, is paid, and the possession of the land reverts to the purchaser, his right and title to it being set forth in, and confirmed by, a legal instrument called a conveyance, drawn by a conveyancer, generally a barrister, but sometimes merely an attorney or solicitor.

The cost of conveyancing land from one person to another is often considerable, depending frequently on the examination of several title deeds. The expense falls on the purchaser, who has to pay the vendor's conveyancer for drawing the deed and his own solicitor for examining it. A Land Registry Office for the transfer of land was opened in 1862, but was in 1870 reported to be a failure, by a commission issued to inquire into its operations and general utility. In 1873 a bill was brought in by Lord Selborne, then Lord Chancellor, to facilitate the sale and transfer of land by means of registration, but it was subsequently abandoned, and nothing has since been done in the matter.

**68. GROUND RENT.** When ground is obtained on lease for building purposes, a certain sum is paid annually, or at certain fixed periods, to the owner for the use of the land. The money thus paid is called ground rent. If the neighbourhood rises in importance, the value of the ground for building purposes will also rise, and the lessee of the ground may transfer the possession of it to another at an advanced rental, called the improved ground rent.

**69. THE ACQUIREMENT OF LAND ON LEASE** for building purposes is manifestly easier than the purchase of freehold, as under the former condition a small fixed sum only has to be paid yearly to the ground landlord or owner of the ground, while a large sum has to be paid down to acquire possession of freehold property. The amount paid as ground rent in most cases is more than five per cent. interest on the gross sum that would be demanded for the freehold, or on the sum which would be considered as fairly representing the value of the land.

Some owners of building land will not sell at any price. It is more profitable to them to cut the land up into small lots, and, by the ground rents on these little pieces collectively, to obtain a sum per acre considerably in advance of the amount at which the land could be let for agricultural purposes. There are 4,840 square yards in an acre; and near a town an acre of ground might command, on an average a rental of from £10 to £15. If the land were set out in plots, measuring 150 feet in depth, with a frontage of 48 feet, and a ground rent of £5 charged for each plot, an acre of land, which would contain a little more than six of such plots, would bring in £30 a year to the owner; that is to say, it would be worth twice or three times as much for building purposes as it would be for agricultural purposes.

**70. ADVANTAGES OF FREEHOLD PROPERTY.** For reasons already advanced (see Section 65), the man who has determined to build a house for himself should build rather on freehold land than on leasehold, if he can get it, and command money sufficient to make it his own. Land can be acquired for building purposes through a building society, as well as a house already built. It must be remembered that a house



erected on freehold land will always remain the property of the man who builds it, and his heirs after him, as long as he or they can, or are disposed to, retain possession of it; and more than this, the value of the house and land may be considered permanent, or at all events unlikely to fluctuate. If the value alters, it will fall not so much below its original amount if the neighbourhood does not improve, as it will rise above it if the neighbourhood turn out to be an improving one.

**71. WITH LEASEHOLD PROPERTY** it is altogether different, for the value of this is constantly depreciating as the lease runs out; and when the term of years for which the property has been leased is expired, the builder of the house that stands on it, or his representative, if it has remained in the family, has no further interest in the building on which it stands, as both revert to the owner of the land. This, combined with the reason that the lessee, whoever he may be, is compelled to hand over the building to the owner of the land in good repair when the lease determines, renders it so difficult to find a purchaser for leasehold property when the lease is within a few years of expiry.

**72. PLANS.** All arrangements with regard to the acquirement of the land, whether absolutely as freehold, or temporarily as leasehold, being completed, the next step to be taken is to *put the house on paper*; that is to say, to have plans and drawings made of the proposed house, showing its size and the dispositions of the various rooms within, and the appearance that it will present from without.

**73. PROFESSIONAL AID.** There are some few men, of course, who are competent to do all this for themselves—who know precisely what they require, and are able to commit their ideas to paper; but it is unlikely that there is more than one in a hundred who can manage it. In planning the construction of a house, professional knowledge is as necessary as it is in securing the possession of the ground by conveyance or lease. It is as unwise for a man to attempt to be his own architect as it is for him to try to be his own lawyer: an essay in either one direction or the other is pretty generally sure to put him to more expense than he would have been at had he entrusted the work in the first instance to a duly qualified professional man.

A story is told of a man who once acted as his own architect. The walls were run up, the roof was put on, and everything was ready for the reception of the internal fittings, when it was found that there were no means of access from the floor below to the floor above. *He had forgotten to provide for the staircase.* This is generally the fate of whoever tries to be his own architect and builder. He may not forget the staircase, it is true, but he fails to secure many an important advantage by which the convenience and value of the house would have been increased, and which a duly qualified architect would have introduced, had he been content to consider his own plans merely as rough notes and submitted them to the proper quarter for improvement in points of detail.

**74. THE PLAN AND GENERAL DISPOSITION OF A HOUSE** must in all cases be governed by the size, position, &c, of the site on which

it is to be erected, and very often by the size, style, &c., of houses in its immediate vicinity, if there be any.

75. **IT IS MANIFESTLY IMPOSSIBLE** in a work such as this is to treat on various special forms of houses suited to different incomes. We shall therefore, from this point, speak on the house generally, and without reference to any particular circumstance of site, aspect, &c.

76. **THE SITE BEING OBTAINED** and its limits clearly defined, the assistance of an architect should be sought in determining the best position that the house can have with reference to the ground itself.

77. **FENCES.** First determine the character of the fencing to be placed round the spot on which the house is to be built. Substantial walls of brick or stone are desirable in the rear if the owner proposes to grow wall-fruit on his fences. In front, a low brick wall, with an ornamental iron railing rising above the coping, is desirable, if a view of all that is passing in the roadway is desired, or if the house command a view of the surrounding scenery that would be hidden by a high fence and trees in front. If, however, seclusion is wished for, it may be obtained by interposing a belt of shrubs between the house itself and the front fence, which in this case may be of park palings or pieces of rent oak, nailed to a framing of posts and rails and afterwards varnished. When practicable, as in the country, the fence in front may be a sunken one, that is to say, one partially or wholly hidden by the rising of the ground on either side. This, technically called a *ha-ha* fence, does not obstruct the view of the country beyond.

78. **APPROACHES.** With regard to the approaches to the house, it is undesirable to have the entrance from the roadway immediately in front of the house or hall door. A straight path leading immediately to the front door is stiff and ugly, and should be avoided if possible. If the house be of sufficient importance, and the grounds of sufficient size to admit of the construction of a porter's lodge at the entrance gate, the roadway to the house should be made winding, and not straight, as in many old houses now to be seen in town and country, as in all straight lines there is a formality and stiffness which is at least unsatisfactory, if not unpleasant to the eye. It is sufficient to say that, in arranging the gardens and approaches belonging to a house of moderate size, the taste of the owner, and his knowledge of what he likes or requires, will doubtless produce a result sufficiently good, especially when assisted by a hint from his architect or builder. When the grounds are extensive, it is better to seek the professional aid of a landscape gardener.

79. **CONSTRUCTION OF PATHS, &c.** A hint or two here on the construction of paths will not be out of place. They will not be made, of course, until the house has been completed. When their course has been finally determined and marked out by driving in stakes at intervals, the ground should be excavated to the depth of about two feet or two feet six inches. The trench thus made must then be filled to the depth of from one foot to one foot nine inches with broken bricks, chip-

pings of stone, &c., and solid waste of this kind. Above this a layer of clinkers, coarse gravel, lime, &c., should be spread with a little coarse earth to help to bind the whole together, and the surface finished with a thick coating of gravel.

The path described above is perhaps the cheapest and best that can be made. It will always be solid, and owing to the method adopted in its construction it will always be dry, admitting readily of the escape of surplus water from the surface in the heaviest rains. Garden paths of all kinds may also be made of concrete faced with cement, but this is only recommended for short approaches from the roadway to the front door, and to the rear when the garden in front is small. It is sometimes found useful to make them of asphalt on the surface, bedded on concrete below, or of gravel thoroughly impregnated with tar, which by pressure from a heavy roller will squeeze into a solid mass, affording a pleasant surface to walk on when dry and faced with a sprinkling of sand. Solid walks of this kind are impervious to water, and—as indeed all walks should be, of whatever materials they are made—must be rounded off, that is to say, made higher in the middle than the sides, that the water may escape readily into the softer turf or grass on either hand.

**80. GRAVEL WALKS, EDGINGS, &c.** Gravel walks may be bordered by turf or merely edged with turf, or bounded by a line of box. They should always be rolled as soon after rain as may be practicable. Solid walks should be bordered by tiles, or when faced with cement be neatly finished with an edge of the same carefully rounded. In either case, what is sought is the avoidance of an abrupt and ragged line, which will offend by its irregularity. The cost of garden walks per square yard may be estimated approximately as follows; but allowance must be made for the differences that will always be found in the prices of the materials used in different parts:—

Excavated trench, say 18 in. deep, filled with brick rubbish and faced with gravel .....	s. d.	
Trench of less depth, filled with concrete and faced with cement.....	1 8	per sq. yard.
Trench filled with concrete and faced with asphalt.....	3 6	"
Path of gravel, mixed with tar, rolled and sprinkled with sand .....	2 3	"
	2 9	"

Edging tiles are various in price, size, shape, and quality; in colour they are either brown or brownish red, or of a dull pale black. The plainer they are in appearance, the difference in price being mainly owing to the degree of ornamentation employed. The "blue" tiles, as the dark ones are called, owe their peculiar colour to the presence of iron in considerable quantities in the clay of which they are made.

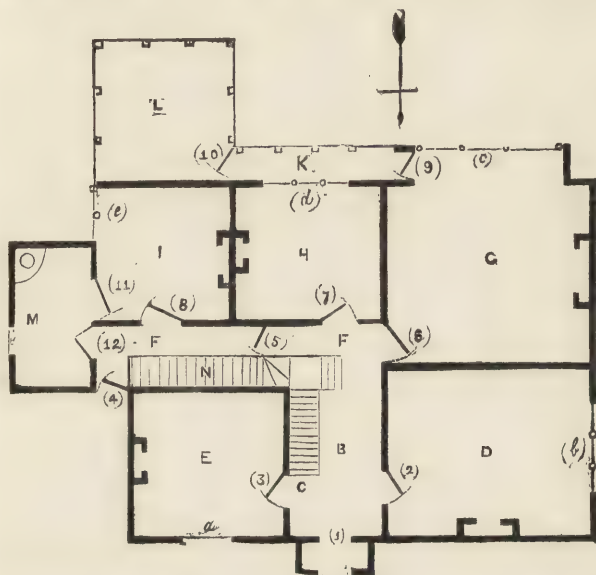
Their prices on an average may be stated as follows, at per 100:—

Blue Staffordshire tiles .....	s. d.	Ornamented edging tiles .....	s. d.
Plain edging tiles .....	6 6	Tiles in cable pattern (useful).....	16 8
	5 0		21 0

Gravel walks formed in the ordinary way can be made by builders, labourers, or jobbing gardeners, and so, indeed, may all the kinds of walks described; but there is more difficulty in finishing neatly with

cement or asphalte, and the services of men who are accustomed to the work should be obtained. Now that so much is done in all parts of the country in forming sideways of streets and roads, information as to men who can do the work well may often be obtained from the parochial authorities. Tiles may be procured from any local dealer in builders' materials, or from builders, or from any maker, who will, on application, forward his price list.

**81. THE DUTIES OF THE ARCHITECT.** Returning from this digression with regard to the approaches to the house, and their construction and finishing, let us consider the duties of the architect, premising that the man who is going to build the house resolves to call in professional assistance. If he is determined to be his own architect, let him as far as possible group the sitting-rooms round a central hall, passage, or lobby, as he may choose to call it, from which access is obtainable to the kitchen through a subsidiary passage which may be closed at pleasure by a swing baize door, and to the rooms above. What is meant will be best seen on reference to the annexed ground plan,



CONVENIENT ARRANGEMENT OF ROOMS ON GROUND FLOOR OF HOUSE.

exhibiting an arrangement of this kind which might be easily modified to suit particular requirements. It is for a detached villa residence.

A description of the annexed plan in detail may be found useful. It represents what is called the ground plan of a house. No reference is made to cellars which



might be constructed to receive wine, &c., under the hall, while a capacious coal-cellar might be made under the room on the left hand of the hall, according to the position of the reader. The house is entered through a porch, A. The main door (1) opens into the hall or lobby, B, access to the floor above being gained by the staircase, C. From the lobby, entrance is obtained on the right into a large dining-room, D, and on the left into a small morning-room, E, which might be used as a schoolroom if necessary. Supposing the porch to be on the north side, the window (a) of the morning-room looks north, while that (b) of the dining-room has a western aspect. Passing under an arch at the farther end of the hall, a passage, F, is entered, at the east end of which lies the back door (4). A swing baize door (5) in the middle of this passage cuts off the kitchen from the sitting-rooms. Other doors (6, 7, and 8) open from it into a large drawing-room, G, with a large bay window (c), having a direct southern aspect, a study or library, H, and a kitchen, I, which has a window (e) fronting east. The window (d), of the library gives access to a glazed corridor, K, at either end of which is a door (9, 10), so that it is possible to walk from the drawing-room to the conservatory, L. The conservatory is warmed by hot air pipes connected with the kitchen grate. Doors (11, 12) give access to the scullery or back kitchen, M, from the kitchen and the passage, F, into which the kitchen opens. Communication is obtained between the kitchen and back premises and the upper floor by means of a back staircase, N. The arrangement of the "chamber plan," that is to say, the plan of the bedrooms on the upper floor, is obvious. Bedrooms are got over each room shown in the ground plan, with a small room or dressing-room over the lobby, B. Over the scullery, M, are placed a watercloset and a bathroom, reached from any of the bedrooms by another passage over F, and similar to it. The plan is not presented as a perfect one, but merely as an example of a ground plan, and of the method of arranging rooms as far as possible round a central hall. The thick black lines indicate the walls, and the positions of the grates are indicated by projections into the rooms.

**82. ELEVATIONS.** Such a plan as that which we have attempted to place before the reader will be furnished by the architect or surveyor to whom the intending house-builder may communicate his wishes and requirements, and the architect will also produce rough drawings of the appearance of the exterior, and furnish an approximate estimate in general terms of the cost. The drawings of the exterior are technically called elevations, and are usually distinguished by the terms front, side, and back or rear, or by their respective aspects.

**83. PRELIMINARY STEPS.** Undoubtedly a house will be constructed in a more convenient manner, and cost the owner less in the long run, if it be planned by an architect, who will also superintend the building when in progress, and take care that good materials are used. If, then, it be decided to call in professional services, the first thing to be done by the owner of the site is to visit it in company with the architect, and there impart to him his wishes with regard to position, the number and arrangement of the rooms, and the general style of the house. If he be able, further, to put his ideas and requirements roughly on paper, so much the better. It is also desirable to tell the architect how much money may be spent on the house.

**84. MUCH ADDITIONAL EXPENSE WILL BE SAVED** by the owner if he have made up his mind exactly as to what he wants before he goes to the architect. House-building is too often far more costly than it need be, because the owner has not arrived in his own mind at any precise idea of what he requires. Avoid alterations and additions

by coming to a clear understanding with regard to the kind of house that is required, before the architect puts pencil to paper. It is not very pleasant to the architect to find himself obliged to submit two or three or even more rough designs, when one might have done; and it is still more unpleasant to the owner to find the cost of his house augmented by expenses incurred by a departure, however slight, from the plans and manner of building originally agreed on; therefore—

*Come to a clear understanding with the architect with regard to the plan, style, and cost of the house required, before he begins to prepare plans and sketches.*

85. **THIS BEING DONE**, the architect will make some rough drawings, which he will submit to the owner of the house to be built, to give him an opportunity of seeing if his requirements, &c., have been clearly understood. Now is the time to specify any modifications that may suggest themselves. This done, the architect will prepare plans in detail, elevations and sections of the house at different parts, and what is called a *specification*; this last being a clear and accurate description of the several parts of the building, the materials of which it is to be composed, and the manner in which each part of the work is to be executed. After this—

*Avoid alterations and additions, and any departure whatever from the plan agreed on, as anything of this kind, however slight, involves the expenditure of more money than the owner has determined to lay out. However much additional money may thus be spent, it will not cause an increase in the annual value of the house; but, on the contrary, lessen the amount of interest to be derived from the outlay.*

For example, two men determine on building dwelling houses for themselves, and each devotes £800 to the purpose. The houses when finished are to be of the annual value of £80; that is to say, if let for occupation, a rental of £80 a year would be demanded, or ten per cent. on the outlay. One man departs in no way from the original plan, and pays no more than £800 for his house. The other has alterations and additions made, involving a cost of £200, and his house stands him in £1000. He gets no higher rent for it than the other, and consequently makes only eight per cent. on his outlay. This is a practical warning against alterations and additions.

86. **THE ARCHITECT'S DUTIES.** A reader may ask what are the special duties of the architect, and how he is paid for his work. To these inquiries answer may be made as follows:—

1. *The architect prepares all the necessary plans, working drawings, elevations, sections, &c., for the contemplated house. He also prepares the specification, or description of the work to be done, for the builder, that the latter may calculate therefrom his charges for every separate part of the work. He superintends the erection of the building, and protects the interests of the owner by seeing that the builder uses good materials.*

2. *He is paid by a commission of five per cent. on the total sum expended in building the house, or less, if the works be of considerable extent.*

**87. CONTRACTS.** Building is now generally done by contract, and it is certainly a safer and more satisfactory mode of arrangement with regard to cost than to give out each part of the work to various tradesmen, such as bricklayers, masons, plumbers, joiners, &c.; for when work is done by contract, the cost (alterations, &c., being avoided) is settled before the work is commenced; but when different tradesmen are employed, and the work is measured and paid for by valuation, disputes often arise, which have to be settled by arbitration or resort to law. When the cost of the building is finally fixed, the remuneration of the architect is also settled, and before a brick or a stone is laid the owner of the house to be built may know, if he will, to a penny what it will cost him when completed.

**88. BILLS OF QUANTITIES.** From the specification that is prepared by the architect, the builder takes out what are technically called "bills of quantities." In these the material required in every part of the building is mentioned in detail, and calculations are made of the cost of the labour involved for each branch of the building trade that is called into requisition. These separate amounts are brought together into a "summary," and the gross total, including the total of amounts and the architect's fee, calculated at five per cent. on this total, shows the cost of the house. Specimens of a specification, bills of quantities, and summary will be found in the following chapters.

The separate trades that combine to constitute the building trade are, 1, Excavator; 2, Bricklayer; 3, Mason; 4, Carpenter; 5, Joiner; 6, Ironmonger; 7, Plasterer; 8, Slater; 9, Plumber; 10, Smith; 11, Painter; 12, Glazier. The Excavator is employed in digging out for cellars, foundations, &c., carting materials, preparing concrete and putting it in its place, &c.; the bricklayer constructs the walls, drains, chimneys, &c., and sets stoves and grates; the mason prepares all the stonework; the carpenter lays joists, puts up framing for party walls and wall-plates, and rafters for roof; the joiner prepares and fixes the woodwork in the interior doors, window-frames, &c. The special work of the other trades needs no explanation.



## CHAPTER V.

### THE ROOMS IN A HOUSE. THEIR ARRANGEMENT AND DESCRIPTION.

From Room to Room—The most comfortable House—The Worst kind of House possible—The Principal Parts of a House—The Porch, or Portico—The Entrance-hall—The Staircase—The Breakfast-room—The Dining-room—The Drawing-room—Rooms devoted to Special Purposes—The Library—The Study—The Billiard-room—The Picture Gallery—Miscellaneous Rooms—Bedrooms—Dressing-rooms—Lady's Sitting-room—Bathroom—Night Nursery—Day Nursery—Schoolroom—Kitchen—Back Kitchen—Pantry—Larder—China Closet—Store Closet—Cellars—Waterclosets—Additions to the House.

**89. FROM ROOM TO ROOM.** The preliminaries to be observed before commencing to build a house having been noticed in the preceding chapter, it is desirable to give now a brief description of the purposes of the various rooms, and some account of the different parts of a house, reserving for future chapters a notice of the various methods of building now followed, and the operations of the different artisans.

**90. THE MOST COMFORTABLE HOUSE.** Houses vary considerably in form, according to the size of the ground on which they are built. If the site admit of its erection, the most comfortable kind of house that can be built, to suit ordinary requirements, is the double-fronted house, in which the principal reception rooms are arranged on either side of a central hall, leading to morning-room, library, and kitchen in the rear; and which consists of two floors only, namely, the ground floor and first floor.

**91. THE WORST KIND OF HOUSE POSSIBLE** is the normal London house, built on a confined site, with basement, comprising breakfast-room in front and kitchen and offices in the rear, on which are piled ground floor, first floor, second floor, and perhaps third floor and attics, its restricted breadth compelling extension upwards.

No man in possession of his senses would think of building a house with a basement for occupation by himself and family, and therefore but little further will be said about houses of this type. Basements are notoriously unhealthy and damp, the huge excavation that is made, some feet below the level of the ground, for the basement storey, serving as a sort of catch-pit, into which a great part of the rain that falls on the ground in front and back will find its way, unless the walls are built most carefully to resist damp. Even then they are for the most part dark, gloomy, and unhealthy, unless they are "half-basements," in which the soil in front does not rise to a height greater than half the height of the room thus submerged. Their darkness—for they get very little sunshine into them at the best—is detrimental to health, for light is as necessary to the well-being of a human being as it is to the proper development of plant life. It is a known fact that all noxious gases are heavy, and will sink to the lowest point possible, as sand will sink in water; therefore, if any harmful gases are generated in a house, or find their way into it, they will settle, as it were, in the basement. It is true that this may be



obviated by skilful ventilation and trapping of drains, and the gloom and cheerlessness of deep basements and all dark rooms, may be relieved by using the Patent Daylight Reflectors, made and supplied by P. E. CHAPPUIS, 69, Fleet-st., London.

92. **THE PRINCIPAL PARTS OF A HOUSE**, and the rooms that generally are comprised in it, may be named and treated in the following order, in groups :—

I. *Parts of access and means of communication from one part to another.*—1. Porch, or Portico. 2. Entrance-hall, or Lobby. 3. Staircases. 4. Passages.

II. *Ordinary sitting-rooms and reception rooms.*—1. Breakfast, or Morning-room. 2. Dining-room. 3. Drawing-room.

III. *Rooms devoted to special purposes, not generally found in ordinary houses.*—1. Library. 2. Study, or Business-room. 3. Billiard-room. 4. Gallery.

IV. *Rooms that have their location in the first or upper floors.*—1. Bedrooms. 2. Dressing-rooms. 3. Lady's Sitting-room. 4. Bath-room.

V. *Rooms set apart specially for children.*—1. Day Nursery. 2. Night Nursery. 3. Schoolroom.

VI. *Domestic offices of all kinds.*—1. Kitchen. 2. Back Kitchen, or Scullery. 3. Pantry. 4. Larder. 5. China Closet, &c. 6. Cellars for Wine, &c. 7. Cellars for Fuel. 8. Waterclosets.

VII. *Useful, but not indispensable, adjuncts to a house.*—1. Conservatory. 2. Roof Garden. 3. Ice House or Room. 4. Wash-house. 5. Laundry. 6. Brewery. 7. Dairy. 8. Lavatories.

In looking at the foregoing scheme it must be kept in view that very few houses indeed will comprise all the rooms that have been designated, while a large mansion, designed to meet the requirements of a numerous household, will contain even more. The object of the arrangement is to call attention to the different kinds of rooms that may be found in a house, and the purposes to which they are put, so that any one who intends to build for himself may select those which best meet his requirements.

93. **THE PORCH, OR PORTICO**, is designed, firstly, to afford protection to the main door of the house; and secondly, to give means of shelter from the weather to those who may be seeking admittance to the house while awaiting the opening of the front door. The porch may be open, and generally is so if in rustic style, that is to say, if it consist of a roof supported by posts or pillars, wreathed with climbers. It is convenient to have it completely enclosed, with glass doors in front, and a window on either side, under which should run a seat. If large enough, it may be utilised as a receptacle for flowers. The closure of the porch at pleasure prevents any rush of air into or through the house when the front door is opened in stormy weather.

Akin to the porch, and partaking of its character as a place of shelter, is the verandah, which is a roof of ornamental form, extending over the ground floor, along one, or two, or sometimes three sides of the house, supported at intervals by pillars, round which are entwined roses, clematis, honeysuckle, &c. The floor of

the verandah is generally paved with slate or stone. An ornamental wood paving may be used with advantage. Bricks, as paving, should be avoided, as they wear into hollows wherever the traffic is greatest. A stout mat should be kept *without* the front door, whether in porch or verandah, and other appliances to cleanse boots and shoes of dirt contracted in walking. Ornamental tiles in black, red, and yellow form an attractive pavement. We have spoken at length of the porch and verandah here to render further mention of either unnecessary.

**94. THE ENTRANCE HALL IN LARGE MANSIONS** constitutes an apartment of considerable size, affording access to the rooms on either side and beyond it. It may or may not be separated from the principal staircase. When of large size, the entrance-hall or vestibule may be utilised as a billiard-room by having a table in the middle of it, or as a picture gallery or museum of curiosities. Side tables and pieces of furniture, for the reception of hats and umbrellas, form part of its equipment. The floor may be paved with stone, marble, or tiles, but it is more desirable that it should be of wood, covered with an ornamental layer of parquetry. It should be warmed with a stove.

Parquetry is the arrangement of pieces of wood of contrasting colours in geometrical patterns. The blocks are fitted so accurately together as to render a floor thus made wholly impervious to draught or water. Work of this kind from its very nature is costly, as to be of service it must be well done, and by workmen accustomed to the work. The timber also must be well-seasoned. Parquetry is a term applied to inlaying different kinds of wood to form a floor, in the same way as marquetry is applied to the inlaying of wood for furniture.

**95. THE STAIRCASE** in the hall of a large mansion may be shown at the farther end, formed by diverging flights springing from a common landing at the stair-foot, and leading to the wings above on either side. A staircase of this character, with massive carved uprights at the angles, and stout balusters and handrails, forms a handsome and imposing feature. The uprights may be utilised as supports for gas standards, or large lamps if gas cannot be procured.

A large staircase should be made of polished oak. Small staircases in ordinary houses are of mahogany or deal, painted, and the stairs are of deal. Most are finished with French-polished handrail. In large



STAIRCASE, CHARLTON HOUSE.

houses the staircase is sometimes lighted by a glass dome, or skylight, above it; in small houses by windows. A well staircase is a circular staircase winding in a spiral round the sides of a circular shaft. It is a dangerous form of staircase, and many serious accidents have resulted from its adoption and use. Stone staircases are cold, but useful in case of fire. A back staircase should be introduced in every house where it is practicable, giving direct access to the bedrooms from the kitchen and offices without making use of the principal flight.

96. **THE ENTRANCE HALL IN ORDINARY HOUSES** is generally narrow and insignificant, being nothing more than a *passage*, narrow in front, and widening at the back to admit of the construction of the stairs, which, in consequence, are small and inconvenient. A passage, whether used as a lobby or as a corridor or gallery, should never be less than three feet in width. If space can be spared, it is better to make it from nine to twelve feet in width. Care should be taken to light it sufficiently. A dark passage is gloomy in appearance, and may even prove dangerous.

97. **THE BREAKFAST-ROOM.** Passing on to the second group of apartments which are to be found in almost every ordinary dwelling-house, we come to the *breakfast-room*, or morning room. This is relegated to the basement, generally speaking, in houses constructed on this principle, and it is often made to do duty as a nursery. As it is used in the morning chiefly, it should have a light and pleasant appearance, and when on the ground floor should have, if possible, an eastern aspect, that it may receive the first rays of the morning sun. A French window opening to the ground, or a glass door, giving access to the lawn beyond, or communicating with a conservatory, is suitable to a morning room.

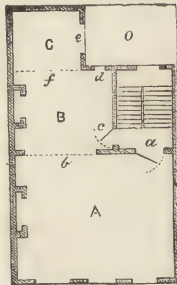
98. **THE DINING-ROOM** should be at moderate distance from the kitchen, so that hot meats, &c., may not be cooled in the transit. At the same time care should be taken that the smell of cooking may never be perceptible in the dining-room. Sometimes the dining-room is placed next the kitchen, and the dishes are introduced through an opening in the wall. This is objectionable for obvious reasons, the chief of which is that privacy, which is so desirable, is partly done away with. When the kitchen is below stairs and the dining-room above, dishes are often sent up and down a "lift," as in many of the large London dining-houses. An eastern or south-eastern aspect is desirable for a dining-room, that it may be warm in the morning and cool in the middle of the day and evening. The room should be well lighted, and present a cheerful appearance, for this and pleasant converse during a meal tends to prolong the operation of eating, and so proves of great assistance to digestion.

99. **THE DRAWING-ROOM.** The dining-room may be placed so as to be next to, and communicate immediately with, the *drawing-room*, but it is doubtful whether this be a point of advantage or not. Being the principal reception-room for incidental visitors and guests, it



should be light and tasteful in appearance, well lighted, and amply furnished with musical instruments, paintings, statuary, a portfolio of engravings, and instruments—as, for example, the stereoscope—that conduce to general amusement. A southern or western aspect is suitable for a drawing-room. Under the former it would be cool and pleasant in the middle of the day in summer, and well warmed and lighted by the sun during the colder seasons of the year. Under the latter it would receive the rays of the setting sun. The windows should open on to the lawn.

A large drawing-room, divided into two parts by folding doors that can be opened or closed at pleasure, is convenient, as such a form is well adapted for private theatricals, acting charades, &c., which often form part of the amusements resorted to at social gatherings in town and country. When the folding doors are removed, the arched opening forms a suitable proscenium for a small stage, and the necessary paraphernalia for the representation of stage plays or living pictures, better known as *tableaux vivants*. In small houses, where the ground floor consists of one large room—the morning room, used for all meals, and the kitchen being below—this mode of division is desirable, because a room so divided may be thrown into one or converted into two, as may be found requisite. A good way of making the most out of a limited space is to be found in many old London houses, notably in Craven Street and the streets running north and south between the Strand and the Thames. The rooms on the first floor and floors above are arranged in the manner shown in the annexed cut. A is a large room extending throughout the whole frontage of the house, entered from the stairs by the door, *a*, and communicating by folding doors, *b*, with the back room, B, entered from the stairs by the door, *c*, and looking into a back court, *o*, through the window, *d*. Annexed to this is a very small room, C, sometimes separated from B by a door, and sometimes not, at *f*, also looking into the court, *o*, by the window, *e*. This is the “harpsichord” form of room. The little room C at the end is gained, as is evident, by an encroachment on the court in the rear.



HARPSICHOARD  
ARRANGEMENT.

**100. ROOMS DEVOTED TO SPECIAL PURPOSES.** Passing on to the next section, comprising rooms devoted to special purposes, not generally found in ordinary houses, it may be noted that in many houses a room is found called indifferently the library, or book-room, or study, which forms the resort of the master of the house for the performance of any work or duty that may be better done in retirement. In every house of any pretension, even if the owner be not given to literary pursuits, a room, small in size, but replete with every convenience for writing, racks for guns, fishing-rods, walking-sticks, whips, &c., should be provided, which, if a more high-sounding title be considered inappropriate, might be styled the master's “den.”

**101. THE LIBRARY PROPER** is most suitably located in an annex to the house, easily cut off from it by an iron door, which might prove useful in case of fire, for books are valuable, and in every collection there are some that could not be readily replaced. It has been suggested, and wisely, that a library should be lighted from above by a



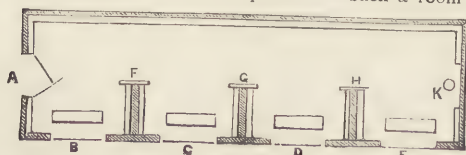
glass dome, or skylight, and warmed by hot-air pipes, so that the entire wall space, except the door, may be available for shelves for the reception of books; and any space above the shelves, supposing they do not run to the top of the room, for maps, &c. The absence of an open fire-grate prevents any undue accumulation of dust on the books. Such a room, however, would have a gloomy, prison-like aspect, and in our opinion a pleasant prospect from a broad bay or oriel window, in which a writing-table can be placed, and the sight of an open fire in winter, are aids to study and literary work, and of more importance than too careful a preservation of books from dust.

**102. THE LIBRARY AND STUDY** in combination have been already spoken of. In some cases it will be found useful to have a small room in communication with the library which can be used as a study, or room for the transaction of business. When used as a business room it assumes in some degree the character of the "office."

**103. THE BILLIARD-ROOM**, when the entrance hall (see Section 94) is not large enough to be used for this purpose, may form an annex to the house, being run out from it in any convenient position. In this form it may be lighted from above, and may be made available as a library, shelves being ranged between and above alcoves, in which comfortable raised seats should be placed for lookers-on to watch the play. If books are kept in a billiard-room it should not be used as a smoking-room, unless the books are protected by glazed doors.

**104. PICTURE GALLERY.** Although pictures may be, and are in most cases, disposed over the walls of a house, in the hall, staircase, and even passages, as well as in the various rooms, and statuary and curiosities find a place in every corner, still it may happen that the owner's collection may be too large to be disposed of in this manner. Therefore, in such cases where limit of outlay is not an object, it is desirable to arrange the house in such a manner that a long room may be obtained on the first floor, lighted by a skylight, or, if there be rooms above it, by a range of windows on one side, from which the light will fall on the pictures, &c., on the opposite wall. When the gallery is an annex to the house, and lighted from above, both of the long sides are available for pictures. The walls should be of a plain neutral grey tint, relieved with gold about the cornice only, and the room should be warmed with hot-air pipes.

The general form and disposition of such a room may be gathered from the annexed diagram, which is



PLAN OF PICTURE GALLERY OR MUSEUM.

room, except on the side where the windows are, up to the height usually

entered at one end through the door, A, and lighted by four windows B, C, D, E. The room may be made to serve the purposes of a museum also, and even of a library, if large enough, for shelves for books could be arranged all round the

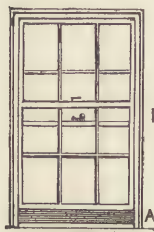
assigned to a dado. The shelves should be capped by one of some substance, finished in front with a moulding, and polished, for the reception of curiosities, &c., and on the wall above, from this topmost shelf to the cornice, the pictures should be hung. Opposite each window a small table should be placed, available for reading or writing, or so fashioned as to contain drawers below for coins, butterflies, and similar objects. Between the windows low piers may be run out, with shelves on either side for books. The caps of the piers, being broad, would furnish a resting-place for old china or other curiosities. The wall space above these piers would be available for trophies of arms, &c. Opposite the entrance, at least, a break in the bookshelves might be made for the reception of a large piece of statuary. A few lounges, ottomans, &c., could be placed with advantage in the empty floor space. The above arrangement is to be considered as suggestive only. Modifications may be easily introduced to suit the peculiar pursuits and fancies of the owner of the gallery.

**105. AMONG OTHER SPECIAL ROOMS** not always found in ordinary houses may be named the smoking-room, the observatory, the laboratory, and the workshop. For the smoking-room and observatory there can be no better position than the topmost room in the campanile, or towerlike addition to the irregular Italian villa. Smoking in sitting-rooms that are shared by all the members of a family in common is objectionable, because the smell of the smoke clings, as it were, to the furniture and drapery, and is always suggestive of the tap-room and bar parlour. For the laboratory and workshop, the morning room in the basement—if there be a basement to the house, and the room can be surrendered for these purposes—will be found suitable and useful. Indeed, one or other of these uses is the best to which a basement can be put, for the occupant will never be there long enough, whether employed with his tools or his chemical instruments, to cause injury to health.

**106. BEDROOMS.** We come now to rooms that find an appropriate position on the first or upper floors. Among these, the first that demands notice is the *bedroom*. Every bedroom, for health's sake, should be as lofty as the lower rooms and as spacious as possible, for it must be remembered that as large a proportion of our life is passed herein as in a sitting-room, and that the air cannot be so thoroughly and completely changed in the former as in the latter, where there is continued ingress and egress during the day.

Every bedroom should be provided with the means of thorough ventilation, and should have a fireplace. There is generally a current of air passing from under the bedroom door to the fireplace, if it be not hindered from entering the room by a carpet on one side and a mat on the other, pressed closely against the door in one place, and carried under it in the other. It is to avoid a chill from this current of air that we sleep on raised bedsteads, and it is on this account that it is not well to sleep on the floor at any time. Besides this, as it has been said, foul and noxious gases will descend to the lowest possible point. Heated air, on the contrary, will rise to the highest point possible, and the air that has been drawn into the lungs and expelled by respiration will do this, being forced upwards by the cooler air that is below, or which finds its way into the room below the door or through the window when left slightly open. If there be no means of escape for the heated air, it will in time be gradually mixed with the cooler air, and the whole will become equally vitiated, and be breathed again by the sleeper in its now impure state. It is imperative, therefore, that in every bedroom, and indeed in every room, means of

egress for the heated air should be provided, and means of ingress for the cool pure air without. A safe and simple mode of introducing fresh air into bedrooms is shown in the diagram. The lower sash is raised, and a piece of wood two



SIMPLE  
ARRANGEMENT  
FOR VENTILATION.

or three inches in width placed along the bottom part of the window-frame, extending from side to side, as at A. On this the lower sash must be tightly pressed, so that no air may enter; and to prevent any possibility of this, a piece of thick felt may be nailed along the upper part of the piece of wood. The air will find free ingress in an upward direction through the opening between the upper and lower sash at B. By this simple means draught is avoided, and a constant supply of pure, wholesome air secured.

**107. DRESSING-ROOMS.** A *dressing-room* is a necessary but not an indispensable adjunct to a bedroom occupied by husband and wife. It is convenient for the reception of a wardrobe, and can be used by either, but most generally by the husband, as a lavatory and bathroom, when there is no regular bathroom attached to the house. It would be well if every bedroom could have a combined dressing-room and bathroom as an appendage, but this is manifestly impracticable in houses of the ordinary type, in which the occupants must be contented with a single bathroom for common use.

**108. IF THERE BE A SUFFICIENT NUMBER OF BEDROOMS,** one of these should be set apart and fitted up as a *sitting-room* for the mistress of the house, as a room in which she may receive her most intimate friends, and pursue her amusements, such as drawing, painting, music, &c. Such a sitting-room is to a lady what a study or library is to a gentleman. It should be in immediate proximity to her bedroom or dressing-room, if not entered from either, as well as from the passage or corridor without.

**109. BATHROOM.** Returning to the *bathroom*, when used in common by all the members of a family. This should be furnished with means of procuring cold and warm baths at pleasure. The most desirable position for a bathroom appears to be in the immediate vicinity of the watercloset, which should be found on the first floor. Both bathroom and watercloset should be over the scullery, as the pipes for carrying off water may be carried more immediately into the drain from the scullery sink at this point, and in case of any accidental overflow, or the bursting of a pipe, the scullery will suffer less damage than any other part of the house. The discharge of the water used in the bathroom will further serve to flush the drain with which the sink communicates, and prevent the accumulation of any foul and offensive matter therein.

**110. NIGHT NURSERY.** Whenever the size of the house will permit, separate rooms should be set apart for the use of the younger children. What has been said with respect to bedrooms applies equally to the *night nursery*, which should be in the immediate vicinity of the room occupied by the mother, if possible. It should be spacious



and airy, because, in all probability, it will be occupied as a sleeping-room by a nursemaid, as well as by two and perhaps three children. Means should be taken to render it as secure as possible against fire, and in case fire should unhappily break out in this or any other part of the house, the windows should be constructed and appliances should be at hand so as to admit of rapid escape.

While touching on the subject of fire, so appalling at its appearance, so terrible in its consequences, we may call attention to a most useful little fire-engine, bearing the name of the London Brigade Hand Pump, and well calculated for the requirements of persons living in the country. It is sold at the low price of £3 10s. By this handy machine, it is said, three-fourths of the fires that break out in London are extinguished before they assume serious proportions.

111. THE DAY NURSERY should be next to the night nursery and in communication with it. It is preferable to have this room, if possible, on the upper floor rather than on the floor below. There should be ready communication with the kitchen by the back stairs, that the children's meals and anything else that may be required may be easily conveyed thither as soon as they are ready. An eastern aspect is a pleasant one for a nursery, because it is warmed by the first rays of the morning sun, and is soon left in shadow, becoming cool and pleasant before noon, and remaining so during the rest of the day. A western aspect is not so good, because a room fronting in this direction receives the evening rays of the sun, and is thereby rendered hot and close during the first part of the approaching night.

Rooms are often unpleasantly hot and close when, by the exercise of a little care, they might be rendered cool and agreeable even during the most intense summer heat. To keep a room cool and pleasant, admit the early morning air, and as the sun gains power, *shut the windows* and pull down the blinds, closing the storm shutters if there be any. By this course, the cool air with which the chamber has been filled is prevented from escaping from the room in the first place, and secondly, remains at the same, or nearly the same, temperature during the day, because the entrance of the heated air without is prevented. Some persons suppose that it is impossible to keep a room cool without opening a window to admit fresh air, as it is called. It all depends on the temperature of the air within and without. If the air in the room be cooler than the air without, if it be desired to preserve the coolness, the window must be kept closed; if, however, it be warmer within than without, the admission of the cooler external air will speedily diminish the warmth of the air within, until the temperature within and without has reached the same degree.

112. SCHOOLROOM. When there are no very young children, the day nursery may be converted into a schoolroom; but if the junior members of the family are of tender years, a separate schoolroom should be provided for the elder children, in which instruction may be imparted and lessons learnt undisturbed by the noise and play of the little ones, while these may be free from the restraint that must necessarily be imposed on them if they are compelled to be in the school-room at lesson-time.

What has already been advanced with respect to bedrooms and their adjacent nurseries, &c., applies equally to all floors, whether first, second, third, or attic. Wherever there are a sufficient number of bedrooms, it is desirable to have a spare

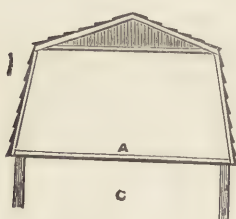


bedroom of good size, with a dressing-room attached, that may be appropriated to visitors. It is almost needless to observe that it should always be kept fit for use.

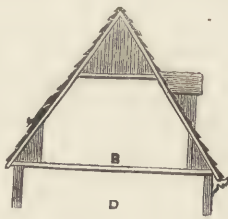
A spare bedroom in any part of the house so contrived that it can be shut off from the rest of the building, or whose approach through a narrow passage or otherwise can be masked or covered by a cloth, that can be sprinkled or wetted with disinfecting fluid, will be most useful as a *home hospital* in time of sickness. Fevers and diseases of this class might often be prevented from spreading through a family if a house were provided with a room of this kind.

A *housemaid's closet* should be provided on the upper floor of every house. It should contain a sink for the disposal of slops collected in the bedrooms, and a tap from which water for the bedrooms can be drawn. In this closet should be kept sweeping brooms, and all appliances used by the housemaid in her daily work above stairs. A convenient position for such a closet will be found in the immediate vicinity of the water-closet and bathroom, but it should be entirely separated from both of these; that is to say, it should have means of access totally distinct from the others.

*Attics* are objectionable as bedrooms because of their form, and because their position immediately under the slates or tiles that form the roof renders them insufferably hot in summer, and bitterly cold in winter. They are useful in some cases as playrooms for children when large, or as store-rooms for apples, onions, &c., when very small. If it be absolutely necessary to have attics, the form of roof known as the Mansarde roof, because invented by a French architect of this name, should be adopted. The amount of space gained is shown in the section A in the annexed diagram, which shows the form of the Mansarde roof. The size of a



MANSARDE ROOF.



ORDINARY ATTIC.

room contained in a roof of this kind is much greater, and its shape is far more convenient, than the ordinary attic, a section of which is shown at B. It will be noted that the rooms below these attics, C and D respectively, are of the same size. It is the disposition of the roof timbers above that affects the relative sizes of the attics.

When attics are not wanted, it may be found of advantage to utilise a large roof by constructing it in such a manner that the space therein may constitute one large room lighted by a dome or skylight. The writer knows one house, and that not a house of great size, in which this has been done, and the space thus gained has been converted into a skating rink, which affords a useful means of exercise in inclement weather.

When attics are used as playrooms for children, care should be taken to prevent access to the roof by bars securely fastened across the window. Wherever attics are formed in the roof of a house, the house should be constructed in such a way as to admit of a low parapet wall in front of the attic windows. Such a wall is useful in more ways than one. It affords protection to workmen engaged in repairing the roof, chimneys, &c., and in case of fire, when escape below is cut off, it enables persons to get along from one roof to another, which would be impracticable if there were nothing intervening between the slope of the roof and the sheer descent into space below. It is better, however, as any defect in a roof with a parapet will let the rain into the room below, to have an over-hanging roof, and to build a house in such a way as to prevent any one but practical workmen from having access to it. With proper appliances, escape from the upper or first floor of a two-storeyed

house in case of fire is never difficult. It is in the tall, narrow houses that loss of life from fire most frequently occurs.

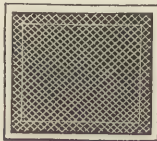
**113. KITCHEN.** Enough has been said about the inexpediency of having a basement storey to a house if it can be avoided ; and if it be a position objectionable for a living room, surely it is equally objectionable as a location for a *kitchen*, in which most of that which is taken to sustain life is prepared. The kitchen should be as healthfully and pleasantly placed as any other part of the house. It should, if possible, with the offices attached to it, be placed in such a part of the house as can be easily cut off from communication with the reception and living rooms by a swing door that can be kept closed at pleasure. The construction of the chimney should be an object of especial care, that it may not smoke when an open fire is used, and a thorough and effective system of ventilation should be provided when building the house, which is after all the best and most effectual means of preventing the escape of any smell during the process of cooking into any other part of the house. The kitchen should be well lighted, and be cool, clean, and cheerful.

**114. THE BACK KITCHEN**, or scullery, should have access from the kitchen as well as from the passage without. A smaller kitchen range, a boiler, a copper, shelves, plate-racks and drainers, a cistern, but not that which contains the house supply, and the sink, should all find a place here. It should be paved with stone. When there is a small range in the back kitchen, the necessity of using the front kitchen for cooking in summer-time is often obviated. When part of a house is warmed with hot-air pipes or by steam, the heating apparatus may be conveniently placed in the scullery.

**115. THE PANTRY**, properly so called, is a small room in the neighbourhood of the kitchen in which the housemaid keeps and washes the tea-service, dessert-service, glass, plate, &c. It is sometimes called the butler's pantry. It should be filled with shelves, drawers, table, dresser, and other conveniences for the reception of things under the housemaid's charge.

**116. THE LARDER** should occupy a cool, airy position, also in the neighbourhood of the kitchen. Ventilation should be effected by windows on opposite sides, or by a window on one side and a door on the other, having wire gauze or perforated zinc instead of glass to keep out the flies. The floor should be of slate or stone, and the shelves and fittings of slate or marble, as slate and marble can be kept clean easier than wood, whether in its natural state or painted. Thorough cleanliness and ventilation are indispensable in a larder.

To prevent the ingress of dust in dry windy weather, means should be provided for placing before the window, a frame, covered with coarse muslin or canvas, such as is used for making meat-safes. If a double frame be used, such as is shown in the annexed figure, in which the inner one fits not too tightly within the outer one, the muslin or canvas



CANVAS VENTILATOR.

used may be easily removed to be washed or renewed at pleasure. This is an effectual protection against dust, and in no way prevents the entrance of fresh air.

117. **FOR THE STORAGE OF CHINA, GLASS, &c.,** not in constant use, a suitable *closet* should be provided. Convenient space for such a closet may often be provided under a staircase. There cannot be too many closets for storage in a house. A roomy closet, if not a small room, fitted with shelves, drawers, &c., should always be provided on the upper floor for linen; and if there be space enough, the addition of rails, &c., with hooks for the reception of garments not in use, and for which perhaps there is not sufficient room in wardrobes, chests of drawers, &c., will be found convenient.

118. **ANOTHER CLOSET,** with a north aspect, if possible, for the sake of coolness, should be provided on the ground floor rather than the upper floor, but on the latter if no room can be found on the former, for stores of all kinds, such as tea, sugar, spices, tinned meats, and fruits of all kinds, and all the various articles that are in constant or occasional requisition in a family.

It must be remembered that provisions, tea, soap, and everything of this kind can be purchased more cheaply in large quantities. The saving that may be effected in this way in the course of a year in any family, whether large or small, is considerable, and occasionally opportunities will offer for the purchase of articles of food of one kind or another at a reduced rate, of which advantage cannot be taken unless there be a place in the house available as a store closet. In such a place as this preserves are placed when made. A convenient form is to have the window at one end and the door at the other, a broad shelf running round three sides of the room with cupboards below it. The space above on the two sides should be filled with shelves. On the broad shelf below the window, weights, scales, &c., may be conveniently kept.

119. **THE POSITION OF THE CELLARS** must depend entirely on the arrangement of the house. *Cellars for wine, beer, &c.,* should certainly be below ground, and easily accessible from the lobby or entrance hall, or some part in its immediate vicinity, as the master of the house, if not the mistress, will perhaps have occasion to visit them sometimes.

120. **IF THE CELLARS FOR COAL AND FUEL** be also below ground, a means of access common to both should be provided close to the kitchen or pantry, for the convenience of the cook or housemaid, who will be obliged to visit them daily in winter, if not in summer. The coal-cellars should lie on one side and the wine and beer cellars on the other. Provision may also be made for an ice-chamber, or at all events a cool chamber, where meat, and anything likely to spoil or taint quickly, may be placed with advantage in very hot weather. Coal-cellars should be as large and roomy as possible, that the fuel may be bought when cheapest, in summer, and stored in large quantities for winter use. A coal-cellar should have an air-tight door, to prevent any penetration of coal-dust to the passage without it when the coals are being shot into the cellar; an operation which should always be effected from without, through a shoot, for this saves much



labour in carrying the sacks on men's shoulders into the cellars, and the coalman then need only enter the cellar to arrange the stowage of the coals.

When space is no object, and a small court can be provided in the immediate neighbourhood of the kitchen and back kitchen, it is better to restrict the cellarage within the house to the coal-chamber mentioned above, and cellars for wine and beer, which should be separate and distinct. It is better to have coal and fuel stored in a shed or outhouse specially constructed for their reception in the court. It should be approached under cover, to save bringing dirt into the house in wet weather; and there should be partitions in the coal-collar, to admit of the storage of separate kinds of coal, such as Newcastle and Cannel coal for parlour use and Welsh coal or Anthracite for kitchen use.

**121. THE POSITIONS OF THE WATERCLOSETS** in a house demand most careful consideration. It appears to be advisable to place the watercloset *within* the house, in the neighbourhood of the bathroom, and to have both of these useful and indispensable adjuncts over the scullery, in a side wing, as it were, projecting from the house, instead of letting them be within the house itself, over other rooms, passages, &c., which might suffer more damage in any unexpected overflow of water from the bursting of a pipe, &c. Moreover, the relative positions of the bathroom, watercloset, and scullery being as we have proposed, greater facility is obtained for the discharge of all refuse matter and water into the sewer. The amount of piping required is less than when all three are situated in different parts of the house, and ventilation, by means of other pipes carried upwards into the external air above the roof of the house, is more easily and effectually accomplished.

There should be, we think, in all cases where it can be managed, but one water-closet *within* the house, for the use of ladies and children, and for the inmates generally in case of illness. All others should be *without* the house, in a secluded but convenient position, and approachable under cover from without the house as well as from within. The attention of the architect should be directed to the disposal of a closet for the servants on one side of a party wall, and a closet for the inmates of the house on the other side. Close to this latter closet a *lavatory* should be contrived, so that hands may be washed, &c., on entering the house from the garden, or at any other time when it may be necessary, without going to a bedroom for this purpose. A lavatory should be of such a size and so contrived as to admit of the introduction of every convenience for a "wash and brush up." Taps for hot and cold water should be placed over a basin in a marble slab, with a plug at the bottom for the escape of water that has been used, and below this slab should be a cupboard for necessary chamber ware. If the room can be made sufficiently large, it may be provided with rails for the reception of hooks for hats, overcoats, &c., which are safer here than in an entrance hall, especially in summer, when the latter are seldom wanted. The advantages of a lavatory of this kind are incalculable. It is at all times available for the introduction of a friend, when from one circumstance or another it may not be convenient to place a bedroom at his disposal. A looking-glass and brushes, combs, clothes and hat brushes, should form part of its equipment.

Opinions are divided as to the respective merits of what we may term wet and dry closets; that is to say, closets from which everything is carried away by water, and closets in which dry earth is used as a disinfectant of faecal deposits. It is urged, in favour of the watercloset, that no trouble is incurred in the removal of anything, as this is effected simply by pulling a handle which causes an inrush and



outrush of water, so to speak, involving the complete cleansing of the pan. This is true; but when a watercloset is badly constructed and ill-ventilated, perhaps not ventilated at all, it becomes an intolerable nuisance. At times, too, it is necessary to cleanse the pan with ashes to prevent the collection of fur upon it, and servants are prone to throw down woollen rags, and let even nail-brushes and scrubbing-brushes disappear therein, when allowed to empty the slops of the house there, which should never on any account be permitted. Then follows the inevitable choking of the pipe, accompanied by an overflow, and supplemented by heavy expenses for putting everything to rights again. Besides this, pipes are apt to burst after a hard frost followed by a sudden thaw, and trouble, expense, and annoyance is often caused in this way. Further remarks on waterclosets will be made presently. We are here merely taking occasion to point out the causes which render an ordinary and perhaps ill-constructed watercloset undesirable, and the necessity that exists for procuring everything of this kind of good make and finish, and constructed on good principles.

An excellent substitute for the watercloset, whether within or without the house, is to be found in the earth closet, which certainly has the merit of never getting out of order, while the former will frequently do so. Closets on this principle are manufactured in every form, to take the place of the watercloset and night commode. The great feature consists in the substitution of earth for water, the earth acting as a deodoriser. It is contained in a hopper, placed at the back, above the seat, and so contrived that a portion of the contents are sprinkled in the pan below by the pulling of a handle in the seat. Noxious odours and vapours of all kinds are prevented. So great is the deodorising power of dry earth that it can be dried when removed and used again, or when removed it may be used in the garden, for which it furnishes an invaluable manure. It is needless to add that the earth closet requires constant care and attention, and that if this is not bestowed those who use it will be disappointed. There can, however, be no fear of this if a boy be kept for cleaning boots, shoes, knives, forks, &c., and for the garden, as the care of the earth closet can be placed among his duties.

122. IN A HOUSE OF LARGE SIZE there will be rooms other than the kitchen and pantry appropriated to the use of the domestic servants, but it will be unnecessary to do more than merely mention these. If a housekeeper be kept, a sitting-room, called the housekeeper's room, will be required for her occupation. This should be near the kitchen, and close to it should be found the store-room, and still-room too, if it be determined to retain this old-fashioned and useful department of a large family residence. Where many servants, men and women, are kept, a servants' hall must be provided for meals, and as a general sitting-room, while an additional sitting-room should be appropriated specially for the use of the maid-servants.

One portion of the house, which, indeed, should be found in all except those of the smallest class, has not yet been mentioned. This is the *lumber-room*, so useful for the storage of trunks, boxes, &c., pieces of furniture that are not in use, or which may have been purchased with a view to renovation at any time. None but those who have used them can know the comfort of the old-fashioned arm-chairs and the square, roomy sofas of the eighteenth century. Such pieces of furniture should be purchased whenever the opportunity offers at sales, &c., and sent into dock, as it were, in the lumber-room until they can be "done up," and a suitable place found for them in one or other of the rooms comprised in the house. An attic makes a good lumber-room, or, in building a house, a portion of the attic storey may be specially set apart for this purpose.

123. SOME ADDITIONS TO THE HOUSE. Before leaving this portion of our subject it is necessary to advert briefly to some additions

to the house, which are by no means indispensable. Pre-eminent among adjuncts of the former class are the conservatory and roof garden; among the latter may be named the ice-house, wash-house, laundry, brewery, dairy, and lavatories.

For a *conservatory* a southern aspect is preferable. If the wall in which the kitchen chimney is constructed is an outer wall of the house, and fronts the south, the kitchen window having an eastern or western aspect (see diagram in Section 81), the conservatory may be built against it with advantage. In any case it is desirable to put this structure in such a position that it may be easily warmed with pipes in connection with the kitchen range.

The *roof-garden* will, without doubt, be often found in buildings of the future, although it is but rarely to be seen at present. As a pleasant resort in winter it is invaluable, as it can be visited whatever may be the weather. The expense of forming such a garden, glass being cheap, will not be much more than double that of the ordinary roof. The "Mansarde" principle of construction is well adapted for it (see Section 112). In June, 1878, the editor of the *City Press* took occasion to call attention to this kind of garden in acknowledging the receipt of some strawberries of excellent flavour that had been grown and ripened under glass on the top of a city warehouse. The roof-garden may be easily warmed by hot-air pipes from the basement of the house, or by any of the special appliances now in use for warming greenhouses, &c.

The *ice house* or *room* and *lavatory* (see Sections 120, 121) have already been mentioned. The former is a luxury, the latter a necessary. The *wash-house*, with copper and all the necessary appliances, should be separate from the house. It may form one of the series of outhouses in a court without the kitchen and scullery, and when the family is large, should be furnished with washer, wringer, &c., which save both time and labour, and pleasantly abridge many of the inconveniences which are inevitably attendant on "washing day."

An *ironing-room*, above the wash-house, should be placed at the disposal of the laundry-maid, if one be kept, which should be suitably furnished with a mangle and the necessary appliances for washing and getting up linen.

The *brew-house*, like the wash-house, should form one of the outbuildings attached to the house. It merely requires passing mention here, as it is only in households of large size in the country that beer is brewed to any extent. For brewing on a small scale the copper of the wash-house and the wash-house itself may be made available. In the case of the dairy, access should be obtained to it from the house. A northern aspect is preferable for it, as it should be always cool. Free ventilation should be provided, as in the larder (see Section 116), the shelves and fittings should be of slate or marble, and for the reception of the milk shallow glass pans are preferable to pans of tin or earthenware, though the latter are most commonly used. A hanging shelf in the middle of the dairy, suspended by ropes or fixed by means of iron bars attached to the rafters, will be found useful in securing butter or cream from the chance visits of cats or pet dogs.

## CHAPTER VI.

## THE BUILDER : PLANS : ELEVATIONS : SPECIFICATIONS : BILLS OF QUANTITIES.

Plans—Building Arrangements—Official Inspection—Specifications—Every Man his own Architect—Questions and Answers—Prices—Estimates.

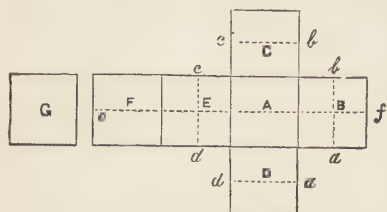
124. IN NOTICING THE DUTIES OF THE ARCHITECT it was said that these consisted in the preparation of plans for the construction of the house, showing the size and arrangement of the rooms, and exhibiting a given specification, in which are distinctly set forth the various materials of which the house is to be built, and the manner in which the work is required to be done. Supposing the house to consist only of a ground floor and first floor, with cellars, which is about the simplest form of house that can be found, the architect would have to furnish plans of every floor, including the cellar floor, the disposition of the timbers of the first floor and roof, and drawings of the appearance that the house will present on all four sides, technically called elevations, and a section of the interior, showing the disposition and direction of the stairs.

This may be better understood by reference to the annexed diagram, of which the larger part may be cut out in cardboard, and folded up so as to form a cube with top, bottom, and four sides. A, in this diagram, will represent the ground floor

(1), below which will lie the cellar floor, for which a separate plan must be made (2), B represents the front elevation or drawing, showing the appearance of the front of the house (3), C and D the side elevations (4, 5), E the back elevation (6), F the plan of the roof-timbers and parts occupied by chimneys (7), G the plan of the rooms on the first floor, or chamber plan, technically speaking, which would fit into the interior of the cube at the dotted lines *ab, bc, cd, da*, when the sides of the cube are joined up (8). A plan of flooring timbers of the first floor, which also fits in where the chamber plan, G, is inserted (9), and a section which is of course vertical, fitting to the dotted line *ef*, in the diagram where the cube is joined up (10). Here, then, are ten plans and elevations to be drawn—enough, we imagine, to deter any man from trying to act as his own architect, unless he be a good draughtsman, and really understand the business on which he is entering. If both sides are alike, one side or end elevation will be sufficient, but even in this case nine plans must be drawn.

## ILLUSTRATION OF PLANS, ELEVATIONS, ETC.

125. PLANS. It may be useful to many if we proceed to show, by actual plans of a building, what is required of the architect in the way of drawings. The illustrations here given exhibit plans and elevations



of a mansion or villa residence in the Italian style, but without a campanile, an addition which adds to the picturesque appearance of a dwelling-house.

126. FIGURES 1, 2, AND 3 exhibit the *plans* of the structure,

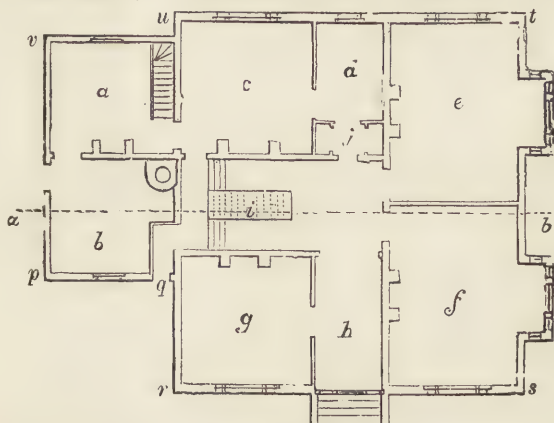


Fig. 1. - GROUND PLAN.

showing the arrangement of the rooms. Fig. 1 is the ground plan in which *h* is the lobby, *g* the breakfast-room, *f* the drawing-room, and *e* the dining-room ; *c* is the kitchen, and *a* the back kitchen, *b* the wash-

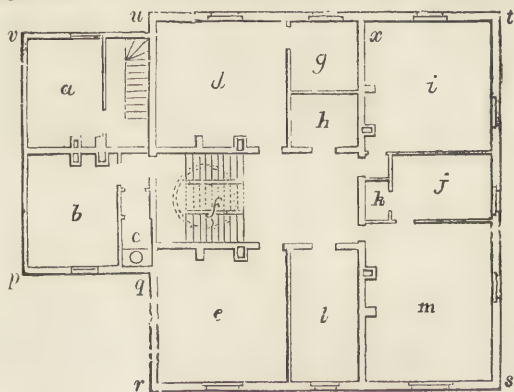


Fig. 2. - CHAMBER PLAN.

house, *d* the butler's or housemaid's pantry, *j* a small room or closet for hats &c., and *i* the staircase. Fig. 2 exhibits the first floor, or



chamber plan, in which *e* and *m* are the principal front bedrooms, *j* being a dressing-room in connection with the room *m*, and *d* and *i* back bedrooms, *g* being a dressing-room to the bedroom *d*. The bath-room is at *h*; *l* is a small bedroom between *m* and *e*, which, being without a fireplace, should have a ventilator over the door or in the

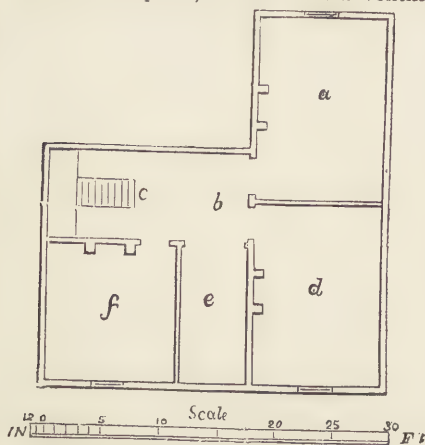


Fig. 3.—CELLAR OR BASEMENT PLAN.

window, and which, if not wanted for a bedroom, might be used with advantage as a linen closet and for hanging dresses, &c.; *k* is a small linen closet, entered from *j*; *a* and *b* are small bedrooms for servants, *c* a watercloset, and *f* an indication of a skylight in the roof, by which the staircase is lighted. Fig. 3 shows the cellar or basement plan, in which *c* are stairs below those at *i* in fig. 1; *b* the landing, and *a*, *d*, *e*, *f* cellars for coal, wine, beer, and potatoes, or for such purposes as the owner may decide on.

127. IN FIGURES 4, 5, 6, 7 are shown the appearances that the house presents when viewed in front, at the rear, and on either side.



Fig. 4.—FRONT ELEVATION.

Fig. 4 is the front elevation, showing the doors and windows of the rooms above and below along the line *pqrs*, in both ground plan and

chamber plan, with the entrance door approached by steps, also indicated in the ground plan. Fig. 5 is the back elevation, showing the windows of the rooms above and below along the line *tuv*, in the

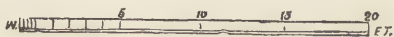


Fig. 5.—BACK ELEVATION.

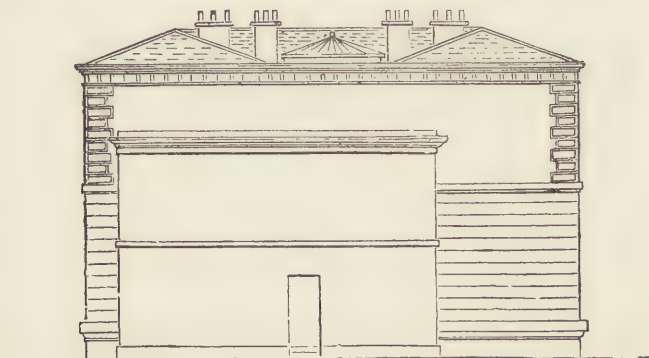
ground plan and chamber plan. Fig. 6 is the side or end elevation along the line *st* to the right, and Fig. 7, the side or end elevation along the line *rqpvu* to the left of ground and chamber plans.



Fig. 6.—SIDE OR END ELEVATION. (RIGHT.)

128. FIGURE 8 shows the vertical section of the house along the dotted line *ab* in the ground plan (Fig. 1); the line that is immediately over this may be easily traced in the chamber plan (Fig. 2). In this

vertical section are shown the direction of the stairs, leading respectively to the cellars and to the first floor, and the skylight by which the stairs are lighted. The doors shown are those which lead



*Fig. 7.*—SIDE OR END ELEVATION. (LEFT.)

from *b* to *a*, and into *j*, in the ground plan, and into *h* in the chamber plan. In *Fig. 9* the formation of the hipped roof is shown, sloping outwards, and also inwards, to a flat covered with lead, from which



*Fig. 8.*—VERTICAL SECTION.

the circular skylight rises. The roof over the annex to the left hand is also flat. The small squares in the roof plan indicate the places in which the chimneys rise through the roof.

129. IT IS UNNECESSARY to give a plan of the floor timbers on the first floor, but on looking at the chamber plan the reader will have no difficulty in perceiving how they should be placed. Over the portion  $txys$  they will be laid in a direction from  $t$  to  $x$ , the ends resting on the outer wall,  $ts$ , and the inner party wall,  $xy$ , respectively. In the parts to the rear of this they will be laid in a direction trans-

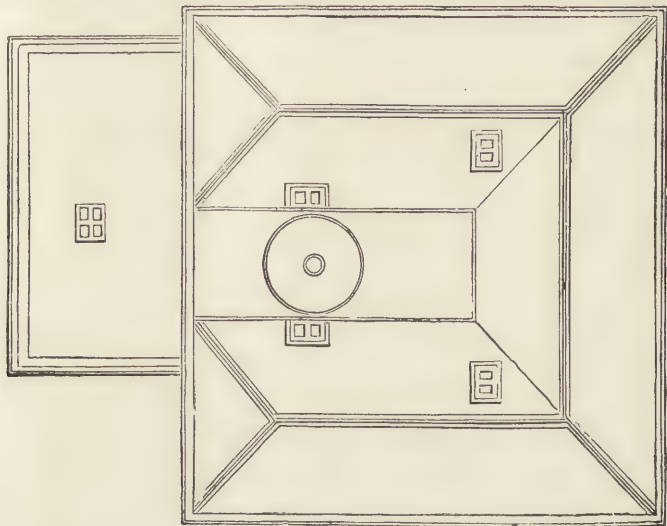


Fig. 9.—PLAN OF ROOF.

verse to that in which the joists over the other part were laid, the outer ends resting on the walls at  $ux$  and  $ry$ , and the inner ends on the party walls on either side of the staircase. In the annex on the left hand the joists will be laid so that the outer ends rest on the wall  $vp$ , and the inner ends on the wall  $uq$ , provision of course being made for the back staircase between the kitchen and the back kitchen in the ground plan, affording access to the bedrooms,  $ab$ , in the chamber plan.

130. BUILDING ARRANGEMENTS. Building, as it has been remarked, may be managed in two ways. It may be entrusted to the care of various tradesmen, whose charges for the materials supplied and the work done will be settled by measurements taken by two surveyors, one acting in behalf of the persons who have done the work, and the other for the person for whom the work is done; or it may be performed by contract, either by a number of tradesmen, each undertaking his share of the work at a price agreed on beforehand, or by a single tradesman, usually called the builder, who has men of various



trades in his employ, to whom he will assign the work, or who will let out various portions of it to others connected with special parts of the building trade, who take the work from the builder at a price agreed on.

An honest man who has undertaken to perform certain work on contract will do it to the best of his ability, and use materials of the quality specified, even though he be a loser in the long run by the job. But it is not every man that will do this, and recourse should therefore be had to builders of reputation when work is to be done by contract. Builders differ greatly in estimates for a piece of work; and when a very low price is named that is not in harmony with the prices of material and the rate of wages for the time, it is better to give the work to one whose estimate is higher, as there is less chance of temptation being thrown in his way to recoup himself at the expense of the owner of the house, by using inferior and low-priced materials, and entrusting the work to unskilled workmen. A speculating "jerry-builder," as the rogue in bricks and mortar is termed, whose mortar consists chiefly of earth and "breeze," or coal-ashes, and is but the sorriest apology possible for the genuine article, whose joists and rafters are not nearly as stout and solid as the building demands, and whose flooring is unseasoned and sure to shrink, is to be avoided as carefully as any one else who attempts to get money under false pretences. Of these gentry nothing more need be said here; the danger-light has been shown, and it is the reader's fault if, after he has received this warning, he fall into the clutches of any such, whether in building or buying a house.

**131. OFFICIAL INSPECTION.** As soon as plans and specifications are ready, if the house be in the metropolitan district, or in any city, borough, or district under the superintendent of any local board of works, they should be submitted to the inspection of the district surveyor, who will see that nothing is proposed to be contrary to the provisions of the Building Act or the bye-laws of the local board, and give the necessary permission for the erection of the building.

District surveyors have great authority, and by virtue of their position can give great trouble to any one who is building a house, unless the plans have been previously submitted to them. They may insist on certain alterations involving considerable additional expense, and they may even go so far as to order the demolition of the entire building. Cases are continually occurring in which the district surveyor has ordered the destruction of even a little outhouse in the garden, when notice has not been given of the owner's intention to build it. The surveyor's fee is not heavy, and it is the duty of a good citizen to comply strictly and literally with the law in this respect as well as in every other.

*In the metropolis and its environs*, besides the architect or surveyor, under whose direction a house is built, every new building is subject to the examination of a district surveyor, whose duty it is to take care that the conditions of the Building Act have been complied with. *Seven days' notice in writing* must be given to the vestry or district board before laying or digging out the foundation of any new house or building, or rebuilding any house or building, and also before making any drain for the purpose of draining into any sewer under the jurisdiction of such vestry board; and *two days' notice must be given to the district surveyor* before any building or wall on an old or new foundation is erected within the limits of this Act. The notice must be given by the first master tradesman who is to begin the work, and he is liable to a penalty not exceeding £20 should he neglect to give such notice, besides having all work condemned to be demolished that should be built contrary to the Act. The surveyor receives a fee for his trouble, as arranged by the Act, in proportion to the rate of the building. Anything built or altered contrary to the Building Act is to be condemned as a nuisance and removed; and it is also the business of the district surveyors to examine all houses and walls in a state of decay, and to condemn them if their condition is considered

rainous or dangerous. The *Building Act having been passed* for the improvement of building, for security and health, and the prevention of fires, it is the interest of the public to see that it is not infringed. The district surveyors are accordingly very strict; and it is proper that every one who thinks of building or altering buildings should be aware of the principal regulations, and see that the district surveyor is properly informed of his intention to build. Neglect of this has sometimes led to serious inconvenience.

Building Acts were passed by Elizabeth in 1562, 1580, and 1592; and by Charles II. in 1667, immediately after the great fire of London. Recent Acts are very numerous. The Metropolitan Building Act (18 and 19 Victoria, cap. 22), which regulates the construction of buildings in the metropolis and its neighbourhood, was passed in 1855. The Act can be obtained at trifling cost through any bookseller. The surveyor of any district, under the authority of a local board of works, will show any applicant a copy of the bye-laws of the board, if they cannot be procured through any other source. It is impossible to quote from the Metropolitan Building Act here, as quotations would occupy too much space.

**132. SPECIFICATIONS.** It is necessary to return for awhile to the specification. This is divisible into three parts. 1. Title. 2. Conditions of contract. 3. Description of the work to be done in detail. A specification should be thoroughly explicit in language, preserving a mean between useless repetition on the one hand, which leads to prolixity, and too great brevity on the other, which might lead to doubt as to what is meant or intended. The departments of work described should be arranged so that any portion on which information may be desired can be referred to without the slightest difficulty. It is better to number each clause, and append a marginal reference showing its nature; and if the document be long, as it must be in the case of large works, a copious index will be found useful.

Reference being made to the plans and elevations for an Italian villa, already given in the preceding part of this chapter, the various sections of the specification may be considered thus:—

Firstly. **TITLE.** Specification of the several works to be done, and materials to be employed, in building and finishing a new dwelling-house, with offices, for *John Jones, Esquire*, according to drawings, provided and numbered as follows, and as prepared for that purpose by *Thomas Robinson*, architect:—No. 1. Ground Plan (fig. 1). No. 2. Chamber Plan (fig. 2). No. 3. Cellar Plan (fig. 3). No. 4. Front Elevation (fig. 4). No. 5. Back Elevation (fig. 5). No. 6. End Elevation . . . right (fig. 6). No. 7. End Elevation . . . left (fig. 7). No. 8. Longitudinal and Vertical Section (fig. 8). No. 9. Plan of Roof (fig. 9). No. 10. Plan of Floor-timbers on First Floor (omitted in drawings. See Section 129).

To this is appended a note with references describing the different rooms as in Section 126. A block plan of the house and grounds being given with bearings as regards points of compass, or bearings being indicated in the ground plans, it is better to particularise the side or end elevations by their aspects; as, for example, north elevation, south elevation, &c. The plans and elevations and the specification, when taken together, explain each other; but if anything is not mentioned in the one or shown in the other that is necessary for the work, the contractor must provide for this in his tender, and supply what may be wanting; having regard rather to the intent and meaning of the specification and drawings than to the absolute wording of the one, and what is exhibited in the other; leaving it for the architect to decide whether or not such additions are absolutely necessary and requisite for the better stability and permanence of the structure. This is always taken as the first of the general conditions.

Secondly. From the commencement to the completion of the work the builder or contractor is to be answerable for the protection and due preservation of every

part of it. He is bound to make good any damage arising from malicious acts of workmen employed by him on the building, theft, inclemency of weather, fire, or any accident, and to hand over the building to the owner thereof complete and perfect, without making any charge for anything lost, stolen, damaged, or destroyed in the progress of the work.

A third clause establishes the right of making additions and alterations during the progress of the work, without invalidating the contract on the part of the owner. Orders for such alterations and additions are not to be binding on the owner unless given by the architect in writing; the contractor delivering to the architect or clerk of the works an account daily of the time and materials expended in making the said alterations and additions, or such extra works shall be previously contracted for, as the architect may deem fit.

A fourth clause provides for the rejection and removal of any materials deemed by the architect or clerk of the works to be of bad quality, or of work done in an unworkmanlike manner, two days' notice being given to the contractor. If the builder or contractor refuse to rectify that which is disapproved of, or if the work be not carried on with proper despatch, the owner may, after giving the contractor six days' notice, cause the works to be suspended, and engage another person to carry it on, subject to the terms of the original contract.

The remaining clauses relate to the commencement of the works immediately after the contract has been signed, and their completion at a given date, under forfeiture of a certain sum for every day the completion of the works is delayed beyond and after the time fixed; the payment of the sum agreed on for the entire work by specified instalments, due when the contractor shall have completed and exceeded work to the amount of the instalment coming due by a certain specified sum per cent. to the satisfaction of the architect; and the right of ownership of the proprietor of the house in progress of building, to the building, and the materials placed from time to time on the land, without any liability as to risk or damage; and the handing over of the building to the owner on its completion, in a sound, clean, and perfect condition.

Lastly, it is noted that the specification and contract to be based on it apply only to the house as shown by the drawings, and that all outbuildings detached from the house, garden walls in front and rear, entrance-gates, &c., are not included therein, but are to form subjects of other contracts or agreements. Besides this, it is usual to name a certain sum in addition to the contract for contingencies, to be disbursed and applied as the architect may think proper.

On account of the space which would be occupied, even in the smallest type, by a specification *in extenso*, and the bills of quantities founded thereon, we shall not attempt to give either at length here. To show the given nature of such, it will be sufficient to quote the following specification respecting the work done by the excavator, and the consequent bill of quantities, from Burn's "Handbook of the Mechanical Arts." It applies to the cellars and foundations of the house, as will be seen. The prices given here, and indeed in all parts of this book, must not be considered as precise and exact. All prices in the building trades are variable, depending on the cost of materials and charges for labour at the time when any building is about to be erected. They may best be gathered from Laxton's "Builders' Price Book," a work designed for the various trades combined and comprised in the great comprehensive building trade, and of which a new edition is published whenever there is such an alteration in prices as to render such a course necessary.

#### "EXCAVATOR.

Excavations.

"Make all necessary excavations for cellars, areas, footings, walls, chimney jambs, piers, footings for partitions, fenders, pipes, drains, &c., required and shown by drawings. Draw off all water, and remove all the soil that may come into the excavations from springs, drains, rain, or any cause whatsoever; and effectually complete the drainage of the excavations before any brickwork is carried up, and shore up the ground as may be required. Level and ram down

Draw off water,  
&c.



hard the beds of all footings, and consolidate the earth about same, and also against all walls, drains, &c. Lay under the external walls round building a course of good lime concrete, mixed in the proportion of one part of Blue Lias, Dorking, or other approved stone-lime, and five parts of clear dry gravel, the large stones or flints being broken, or Thames ballast, one foot wider than the lowest course of footings, and eighteen inches deep. Throw the concrete into the trenches from a stage at least six feet above their level.

Consolidate the earth.  
Concrete.  
Concrete thrown in.

"Remove all superfluous soil and rubbish that may have accumulated at the conclusion of the works, and leave all clean and perfect to the satisfaction of the architect."

Remove soil, &c.

Having obtained from the above specification a clear knowledge of the work that is required of the excavator, and the material that is to be used, as a stratum whereon the brickwork is to be raised, the builder turns to the drawings, which are drawn to scale—that is to say, on a certain proportion to a foot; as, for example, a quarter of an inch to one foot, so as to show the exact proportions of the building, and every part of it, with reference to length, breadth, and height or depth—and calculates how many cubic yards of earth will have to be dug out and carted away, how much must be filled in and rammed, and how much concrete is required; and his calculations are finally embodied in the following result :—

EXCAVATOR.

Yds.	Ft.	In.		@	£	s.	d.
236	0	0	Cube, digging and carting .....	2s. 6d.	29	10	0
36	0	0	" filling in and ramming .....	0s. 6d.	0	18	0
30	0	0	" concrete, five parts gravel, one lime .....	7s. 6d.	11	5	0
540	0	0	Superficial, hard dry rubbish spread in basement, 6 in. thick	0s. 6d.	13	10	0
					£55	3	0

**133. EVERY MAN HIS OWN ARCHITECT.** From what has been said above, it will be apparent to every one that the man who acts as his own architect and clerk of the works may not, and indeed will not, be able to build his house as cheaply, if he buy his own materials and hire artisans to carry out his wishes, as if he entrusted the whole matter to a professional builder. It is only another phase of the old proverb, *ne sutor ultra crepidam*, and in ninety-nine cases out of a hundred the amateur builder will find his "shoe" pinch in one way or another.

**134. QUESTIONS.** But how, it may be asked, can a man suffer on the score of outlay, if he build for himself? Prices for material and charges for the work done are the same, whether he who pays for them be professional or amateur; how, then, can the latter suffer, especially as the builder must have his profit?

**135. ANSWERS.** These questions are not difficult to answer. In the first place, the builder, purchasing his material in large quantities, can buy at an advantage, and he has his horses and carts and carters for carting materials; whereas the amateur would have to buy for himself or hire. Secondly, the builder can see that his men do a fair day's work for their wages, and do not waste the time for which he pays, or according to which he pays.



**136. ON ONE'S OWN ACCOUNT.** If the amateur determine to buy materials and build his own house, the best and only thing he can do is to engage for the job (at a rate of payment which will make it well worth the man's while) a thoroughly efficient and honest bricklayer or carpenter, who, while he will take part in the work himself in his own peculiar branch, will accompany the proprietor and advise him in the purchase and selection of the materials, and will further, while the work is in progress, look well after the men employed, and see that they do their work fairly and honestly.

Artisans in the building trade are paid weekly, and leave off work at one o'clock on Saturdays to be paid. An account of the hours made—that is to say, the number of hours each man has been at work throughout the week—is given in, and he is paid accordingly. Any man who builds for himself should have a sufficient sum for the expenses of the whole job at his banker's before he begins to build, for he will have to draw a considerable cheque weekly on account. He should pay cash for all materials used, and get discount for cash. Ascertain what discount will be allowed before giving the order; and if it does not appear to be sufficient, go to another brickmaker, timber merchant, or ironmonger, as the case may be. Workmen are paid at a certain rate per hour. The following is the present (1879) scale of wages per hour in London. Prices in the country are less, and differ widely in different parts of the country. For some years prices for labour have had an upward tendency, and in all probability this will continue.

	s.	d.		s.	d.		s.	d.
Excavator or Labourer	6d.	to 7d.	Joiner	0	9	Smith	0	9
Bricklayer	0	9	Plasterer	0	9	Painter	0	8
Mason	0	9	Slater	0	9	Glazier	0	8
„ Fixers	0	10	Plumber	0	10	Paperhanger	.....	by piece
Carpenter	0	9	Plumber's Labourer	0	7			

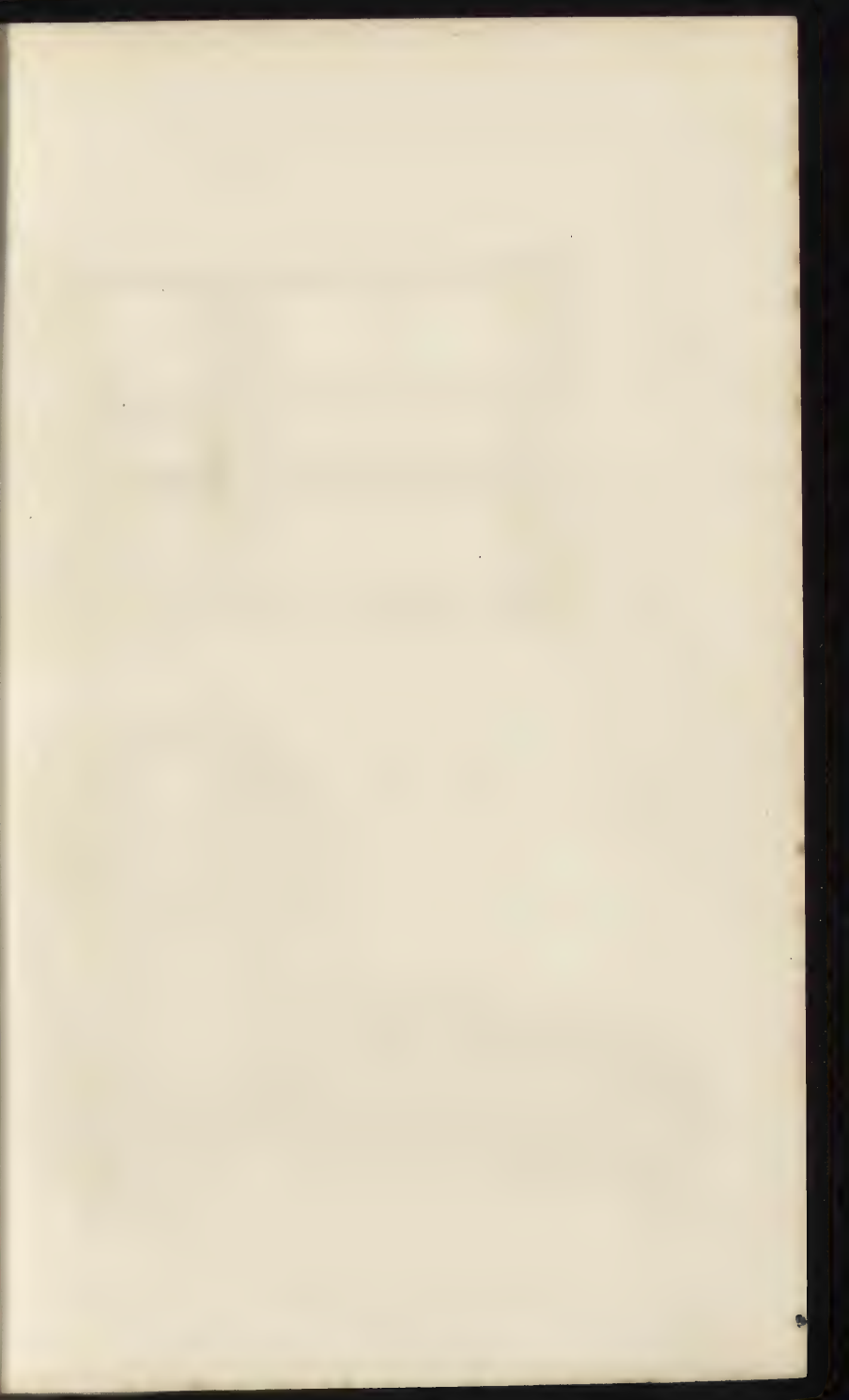
The British workman likes beer, and will find a plausible excuse for asking for refreshment of this nature if the weather be hot or cold, wet or dry. A man may expend a considerable amount in *pour boires*, as the French have it, or *backsheesh*, to use the more imposing Oriental term, and yet the men will never be satisfied. It is better to come to an understanding with them that a supper will be provided for all who may be engaged on the work when the house is covered in, and that you will stand another when the interior is complete, and the building is actually ready for occupation.

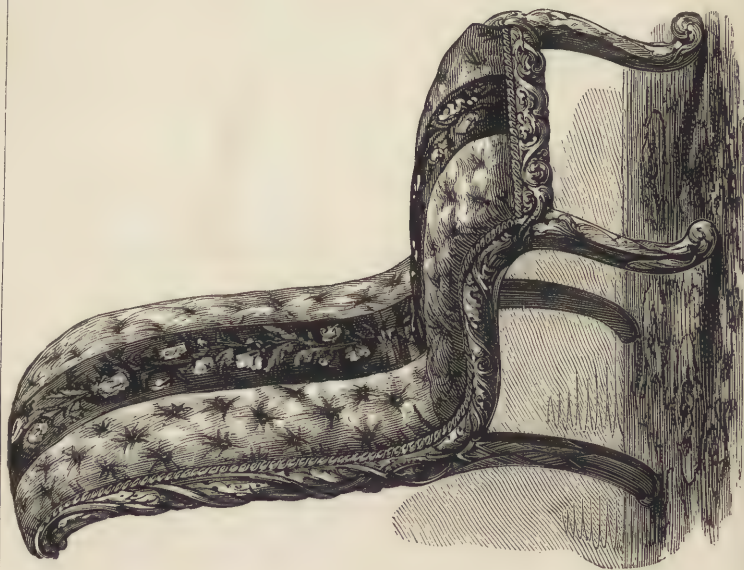
**137. ESTIMATES.** The work that is to be done by the various classes of artisans employed will be gathered from the pages that follow. We need do no more now than give an imaginary estimate for the work done by the different trades, and the material supplied for a house such as we have indicated in the plans, &c., in pages 71 and 75.

## SUMMARY.

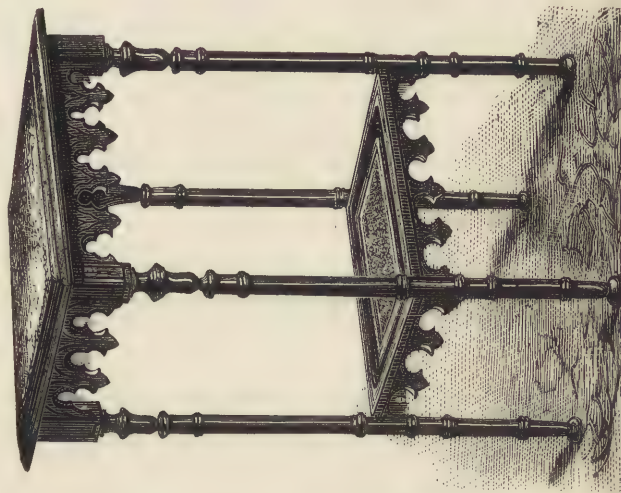
	£	s.	d.		£	s.	d.
Excavator	55	3	0	Brought forward	1037	2	1
Bricklayer	329	4	6	Plumber	56	13	7
Mason	56	1	8	Smith	34	15	9
Carpenter	148	17	4	Painter	30	3	10
Joiner	243	5	9	Glazier	13	1	3
Ironmonger	36	12	6				
Plasterer	137	7	10		£1171	16	6
Slater	30	9	6	Architect's charges, at 5 per cent.	58	11	2
Carried forward	£1037	2	1	Total cost of house	£1230	7	8

The above estimate is of course imaginary, but it may be useful in showing in





MODERN PRIE-DIEU CHAIR.



LOUIS XV. WHAT-NOT.

some measure the relative sums incurred in the different parts of a house. The heaviest amounts are expended in the substantial parts of the structure—those erected by the bricklayers, carpenters, joiners, and plasterers. The work of preparation by the excavator, and the work done and materials used by the plumber, stand next in point of amount; while the roofing, ironmongery, smith's work, painting, and glazing form but comparatively small items in the general bill of costs. Such a house as the above ought to let at from £100 to £120 per annum to pay for building.

The approximate cost of buildings is estimated to range from 4d. to 1s. 3d. per cubic foot, labourers' cottages being taken at the lowest rate, namely, 4d.; but when Lascelles' Patent Concrete Slabs are used, it will be found that the rate per cubic foot for dwelling-houses of the plainest and most ordinary description will be even lower than this. Small suburban houses and villa residences cost from 6d. to 8d. per cubic foot, and a well-built country house about 8d. per cubic foot, or at any rate not more than 9d. A mansion of the best description is estimated to cost from 10d. to 1s. 3d. per cubic foot for the main part of the house tenanted by the owner and his family, and from 6d. to 10d. per cubic foot for the rooms and offices set apart for the servants. It costs as much per cubic foot to build stables as it does to build a small villa, the cost being estimated as ranging from 7d. to 10d. As an example of this method of calculating the cost of a building, let us suppose a house consisting of ground-floor and first floor, to occupy a space measuring 30 feet by 30 feet, and to be, roughly speaking, 25 feet in height, neglecting any nice calculation as to the exact quantity of cubic feet that would be comprised in the sloping roof, but considering 25 feet to be the *mean height*. Now such a building would contain  $30 \times 30 \times 25$ , or 22,500 cubic feet, and its cost would be £562 10s. at 6d. per cubic foot, or £750 at 8d. These would constitute fair limits either way of prices for a small house ranging from eight to ten rooms; and hence we arrive at the result that in making a rough general calculation of the cost of a house we may set it down at an average of from £45 to £75 per room, according to the style adopted, and the cheapness or dearness of the materials used according to the locality. And so, knowing the sum that he has at his command, an intending housebuilder may easily calculate what house he will be able to get for his money, having due regard to the size and number of the rooms; and then say to his architect, "I have so much to spend in building, and I want a house of so many rooms; let me see on paper what to expect for my money."





## CHAPTER VII.

## MODES OF BUILDING, AND BUILDING MATERIALS.

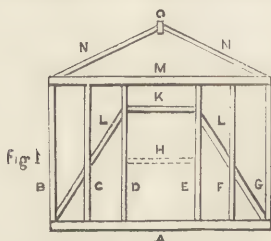
Building Material—Building in Wood—Building in Stone—Rubble Concrete and Ashlar Work—Different kinds of Stone—Bricks—Building in Concrete—Cementing Material—Lime—Mortar—Patent Marbles.

**138. BUILDING MATERIAL.** The next points that offer themselves to the consideration of the housebuilder are those which comprise the various modes of building, and the materials used in each. Speaking generally, and with a view to the materials used, there are five modes of building, which may be represented thus :

1. *Wood.* 2. *Stone.* 3. *Brick.* 4. *Concrete.* 5. *Concrete Slabs.*

These modes may be classed as past, present, and future. In these days no one would think of building a house of wood ; and indeed in the metropolitan district, or in any district under a local board of works, such a proceeding would be strictly forbidden, so that weather-boarded houses may be regarded as things of the past. At present, most houses are built either of stone or brick, according to the material that can be most readily obtained in the locality. Some few, however, are built with concrete—or, what is even better, of concrete slabs—which undoubtedly, on account of its cheapness, durability, and imperviousness to damp and water, will be a material much used in years to come.

**139. BUILDING IN WOOD.** As sheds and structures in isolated places may still be made of wood, some brief notice of this mode of building must not be omitted. In all cases a skeleton or framework must be erected, and to this framework the external boards forming the walls, and perhaps the roof of the building, must be nailed.



EXAMPLE OF FRAMEWORK.

The mode of building a wooden house is as follows :—The ground having been levelled—it will be better if a trench be dug out all round and filled with concrete, or a footing of brickwork or stone built to receive the framework—a thick slab of wood is laid thereon, as at A. In this slab, mortise-holes are cut to admit the ends, or tenons, cut at the ends of the uprights, B, C, D, E, F, G, as many in number as may be necessary. Shorter pieces of timber are introduced between two of these uprights, as at K, K if for a window, and K only if for a door ; and the other timbers are strengthened by struts, or diagonal pieces, as at L, L, which impart stability to the framework. The tops of the uprights are mortised into a horizontal piece of wood, forming what is technically called a wall-plate, as at M. The ends of the rafters, N, N, are fitted to and nailed on the wall-plates along the sides of the building, and to the board or spar, O, which runs from end to end of the building. In fig. 2 is shown the appearance of the skeleton or framework exhibited in fig. 1 when boarded over. Slips of wood have been nailed to these uprights at a, b, c, d, projecting about an inch and a quarter or an inch and a half beyond their

faces, and between these the weather-boarding is dropped. This is shown in section in fig. 4, in which *a, b, c* are uprights, *d, e* slips nailed to outer sides of uprights, and *f* the board dropped between the slips and nailed to the uprights.



Fig. 2



Fig. 3

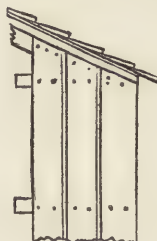


Fig. 5.



Fig. 4.



Fig. 6.

Figs. 2-6.—EXAMPLES OF CONSTRUCTION OF WEATHER-BOARDING.

In fig. 3 is shown how the boards are nailed to the uprights, and how each lap or projects over that which is immediately below it. Sometimes the boards are nailed vertically to the framework, as in fig. 5; but in this case the edges of the boards, or the joints between the boards, are covered by long slips, or battens, which prevents any chink or opening if the board shrink under the influence of the sun in dry weather. In fig. 6 a section of this kind of boarding is shown with the battens covering the joints.

The following useful manner of building a frame-house, and rendering it as little liable as possible from injury by fire, is taken from Burns' "Handbook of the Mechanical Arts." It also affords a useful method of making partitions in the interior of houses.

Let *a, a* in fig. 1 represent the foundation, and *b, b* two posts mortised into it at a distance of not greater than two feet; for a door, the distance must of course

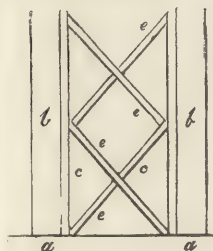


Fig. 1.

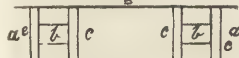


Fig. 2.

EXAMPLE OF PARTITION.



Fig. 4.



Fig. 3.

CROSS-PIECES HALVED INTO EACH OTHER.

be wider. If the posts are as much in width as the intended thickness of the wall, the crossed struts, *ee*, may be introduced as shown and nailed to the uprights; but if a wall of greater thickness than the posts is desired, boards, as *c c* in fig. 1—and in section in fig. 2—must be nailed to each side of the uprights, to provide for

the required width. Struts, as at *e, e*, fig. 3, must then be *halved* into each other, so as to present when fitted tightly together the X like appearance represented in fig. 4. These struts are then to be introduced between the uprights, and their ends nailed securely to the uprights, *b*, or the boards, *c*, if it has been found necessary to attach them to the uprights, for the sake of giving width to the wall, as explained above. Boards are then nailed to one side of the uprights or boards at *c*, and the diamond-shaped openings are packed with broken angular pieces of stone, between which, when the spaces are filled, thin mortar or cement is pressed, so as to fill entirely the spaces between the stones. The roof of the building may be constructed in the same manner. The diamond-shaped arrangement of the struts affords assistance in packing the broken stones into the opening, as will be found on making trial respectively of this form of opening, and openings formed of timbers placed vertically and horizontally.

140. While speaking of wooden structures we may pause for a moment to notice the various kinds of wood used in building. These are—

1. *Deal, or Fir-wood.*

2. *Oak.*

3. *Mahogany.*

The term “fir” is applied to the log which has been formed by roughly squaring the sides of the trunk with an axe, or adze, after the tree has been felled. The tree itself is called pine as well as fir. The best oak for building purposes, whether housebuilding or shipbuilding, is that grown in England. Mahogany is the wood of a large and handsome forest tree that grows in Honduras, Balize, and other parts of Central America.

Pine forests clothe the sides of the mountains in all the countries of Northern Europe. The best fir, as used for spars, masts, &c., comes from Dantzic, Memel, Riga, &c., the best for building purposes, under the name of deals, is brought from Christiania, in Norwav, and other Swedish and Norwegian ports. Pine-wood is classified as red or yellow and white. Red or yellow deal, so called from its colour, especially the colour of its veinings, is the wood of the Scotch fir (*Pinus sylvestris*). It contains a great deal of turpentine, and is strong and durable. The white deal is the wood of the spruce fir (*Pinus abies*). It is softer, and can be worked far more easily than red deal, but it is not nearly so hard and lasting. It is used for all inferior kinds of work. American deal, brought from the United States and the Dominion of Canada, is a kind of spruce fir of great size (*Pinus strobus*). It is clean and white in colour and easily worked. It presents an advantage in being procurable in greater width than the European deal. Deal of any kind when merely hewn by the axe into the form of roughly-squared logs is called *fir*. When these logs are sawn up into pieces of considerable thickness they are called *deals*. Very wide and thick deals are called *planks*. Narrow flooring-boards are called *battens*; the best boards for this purpose are from the silver fir. Scantlings are pieces of various dimensions, sawn out of the fir log, for girders, joists, rafters, &c. The larch (*Pinus larix*) furnishes a durable wood, and is much used for farm purposes.

The ordinary English oak (*Quercus robur*) is the best that can be had for building purposes, as has been said. It is solid, heavy, and durable, and will exist unimpaired for hundreds of years. It is the best wood that can be used for ground-joists, unless the soil be very dry, and the gallic and tannic acids that it contains protect it from the attacks of worms. It was formerly used for the ornamental parts of houses, especially for the interior and for carved work. It is now used for the sills of doors and windows, and for any parts that are exposed to wet and damp. Oak for wainscoting is brought from Riga, and is grown in Northern Europe. It is lighter in colour than English oak. Oak from America and Canada is less solid and durable. In houses of the best sort, oak is sometimes used for

the staircases, and for the flooring of halls and reception-rooms. Its cost and comparative scarcity render it seldom used for building purposes except those specified above.

Mahogany is the wood of the *Swietenia mahogani*, and, as has been said, is brought from Central America and the West India Islands. It is soft and easily worked, and susceptible of a high polish, being of a close grain and a fine reddish colour. It is used for stair rails, and ornamental work and fittings in the interior of houses, and doors are frequently made of it for houses of the better class. The following table gives the weights of various kinds of timber per cubic foot in pounds :—

	lbs.		lbs.		lbs.		lbs.
Ash .....	48	Cork .....	15	Hazel .....	40	Oak American ...	55
Beech .....	44	Ebony .....	80	Larch .....	34	Oak, Baltic .....	47
Birch .....	48	Flm.....	35	Lignum Vitæ ...	70	Oak, English ...	58
Box .....	60	Fir, American ...	35	Mahogany, Hond	35	Pine, Red .....	40
Cedar .....	35	Fir, Dantzic .....	35	Mahogany, Span	53	Pine, Yellow.....	33
Chestnut .....	40	Fir, Memel .....	38	Maple.....	47	Poplar .....	32

For the sake of comparison, the weights per cubic foot of other woods beside those most commonly used in building have been introduced into this table.

**141. BUILDING IN STONE.** In looking at the principal materials used in building, let us take the different kinds of stone first, because they are what may be termed natural materials, quarried from vast stores laid up for man's use in the bowels of the earth; whereas bricks are artificial materials, being manufactured, to use the word in its strictest sense, or made by hand, or by the aid of machinery, out of clay or a kind of earth, called brick-earth.

**142. RUBBLE, COURSED, AND ASHLAR WORK.** There are three modes of building walls with stones, namely :—

1. Rubble Work.
2. Coursed Work.
3. Ashlar Work.

These modes will be best understood on reference to the illustrations here given. Fig. 1 represents rubble work. In this blocks or pieces of stone of all sizes and shapes are used, being fitted into each other, and the interstices, or openings, at the corners well filled with mortar and smaller stones or fragments of stone. All that the workman has to



Fig. 1.—RUBBLE WORK.



Fig. 2.—COURSED WORK.

do is to dress the stone roughly on the exterior with his hammer. In fig. 2 is shown coursed work, which is rubble work of a finer and more regular character. In this, the stones, which are roughly dressed on the exterior, and brought into a square or nearly square shape, are sorted into sizes according to their height and bulk, and are then built into courses, which, under this mode of treatment, preserve a uniform



width throughout. The stones at the corners of this mode, and indeed of all other modes of building, are called quoins. In fig. 3 a

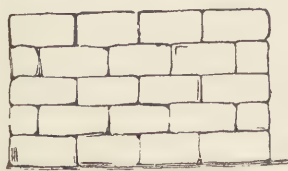


Fig. 3.—ASHLAR WORK.

representation of ashlar work is given, in which all the blocks are of uniform size, and dressed and squared with the utmost nicety on all sides, so that they may be fitted together as closely as possible. Ashlar work is generally used as a facing to walls, of which the inner part is constructed of stone, in one or other of the two modes already described, or of brick.

143. THE KINDS OF STONE most commonly used in building may be classified as—

1. Granite. 2. Basalt. 3. Marbles. 4. Limestones. 5. Freestones.

And in addition to these may be named slate, which is fissile in character, or splits readily into thin layers, and a laminated stone akin to it, which exists in great abundance in the western counties, and is used there, with limestone, for building purposes.

1. Granite is red and grey in colour, the former being the hardest. It takes a fine polish. It is brought chiefly from Aberdeen, in Scotland, and from Devon and Cornwall. The Scotch granite is considered to be the most durable, and therefore the most valuable. The china clay of the western counties is decomposed granite.

2. Porphyry and Basalt are too hard to be used for ordinary purposes, but there is a kind of stone akin to basalt that is much used in buildings. This is rag, or ragstone; also called Rowley, or Kentish rag, and Dudley basalt. It is of the silicious kind, and obtains its name from its rough, irregular fracture. It is grey in colour, and appears to consist of a congeries of rough coarse grains of a quartz-like appearance. It is abundant in Kent, and is found at Newcastle, in Northumberland, and Rowley, in Staffordshire.

3. The marbles used in building are brought chiefly from Greece and Italy. The finest white marble comes from Cararra, in Italy. No fine white marble exists in Britain. Veined and coloured marbles are found, however, in great variety, the best being quarried in Derbyshire and Devonshire. Fine black and coloured marbles are quarried in Ireland. The marbles quarried in the vicinity of Petworth and Purbeck were formerly much in repute and much used by the church-builders of mediæval times. Marble is a calcareous stone, of compact texture, and susceptible of a high and beautiful polish: it is, in fact, a limestone that can be polished. It is chiefly used in building for pillars, chimney-pieces, &c.

4. Although marble is, strictly speaking, a limestone—that is to say, a stone which may be reduced to lime by burning—yet it is better to apply it distinctly to those ornamental limestones which are used for chimney-pieces, and other work of artistic character, and refer the term limestone to the coarser stones of this class, of a granular and crystalline texture, which are used in rough, irregular masses for building, and burnt in kilns for lime for making mortar, &c., and for agricultural purposes.

5. Freestone is a description of stone that will not split into layers, but may be cut or sawn in any direction; it is composed of small grains, as of sand, firmly cemented together. It obtains its name from being cut and worked with ease. The chief kinds are—

*Oolite*, a calcareous freestone, whose grains resemble the eggs contained in the roe of a fish, whence its name, *oon* being the Greek for egg.

*Bath stone*, an oolitic limestone, soft when first quarried, and becoming harder on exposure to the air. It is so called because it exists in abundance in the neighbourhood of Bath.

*Portland stone*, a variety of oolite, harder than Bath stone, used as a building stone and for paving. It is also used for doorsteps, window-sills, copings, landings, stone staircases, and other subordinate parts of a building.

*Sandstone* varies greatly in quality, some being comparatively hard and some comparatively soft; it also varies considerably in colour. The harder kinds are the most useful for building purposes. The cement that holds together the grains of the softer kinds decays through exposure to rain and frost. This decay is indicated by the appearance of lichens on the stone in most cases. The durability of sandstones can only be tested by observing specimens that have been exposed for some time to the action of the weather. The comparative weights of stone per cubic foot are as follows:—

lbs.	lbs.	lbs.	lbs.
Basalt..... 182	Freestone ..... 140	Limestone, blue lias 156	Porphyry, green ... 180
Bath stone... 123	Granite, Aberdeen 164	„ Devonshire 167	„ red ..... 175
Caen stone 125	„ Cornish... 165	„ Magnesian 141	Portland stone..... 145
Chalk (solid) 125	„ Guernsey 185	Marble ..... 169	Purbeck stone ..... 162
Flint ..... 162	Kentish rag ..... 166	Oolite..... 131	Sandstone ..... 144

Of the preceding that have not been already mentioned, it may be observed that Caen stone is a fine kind of freestone, quarried in the neighbourhood of Caen, in France. Flint stones are hard, brittle nodules, found in chalk. When bedded in mortar or cement they make excellent walls, but taste is required in combining the white surfaces of some with the dark interior of others when broken. The quoins of flint walls should be of brick or stone.

**144. BRICKS.** A brick is a rectangular mass of clay, or brick-earth, formed into the necessary shape by means of a mould, and hardened by the action of fire. The standard size of English bricks is—length 9 in., breadth  $4\frac{1}{2}$  in., thickness  $2\frac{1}{2}$  in. A brick, therefore, contains  $101\frac{1}{4}$ , or  $101\cdot25$ , cubic inches.

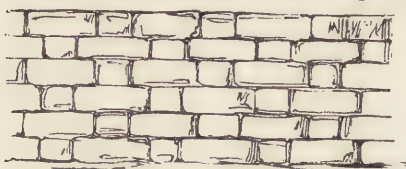
**145. THE THICKNESS OF WALLS** is regulated by the size of a brick: thus, walls are spoken of as being half a brick, 1 brick,  $1\frac{1}{2}$ , 2, 3, or 4 bricks in thickness. By this is meant, that they are respectively  $4\frac{1}{2}$ , 9,  $13\frac{1}{2}$ , 18, 27, or 36 in. in thickness. Partition walls in the interior of a house are usually  $\frac{1}{2}$  brick thick, while the outer walls in ordinary houses are 1 or  $1\frac{1}{2}$  bricks thick. In large houses a thickness of two or three bricks is sometimes used, but in public buildings of great size even this last-named thickness is sometimes exceeded.

**146. IN LAYING BRICKS** care must be taken that the work shall “break bond;” that is to say, that a perpendicular joint in any course of bricks shall never be in a continuous line with a joint in another course, whether above or below it. The term *bond* is applied to the arrangement of the bricks that is necessary to effect this. A line or stratum of bricks proceeding continuously along the length of a wall or building is called a *course*. When a brick is laid lengthwise, so as to show its side in the face of the wall, it is called a *stretcher*; when its end appears in the face of the wall, the brick being laid across the wall in the direction of its breadth, it is called a *header*. A complete course of bricks laid lengthwise is called a *stretching course*; a complete course of bricks laid athwart a wall is called a *heading course*.

147. FOUR KINDS OF BONDS are used by bricklayers. These are called respectively—

1. *English Bond.* 2. *Flemish Bond.* 3. *Herring Bond.* 4. *Garden-wall Bond.*

Of these bonds we need, however, give illustrations of but two ; those most commonly used. In



*Fig. 1.—FLEMISH BOND.*

fig. 1 a representation is given of the face of a wall in Flemish bond, each course of which consists of a



*Fig. 2.—ENGLISH BOND.*

of which consists of a stretcher and header laid alternately, the header in each course being placed directly over the middle of the stretcher in the course below. This kind of bond is stronger, but the Flemish bond is more ornamental in appearance. To give additional strength to brickwork, and to bind the whole more firmly together, bands of hoop-iron are sometimes laid between some of the courses, especially when Flemish bond is used.

148. **HERRING BOND** is used to form the core or inner part of thick walls, Flemish bond being used for the facing. In this a course of bricks is laid crosswise at an angle of  $45^\circ$  to the face of the wall ; another course being placed across this in an opposite direction, and so on. Garden-wall bond is used only in nine-inch walls, and consists in laying three stretchers and a header, and so on. This mode of laying the bricks is continued in each course throughout its entire length.

Bricks, as it has been said, are made of clay, or a clayey loam called brick-earth. This earth is dug out and exposed to the action of the frost during winter, which tends to render its particles more easily separable one from the other. It is next ground with water and reduced to the condition of mud, when it is allowed to remain for some time to thicken, by the evaporation of the water, into a pasty substance. This is properly tempered by kneading in a pug-mill, after which it is shaped into bricks by means of a mould. The bricks are then arranged in long lines, one on another, in such a way that the air may circulate freely among them, and when dry enough to bear handling they are hardened for use by being subjected to the action of fire.

Some bricks of the better class are burned in kilns, but those which are most commonly used in buildings are burned in enormous piles, which are called clamps. The clamps are square in form, the bricks being piled loosely together to admit of the passage of air throughout every part of the pile ; and during the process of building, small cinders and coal-ashes, the siftings of the refuse of the ashpits of houses, technically called brecze, are spread between the layers. The pile is then

fired, and the combustion of the breeze, spreading slowly but gradually through the entire mass, hardens the bricks.

Clay consists chiefly of two kinds of earth, alumina and silica ; other ingredients, however, are present in various proportions. Pure clay, to make good bricks, requires the admixture of a little sand. In the clays and brick-earths used in brick-making the clay and sand are mingled in the right proportions, generally speaking. The presence of oxide of iron, without lime, in the clay causes the bricks made of it to be of a red colour ; but when lime is present as well as iron, the bricks will be yellow or yellowish brown in tint. The brick-earths, which contain a quantity of calcareous matter, yield bricks of this colour ; and in order to produce light, cream-coloured bricks, chalk is often mixed with the clay.

A clamp of bricks will be burnt in from twenty to thirty days, and the bricks are then removed and sorted. Those on the outside of the pile are inferior in quality to those in the middle ; they are called *place bricks*, and should be used only for inferior work. They are not durable. The bricks from the middle of the clamp are called *stocks* ; they are burned more thoroughly than those of the outside, and are either grey or red in colour. These bricks are used for foundations and the inner part of walls, a finer kind being used for the face, or outer part, which meets the eye. Sometimes bricks will vitrify and run together when they are too much burnt, and then they are called *burrs*. They are useless for building purposes. The vitrification is caused by there being too much lime in the clay.

*Malm*, or *malm-stocks*, are bricks made of malm-earth, or marl, in which there is much calcareous matter, or of clay or brick-earth to which chalk has been added. These bricks are pale yellow in colour, and are used for the faces of walls. *Cutters* are a soft brick, that may be cut or rubbed into any form. They are useful for arches. There are also soft red bricks used for this purpose, which are called *red rubbers*.

The lightest, or whitest, bricks used in building are made in the neighbourhood of Ipswich. These are much used for the frontage of houses. Paving bricks are thinner and harder than building bricks. Formerly there was an Excise duty on bricks, but this was repealed in 1850. It has not tended, as was expected, to the general improvement of the manufacture, for good bricks are not cheaper than they then were, and bad bricks are dear at any price. A brick will absorb and hold in absorption a considerable amount of water, as may be ascertained by weighing a brick in a dry state and again after it has lain in water for an hour or two. Rain, when continuous, will drive through a brick wall, especially with a south-western aspect ; in short, none but hard, well-burnt bricks should be used in building.


A hard but very heavy brick is now made of slag, the refuse of the iron furnaces. The slag is reduced to powder before being made into bricks. Slag bricks are impervious to water, and to all intents and purposes are imperishable.

For the sake of lightness and ventilation some kinds of bricks are perforated. Air-bricks are hollow brick-shaped pieces of iron, pierced for the admission of air. Bricks are now made in various shapes for mouldings and other architectural purposes, and there is a kind of chimney brick formed in such a manner that circular chimney flues can be built with them, which can be swept more thoroughly than rectangular flues, into the corners of which the circular chimney brush used by the sweep cannot possibly penetrate.

*Fire-bricks* for furnaces and fireplaces are made of a fine white pure clay. The best is obtained at Stourbridge. They are burnt in an intense heat, and instead of sand, crushed glass, crucibles, or old, but good and hard, bricks are used with the clay to prevent vitrification. Soft red bricks, capable of resisting great heat, and which can be cut, are made at Hedgerly, near Windsor : these are called *Windsor bricks*. *Dutch clinkers* are a small hard kind of brick made in Holland ; these, however, are superseded by hard English-made bricks.

*Tiles* are used for paving and roofing. Paving tiles are of the same thickness as paving bricks, but larger, being about twelve inches square. Greater care is used in the preparation of clay used for roof-tiles, which are various in shape ; there being



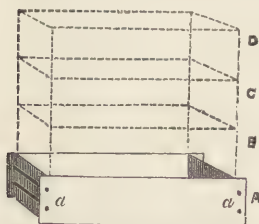
plain tiles, thin and flat in shape; pantiles, like  in section; hip-tiles, and ridge-tiles. There are also several patent tiles for roofing, of which the best seems to be Poole's Patent Bonding Roll Roofing Tiles, which are square-cornered like slate, and are perfect in lap, bonding one another by break joints. They are more expensive than ordinary tiles, it is true, but being better made they are cheaper in the end. They also have a far better appearance.

Brickwork is measured by the rod, or by the thousand. The rod is  $16\frac{1}{2}$  lineal feet, and the square rod is, therefore,  $272\frac{1}{4}$  square feet. It is taken at the standard thickness—that is to say,  $1\frac{1}{2}$  bricks. To reduce cubic feet to the standard, multiply by 8 and divide by 9. If a wall be more or less than the standard, multiply the superficial contents of the wall by the number of half-bricks in the thickness, and divide by 3.

A brick weighs nearly 5lbs., and will absorb  $\frac{1}{15}$ th of its weight, more or less, of water; that is to say, about 5oz. or a quarter of a pint of water. Thirty-two bricks will cover 1 square yard. One rod of brickwork measures  $16\frac{1}{2}$  feet  $\times$   $16\frac{1}{2}$  feet  $\times$   $1\frac{1}{2}$  feet, and is equal to 306 cubic feet, or  $11\frac{1}{2}$  cubic yards, and weighs 15 tons. When laid dry, as in wells, it requires 4,800 stock bricks; but as in walls it requires only 4,700. When laid in mortar it requires 4,300 stock bricks; 456 stock bricks make one ton, and 500 bricks one load.

**149. BUILDING IN CONCRETE.** Let us now pass on to concrete, the building material of the future. Concrete is an artificial, not a natural, building material: it must be made like brick; but, unlike brick, it is impermeable to water, and must be made on the place in which it is to be used, and must be placed in the position it is to occupy before it hardens into solid walling. Those who wish to obtain a thorough insight into this mode of building are referred to Potter's "Concrete: its Use in Building, &c."

**150. CONCRETE** is a mixture of either Portland or Roman cement, ground lime, or any other material of a cementitious nature, with gravel, river ballast, stone chippings, clay burnt to hardness, cinders and scorix from any furnace, slag, broken flints, shingle, broken bricks, &c. These materials are put together in certain proportions, and the whole mass wetted with water and mixed till thoroughly incorporated. While still in a semi-fluid condition, the mixture is placed in moulds formed by boards or by patent appliances, usually of iron, and allowed to harden. Technically the gravel or other material used for this purpose is called the *aggregate*, and the cement in which it is embedded when the wall has hardened is called the *matrix*.



MODE OF BUILDING IN CONCRETE.

side the ends of the framework. When the concrete is mixed, the box, A, is filled

There are various ways of using concrete. It may be formed into blocks, which may be piled up one upon another like ordinary brick or stone; but this is apparently the least advantageous mode of using it. The best application of concrete seems to be what is called the "monolithic," or solid system, in which the concrete is mixed on the spot as wanted, and raised piece upon piece in layers until the wall is completed. The principle may be easily seen in the annexed diagram, at the bottom of which A represents a hollow framing of boards, like a box without top or bottom. These boards are kept apart at the distance required by rods fitted with nuts and screws, as at *a a*, passing out-

with the mixture, and it is allowed to grow hard. As soon as this is effected, the nuts are unscrewed, and the frame loosened and lifted to the top of the mass already formed, so as to enclose the space next above, as at B, when the process is repeated. The frame is loosened again and raised to C, and so on till the wall is completed. This is the simplest method of raising a concrete wall; but various appliances and apparatus, as those of Tall, Drake, and Osborne, by which the quoins are made with equal ease, and wall brought out at right angles to others at any part.

The cost of concrete will depend entirely on the ease with which the materials of which it is composed can be procured. Thus, if there be plenty of water close at hand, and gravel, or any "aggregate," can be procured on the site, or near it, and the cement or lime has to be carted but a short way, the cost of a concrete building will be much less than when water has to be paid for, as in a town, and when lime and gravel must be fetched from a great distance. Concrete walls are measured, and estimates given for their construction, at per cubic yard.

"In estimating the cost," says Mr. Potter, "it must be remembered that a diminution in bulk of the aggregate occurs during its formation into concrete. It is a safe method, in estimating for ordinary buildings, taking thick and thin walls together, to allow the space occupied by packing to compensate for this diminution of bulk; although in many cases, with only a fair amount of wall-packing, the latter considerably more than makes up in measurement for the shrinkage of the concrete." By packing is meant the embedding of stones, bricks, flints, &c., of large size in the concrete by way of economising the cost.

"The cost of labour"—we are still quoting Mr. Potter—"should vary but little in country districts—in towns it would depend upon the ordinary rate of wages; but as a rule, for walls of average height and thickness in ordinary house construction, two shillings would be the minimum, and three shillings the maximum, value of mixing and depositing the concrete in place, including pumping water, and the erection and striking of bracket, tressel, or other form of scaffolds.

"The cost of fixing the temporary appliances, or moulds, for defining the walls, exclusive of the value of fixing the joinery or other timber or ironwork that may be necessary to insert in the walls during construction, would average from sixpence to one shilling per cubic yard of finished walling. The more simple the plan of the erection, the greater facility, and consequently less cost, for fixing.

"A fair sum to allow for hire, or use and depreciation of the appliances for monolithic construction, is sixpence per cubic yard, if the works are of any magnitude, and more for small buildings. With these data the probable cost of concrete buildings may be arrived at with tolerable accuracy; taking imaginary prices for the labour and materials, the proportions of the latter being seven parts of an aggregate to one part of Portland cement, and, for sake of comparison, the probable prices of bricks, lime, and sand, we should get the following results:—

CONCRETE.		£	s.	d.
1 cube yard of clean gravel fit for use, delivered at .....		0	4	0
2½ bushels of Portland cement, delivered at 2s. 6d. ....		0	6	7
Labour of mixing and depositing .....		0	2	6
" " fixing appliances .....		0	0	9
Use and depreciation of do. ....		0	0	6
Per cubic yard.....		£0	14	4

"Here the package is assumed to compensate for the shrinkage in the concrete itself:—

BRICKWORK.		£	s.	d.
400 bricks, at 40s. per thousand, delivered .....		0	16	0
½ yard of lime, at 12s. ....		0	1	6
¼ yard of sand, at 2s. ....		0	0	6
Labour .....		0	4	0
		£1	2	0

"Here the difference in favour of concrete is as two to three, or that concrete costs one-third less than brickwork, and this may be taken as a fair average estimate. Concrete must be finished externally with a coating of cement to fill up all the crevices that may have been formed in putting the concrete into the framing."

**151. ANOTHER EXCELLENT METHOD OF BUILDING IN CONCRETE** has been patented within the last few years by the inventor, Mr. Lascelles. This mode, for picturesque appearance, durability, and cheapness, cannot be surpassed. The concrete monolithic system is an adaptation of the old cob-wall, gravel and cement being used instead of earth and chopped straw. Mr. Lascelles' method is the reproduction of the old weather-board house in a solid and imperishable material that will not burn. The material is, in fact, absolutely fireproof and waterproof.

**152. BUILDING WITH CONCRETE SLABS.** The system of Mr. Lascelles is that of building with concrete slabs. A trench is taken out in the earth, which is filled with a concrete footing. On this a thick slab of deal is laid, into which uprights are mortised. This having been done, slabs an inch and a half thick are screwed to the uprights. The slabs are made in moulds, and measure 3 feet  $\times$  2 feet, and the uprights must therefore be fixed three feet apart from centre to centre of uprights. The roof of a building may also be made of slabs.

Three kinds of slabs are made by Mr. Lascelles: 1. The fish-scale tile slab, 3ft.  $\times$  2ft.  $\times$  1½ inches, £12 10s. per 100, equal to 5d. per foot super. 2. Plain slabs, faced on one side, of the same size and thickness, £10 per 100, equal to 4d. per foot super. 3. Lining slabs of the same size, but only an inch thick, £8 15s. per 100, equal to 3½d. per foot super. A rod superficial of fish-scale slabs will cost 9s. 6d., but to this must be added the cost of the wooden uprights to which they are fixed, and the labour involved in fixing. Carriage must also be taken into account.

The fish-scale tiles are rabbetted on the lower edge so as to form a weather-proof joint. They are intended for outside work, such as outer walls, roofs, &c.; they can also be used for covering dilapidated or unsightly work in old houses, new walls, &c., for appearance, or to keep out the weather. The plain slabs have one smooth face, the other slightly rough. They are used for party walls, ground floors, &c. They can be secured to the lower edge of joists to form fireproof ceilings, or on the upper edge of joists to form floors, in which case no ceiling is required. They can be used for outer walls, and finished outside to represent buff or red brickwork; they can also be rough-cast or harled to form half-timbered work, in imitation of the old wooden houses in Chester and the surrounding country. For outer walls, indeed, painting, or some kind of finish, is necessary; but this is not requisite for the fish-scale slabs, which are not only faced with cement, but coloured in imitation of red tiles, so that they never want painting. The plain slabs are further serviceable for making tanks, garden walls and paths, paving, steps, shelves for wine and beer cellars, larders, conservatories, &c.

The thinner lining slabs can also be used for the purposes above enumerated; but they are more especially intended for the better class of buildings, where the appearance of an inside stud would be an objection, as by screwing them on in the room the effect of an ordinary wall is produced, which can be coloured or painted, entirely obviating the necessity of lath and plaster in the interior. A better wall is also formed, by which the penetration of wind or wet into the house is entirely prevented, and an excellent opportunity is obtained for ventilating the house by



utilising the hollow spaces between the outer and inner coatings of slabs as air-shafts.

The material of which the slabs are made—apparently a mixture of fine sand or gravel, cinder ashes, and cement—possesses the merit of being easily cut or bored, and of holding nails or screws. It can therefore be used for many purposes for which ordinary concrete is not suitable. Being cast in moulds, it can be made of any size and shape, and of any colour; it can also be figured with any device, such as monograms, armorial bearings, diaper work, &c. Although hard and durable as stone, it can be cut with chisel or saw, or bored with a stock and bit. Lastly, buildings made with these slabs are actually removable, and thus come within the category of tenants' fixtures, for the slabs can be unscrewed from the uprights, and the uprights and the slabs into which they are mortised removed, to be erected again elsewhere. This is not the least valuable of their many useful features.

**153. CEMENTING MATERIAL.** Before quitting this portion of our subject, it will be necessary to speak of the materials used in building for cementing bricks and stones together. These are either wholly or partially of a calcareous character, lime, or calcined limestone, forming the chief ingredient in their composition.

**154. LIME, OR CALCAREOUS EARTH,** is never found pure in nature; it exists only in combination with other substances, principally carbonic acid, clay, iron, and magnesia. It is obtained from limestone or chalk by subjecting either to the action of fire in a kiln. The fire drives off the carbonic acid in the form of gas, and the calcareous earth, or lime, is left behind in a pure state, or nearly pure, as it is still impregnated with the other substances in combination with it. This residuum is called *quicklime*. When water is poured on it, much heat is given out by the lumps, and the water is partly driven off in the form of steam, while some enters into combination with the lime. It does not, however, reduce it to a pasty state, as might have been expected, but the lumps fall to pieces and assume the form of a white powder, which is called *slaked lime*. It is now fit for building purposes.

The best lime for all purposes is procured from limestone. Lime obtained by burning chalk should be used as quickly as possible, because if it is not made into mortar soon after it is slaked, its binding properties will be deteriorated by the re-absorption of carbonic acid from the air, and it will to a certain degree return to the state of chalk.

*If, then, chalk-lime is used in building, it must be used while it is still fresh.*

Purity in the limestone—that is to say, freedom from any substances except lime and carbonic acid—does not render it unfit for making mortar that is to be used *above* water. In the air it will dry perfectly hard, and never again become soft under the action of water, but in water it will remain soft and never harden. Therefore—

*A pure limestone makes excellent mortar for use in ordinary buildings out of water.*

For all works constructed under water, limestone that is impregnated with clay, or clay and iron in combination, forms the best mortar, for this will set as hard as a rock under water. Therefore—

*A ferruginous limestone makes the best mortar for use under water.*

It must not, however, be supposed that limestone containing clay and iron is not fit for building *above* water. On the contrary, it is useful for both purposes, and better adapted for concrete buildings than lime from limestone of a purer quality. The best limestone for hydraulic, or water-lime, is the *lias* limestone, or blue *lias*.



found in many parts of England in a belt stretching across the country from Whitby, in Yorkshire, to Lyme Regis, in Dorsetshire. It is also found in great quantities in Gloucestershire and in the neighbourhood of Bath.

**155. MORTAR** is made by mixing together sand and lime, in the proportion of two parts of the latter to five or six of the former, with the addition of water sufficient to reduce it to the form of a thick paste. The more the labour expended in incorporating the lime and sand together, the better is the mortar for building purposes. The best sand for the purpose is that which consists of angular, flinty grit, clean and sharp to the touch.

Road-sand—that is to say, particles of stone and grit worn by traffic from the surface of roads, and brought together and cleansed from earthy matter by the action of rain, or even by wind and sweeping—is the best sand for building purposes. Sand from the bed of a river is equally good, and pit-sand, in combination with gravel, is useful when freed from the earthy matter that is usually found in it. Sea-sand should always be avoided, because it is impregnated with salt, which has the property of attracting moisture from the air. Walls plastered with mortar made from sea-sand always look, and indeed feel, damp in damp weather.

**156. THE CEMENTS CHIEFLY USED IN BUILDING** are Roman cement, Portland cement, and the cement made from the lias limestone. In addition to these there are many patent cements in use; but these are useful and good enough for all purposes.

*Roman cement* was invented by Mr. Parker, towards the close of the eighteenth century, and was at first called Parker's cement. The name "Roman" was applied to it by the inventor, because he thought he had discovered the method the Romans had used in the manufacture of their mortar. It is made of nodules of indurated clay, mixed with lime and iron, found in the London clay on the coasts of Kent and Essex, and at Whitby, in Yorkshire. It should be said that Roman cement will not stand fire, and should not be used for setting grates. Cement made from the blue lias limestone is stated to be inferior in quality to Roman cement; it is, however, cheaper.

*Portland cement* was introduced by Mr. Aspdin, its inventor, in 1824. It is so called, not because it is made, as some have supposed, from Portland stone, but because, when of good quality and brought to a smooth surface, it presents the colour and appearance of rubbed Portland stone. The Portland cement now in use is made of chalk, and the alluvial clay on the banks of the Thames and Medway and their tributaries, where, indeed, the manufacture is chiefly carried on. It is hydraulic in character, and resists frost and damp better than any other similar material. In making concrete with blue lias lime, a little Portland cement should be added.

*Scott's cement* consists of lime, burnt in the ordinary manner, but exposed to the action of sulphur fumes while burning. This prevents the lime from slaking when made into mortar. *Selenitic cement* is made by the addition of sulphate of lime, in the form of green vitriol or gypsum, or its product, plaster of Paris, to ordinary lime at the time of grinding or when required for use. It is called "selenitic" from "selenite," the chemical name for gypsum, from which plaster of Paris is obtained by burning.

**157. ALL THE SO-CALLED PATENT MARBLES** are made of cements coloured and variously heated. They are effective, and useful for all building purposes for which marble is used, such as mantel-pieces, &c. Manipulation of cement in various ways is the leading principle in all the artificial stones that have been produced at various

times during the present century, but which, like the artificial marbles, are more useful for ornamental purposes than for building.

**158. OTHER MATERIALS AND PROCESSES.** There are other materials and processes requiring notice here, which must of necessity be brief; these are—1. *Pozzolana*; 2. *Grout*; 3. *Asphalte*; 4. *Rough Casting*; and 5. *Limewash*.

1. *Pozzolana* is the material which entered so largely into the composition of the hydraulic mortars used by the Romans. It consists of volcanic ashes that have been conglomerated into a mass of a reddish brown colour, pierced in all directions with pores or cells. When crushed to powder, and mixed with lime, sand, and water, it forms the best and most durable mortar known for use under water. The use of pozzolana has ceased since the introduction of Roman and Portland cement.

2. *Grout* is mortar reduced to a semi-liquid state by the addition of water. It adds greatly to the strength and stability of a brick or stone wall when it is grouted, that is to say, when grout is poured into each successive course or layer—as it completely fills all the interstices, and binds the pieces of which the wall is composed into a solid mass.

3. *Asphalte* is a calcareous stone, strongly impregnated with bitumen, found in various places. The best is brought from Seyssel, on the Jura mountains, in France. The substance is pounded and softened by heat, in which condition it may be mixed with sand, gravel, &c., and used in any way that may be desired. It is impervious to damp, and rats and mice cannot make a way through it. It is, therefore, useful as a substitute for paving in the lower floors of buildings, and for making garden walks, or for courts, areas, &c. Though softening under the influence of heat, it is not inflammable to any extent.

4. *Rough Casting* is a useful method of coating walls of inferior brick, or of stone or concrete. A coating of fine mortar, mixed with hair, is first spread over the surface, and then gravel or sand, mixed with newly-slaked lime and water, so as to form a semi-fluid paste, is dashed against the mortar while still wet, with a trowel. When finished it can be coated with limewash. In rough casting a wall, a good appearance is produced by dividing the wall into panels by means of a light rib nailed to its surface. The framing of the panels may then be filled in with cement and coloured, and the panels themselves with rough cast.

5. *Limewash* for external purposes is best made of sand and unslaked lime in equal proportions mixed with water to the consistency of cream. The mixture should be well stirred during application, which should be done with a large brush. A dazzling white is the result. This may be softened by the addition of a little sulphate of iron, which will impart a warm tone, or if this be considered too white, a softer and more agreeable tint may be obtained by the addition of a little yellow or red ochre, or some brown or black colouring matter to the whitewash.



## CHAPTER VIII.

## THE HOUSE EXTERNAL: ITS CARCASS, OR SKELETON.

The Carcass—Preparations—The Foundation—"Made Ground"—The Cellars—Carpenter's Work—The Bricklayer—Chimneys—Ventilation—Slaters' Work.

**159. THE BUILDING OF A HOUSE** may be considered as being divided into two parts, totally distinct in their character: the construction of the framework, or skeleton, technically called the carcass; and the finishing, or works within the carcass necessary to render it fit for man as a dwelling. The various modes adopted in building a house have been described in the last chapter, and here it will be only needful to speak generally of the steps that are taken in its erection from the first to the last.

**160. THE CARCASS.** Firstly, let us obtain a clear understanding of what is meant by the term "carcass," and see what is included in it. It comprises the foundations, the walls, the joists that show the separation of floor from floor, the rafters that compose the roof; and the covering, whether of tiles or slate, that is placed on them, the chimney-stacks, and the partitions within the house that separate one room from another, or from the passages by which access is obtained to the various apartments.

To simplify matters as far as possible, we shall glance briefly at the successive operations of the excavator, bricklayer, carpenter, and slater involved in the building of a house, consisting of ground floor, first floor, and cellar floor. It is obvious that in this all kinds of work required are included; for where the house consists of more floors than those specified, the work on the floors above is merely a repetition of that which has been done on the floors below, and basements, the character of which has been explained elsewhere, are merely cellars converted into living-rooms. We shall also speak of the building as if built of brick, as that at present is the material that is most commonly used.

**161. PREPARATIONS.** The space on which the house is to stand being excavated and levelled, and the cellars, or the space which the cellars are to occupy, being dug out, and the trenches opened in which the foundations of the walls are to be laid, the first thing to be done is to make all the drains that are required. These should be inserted clearly in the ground plan of the house. The drains are the underground passages by which refuse water is carried from the sink, waterclosets, housemaid's-closet, bathroom, &c., to the sewers and cesspools, in which it is to be received, and the rain-water from the roof, if it be carried away in this manner instead of being stored in tanks and cisterns for use in the house and garden, as it ought to be. Not only should the course of the drains be marked, but sections also showing their scope, depth below the soil, &c. The position of sewers, cesspits, &c., in relation to the house, and all sink-stones and traps, to



prevent the escape of foul smells, sewer-gases, &c., should be carefully noted.

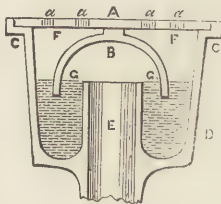
The adoption of this course of marking drains, &c., on the plan is useful in case of repairs being needed, as it enables the workmen to dig directly to the drain without making excavations here and there to discover their direction. The fall in a drain should not be less than a quarter of an inch in one foot; but even a greater inclination than this is desirable, for the greater the incline the more rapidly and surely will everything be carried away.

Sewers and large drains are made of brickwork, and consist generally of an inverted arch at bottom covered with a flat slab, or of a complete circle, or an elongated oval figure in which the concave arch at the bottom and the convex arch at the top are connected by straight and perpendicular sides. Such drains as these are called barrel drains; they approach more nearly to the condition of sewers. The drainage of the house into the larger drains or sewers is effected by drainpipes made of clay. These are moulded and connected in the manner shown in the annexed diagram: they are extremely hard and durable.

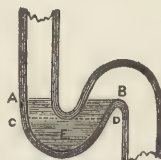


DRAIN PIPE SHOWING JUNCTION.

Various contrivances have been made to prevent the escape of foul air from drains while giving free ingress to water, &c. Of these, the most common is the bell-trap, a section of which is shown in the accompanying engraving. A plate, A, perforated with holes, *a, a, a, a*, and having a hemisphere, or globular cup, of metal, B, attached to the lower part of it rests on C C, a ledge formed round the upper part of the receptacle D, in the centre of which rises a pipe, E. The interior of the receptacle as far as the mouth of the pipe is always full of water. When water is allowed to run through the holes *a a*, it rises to a higher level than the mouth of the pipe, and continues to run down it until the ingress is checked, when the water gradually resumes its old level. It is supposed that the gas that may rise into the chamber of the cup B is prevented from escaping into F, and thence through the holes *a, a*, by the water at G. The efficacy of these traps is doubtful: first, because there is not a sufficient volume of water at G, G; and secondly, because servants, when the water does not run away quickly enough to please them, are in the habit of taking up the perforated plate to which the bell is attached. This admits of the entrance of fragments of hearthstone, tea-leaves, &c., which should never be allowed to go down a sink. To prevent this, a trap fitted with what is called a lock-plate, should be used. This can only be moved by means of a spanner, which can be kept out of the servant's hands, and used only when by some untoward means the water will not run away owing to the pipe becoming choked. Any obstacle may be generally removed by introducing a flexible cane; but servants have often been known to shove a poker down, much to the detriment of the outlet pipe, whether of lead or stoneware. The outlet pipe should be as large as possible in diameter. A small pipe will frequently become choked by grease gathered from the greasy water thrown down the sink. When this is the case, the grease may be removed by pouring a kettleful of boiling water down the pipe.



COMMON BELL TRAP.



S DRAIN TRAP.

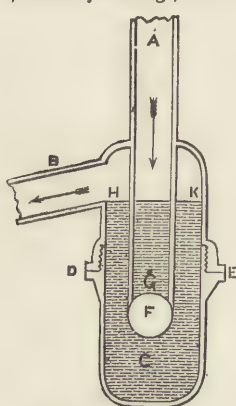
Another favourite form of pipe is that called from its shape an S pipe, the principle of which is shown in the annexed cut. It is supposed that water will always remain in the bend of the pipe up to the line A, B. It may do so, certainly,



if the pipe be large ; but if the pipe be small and the inrush of water violent, the impetus given to the stream will be such that a sufficient quantity to rise to the level A B will not be left. There will not, indeed, be enough to rise to the dotted line C D, and the sewer-gas will escape between the water and the pipe at E.

There is, however a sewer-gas trap on which perfect reliance can be placed, and which should be attached to every outlet for water throughout a house. Its use, moreover, entirely obviates the necessity of supplementing the ordinary stench-traps by a system of pipes by which poisonous sewer vapours are conducted and allowed to escape into the air at a point above the roof of the house. So important is it for every householder to secure himself against sewer-gas, that we do not hesitate to speak at some length of this valuable invention—the Bower Patent Sewer-Gas Trap which, on account of its thorough efficiency, resulting from the peculiarities of its construction, may be justly regarded as one of the most valuable of the sanitary appliances of the present day.

The points claimed for this trap are—that it is a seal against sewer-gas under pressure, absorbed gases, and backwater ; that the seal is not broken by siphonage or evaporation ; that it is self-scouring or cleaning ; that the lower section containing the water is removable at pleasure, and being of glass, if desired, exposes the valve mechanism to view ; that the compression of the valve allows for expansion by freezing ; and that the trap can be repaired or the valve renewed by any one.



BOWER PATENT SEWER-GAS TRAP.

The principle of the action is shown in the annexed diagram. A is the pipe by which the water enters ; B the pipe by which it escapes ; C is a chamber of glass or metal, as preferred, forming the lower part of the trap and screwed into the upper part at D E. When the water enters, the ball-shaped valve at F is forced away, and is repelled from the orifice G of the pipe of ingress all the time the water is running. When it stops, the valve returns to its place, and is kept pressed against the orifice G by the pressure of water below it. The water fills the chamber to H K, the level above which egress is effected through B. It will be seen at a glance what a thickness of water, as well as a valve, is interposed between sewer-gas that may gather at H, in B, and the upper opening of the pipe A. It is well known that water will absorb sewer-gas, and that the gas will escape from it into the house through the ordinary bell-trap ; but in the Bower trap no gas can make its way through the valve F into the water at G, and an effectual barrier is therefore presented against its entrance to the house. The valve being retained in its place by water-pressure, also prevents any back flow from waste-water, tide-water, or heavy falls of rain. The eddy produced by the rotatory action of the valve about and around the chamber when water is let in through A is so strong, that any small pieces of hearthstone, gravel, &c., or tea-leaves, that may enter are raised and carried away through B. Without the valve F, the chamber C would soon be filled with sediment. It is useful to note and remember that—

*A piece of litmus paper placed over an ordinary trap will change colour under the action of sewer-gas, and thereby indicate its presence if any be rising.*

**162. THE FOUNDATIONS.** The drainage having been duly provided for, the next step that demands attention is the construction of the foundations of the house ; and here two points are to be considered which may be stated as—

1. *The nature of the Ground.*

2. *The Materials used.*

**163. FOUNDATIONS ON "MADE GROUND."** With regard to the nature of the ground, no foundations should ever be laid in what is called *made ground*; that is to say, ground that has been dug up, or otherwise disturbed by man, or which has been carted from other places and there deposited. The earth should be removed to the original stratum, whether of gravel, sand, clay, or even rock; for even soft and friable materials, when undisturbed, are consolidated by long continuance in the same position and may be built on with safety. Of course it must be ascertained that there are no springs underlying the ground on which the house is built. If there be, they must be arched over, and provision made for the escape of the water.

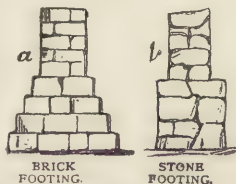
In building in the neighbourhood of the metropolis, or any great city, a careful examination of the ground should be made, in order to ascertain of what the lower strata are composed. In some parts gravel and brick-earth have been taken out, leaving large pits, which have been filled with the scrapings and slush of the roads, and the collected refuse of all the ashpits in the immediate vicinity. The result of building on such a filthy conglomeration, both as regards the stability of the house and the health of its inmates, may be easily imagined.

**164. IF THE LOWER STRATUM**, when reached, appears to be of a loose nature, the bottom of the trenches taken out to receive the foundations should be well rammed, or beaten with a rammer, in order to consolidate it and render it fit to receive what is generally regarded as the foundation of the house; though, strictly speaking, the foundation is that, be it what it may, on which the footings, or lower parts of the walls, are immediately placed. In the present day it is the custom to make the foundation of concrete, which prevents the rising of damp from the soil below, and presents a solid substratum for the structure to be reared upon it.

The use of concrete for foundations is merely the revival of a system long ago adopted in building, for the substratum on which many of the old castles of feudal times were built was formed in this manner.

Sometimes—and it is a good plan to follow—the concrete foundations for brick walls are brought above the natural surface of the ground, the walls of the cellars being entirely formed of it. A cellar whose walls are of concrete is pretty sure to be cool in summer, because concrete in itself is of a cold nature. It is said that concrete walls attract damp, and often exhibit damp in patches. This, however, must be partly owing to an improper mode of construction having been followed, or to a neglect to provide for due ventilation, as a house of concrete requires ventilation as well as one of brick. In Lascelles' patent concrete slab houses the temperature in winter is said to be higher than in houses built of brick.

**165. WHEN THE FOUNDATIONS** and the lower part of the walls, or footings, are made of concrete, there is no occasion to make the concrete walling thicker than the brick wall that is to be built on it, though additional stability will be obtained by making it somewhat thicker. When the footings are of stone or brick, they should be made thicker than the wall that is to rest on them. The annexed diagram shows a footing of brick (*a*) and a footing of stone (*b*) in section. In the



latter the footing is of the same thickness throughout ; in the former the lowest tier of bricks is about twice the thickness of the wall that is to be built on the footing, and each succeeding course is diminished until the thickness of the wall itself is reached.

When the footings are of brick, it is usual to insert what is called a damp-proof course, to prevent the rising of damp through the bricks by capillary attraction. This should be placed from three to six inches above the ground line. Slates embedded in Portland cement afford an excellent damp-proof course. Asphalt is said to be cheaper, and even more effectual in keeping out damp, than slate and cement. Damp courses are also made of glazed earthenware, perforated for ventilation.

**166. THE CELLARS** now present the appearance of a pit below ground, with concrete walls as sides, and divided into compartments by other concrete walls. A space is also left which will be occupied by a staircase, which, if it be desired, may also be made in concrete ; but this is a mere matter of option. The concrete work has been done by the excavator ; but if the footings of the future walls are of brick or stone, they have been made by the bricklayer or mason, according to the nature of the work.

To prevent confusion, we shall use the term bricklayer throughout in speaking of the walls of the house, supposing it to be built of brick. When the walls of a house are of stone, the artisan who builds them is usually called a mason. In a brick house, however, the work of the mason is confined to such parts as are of stone ; and in future, when the mason is spoken of, it will be only in reference to the stonework of a brick house.

**167. THE CELLARS**, in all probability, have been so arranged by the architect, supposing the house to be a small double-fronted one, with parlour or dining-room and drawing-room in front, and kitchen and morning room behind, that they are situated in the centre of the building, under the entrance-hall, or lobby, so that the walls afford support for the joists of the ground floor. If this is not the case, however, and the rooms are large, sleeper walls must be built at proper intervals across the rooms on the ground floor, to support the joists.

**168. CARPENTER'S WORK.** All this having been done, the carpenter comes upon the scene, and proceeds to lay the floor joists, and to place in position the frames for all the doors by which ingress and egress is obtained from the building. He will also erect the partitions, or the wood framing of the partitions, of the lower rooms, passages, &c. He has further to supply bond timbers, or pieces of wood, generally of the length and always of the thickness of a brick, which are built into the wall in the interior face at various parts, to afford means of attaching the joiner's work, or interior wooden fittings, such as skirting boards, to the walls.

Sometimes wall-plates are laid on the walls all round to receive the ends of the joists ; but this is generally neglected in houses of a small size, and the ends of the joists are simply laid on the walls and embedded in the brickwork. The wall-plates generally form an entire tier round the building, except where they are intercepted by the chimney-flues.



The disposition of the floor joists depends entirely upon size of the room. The various modes ordinarily used will be best understood by reference to the accompanying figures. They apply equally to the ground floor and other floors throughout the building. The scantling, or dimensions of joists, is regulated by their length of bearing.

A thickness of two inches is the least that should be allowed for a joist. Its depth is greater than its thickness, varying from three to twelve inches, according to the distance to be bridged over. In fig. 1 the most common mode of laying floor joists is shown. It must be noted that these diagrams do not represent the floor joists, &c., drawn to scale, or placed at a proper distance apart, which is generally twelve inches. The ends of the joists, *a b c*, &c., are bedded in the opposite walls, either on wall-plates or on the bare bricks, as may be determined; the joists *d* and *g*, one on either side of the cheeks, *A B*, of the fireplace, are thicker than the others, as they have to sustain the transverse timber, *k*, called the trimmer; the joists *d* and *g* being called the trimming joists. The trimmer, *k*, sustains the ends of the joists, *e f*, and one end of the brick arch called the brick trimmer, the construction and use of which will be explained when we speak of chimneys. Additional strength and stiffness is imparted to the joists by nailing struts between them, somewhat in the form of the letter X, as shown in the annexed diagram. These struts are not halved

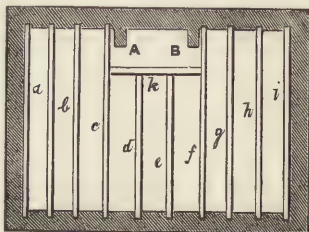
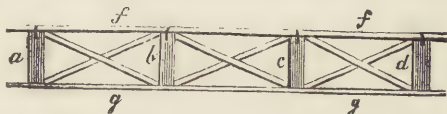


Fig. 1.—SINGLE FLOORING.

into each other, but each pair is nailed side by side. The diagram also shows a section of a floor when completed; *a, b, c, d* being joists strengthened by struts between them, *f f* the floor of the room above, and *g g* the ceiling of the room below.



SECTION OF FLOORING WHEN COMPLETE.

Returning to fig. 1 above, the open space between the chimney-jambs and the trimmer, *k*, is filled by the hearthstone, which is supported by a brick trimmer. The utility of this in preventing fire is evident. To save the cinders for next morning's fire, people often rake out the burning coals on the hearth below, and there let them die out. If the ends of the rafters, *d, e*, had been carried under the hearthstone and embedded into the wall behind, the heat through the hearthstone would in time char them to such an extent as to render them useless, or the wood thus dried might, when a larger fire than usual had been raked out on the hearth, burst into flame, which would spread from rafter to rafter and consume the house. Therefore—

*It is safer and better never to rake out the remains of a fire on the hearthstone below.*

The kind of flooring that has been described and represented in fig. 1 is what is termed *single flooring*. In fig. 2 the plan adopted in the construction of *double flooring* is shown. In this kind of floor, beams called *binders* are first laid across from wall to wall to carry the joists. The binders are usually placed about six feet apart, and are notched, as at *a a* in the annexed diagram, to receive the joists, which in this mode of construction are called *bridging joists*. On these the flooring boards are laid, as at *c c*. The ceiling joists to carry the lath

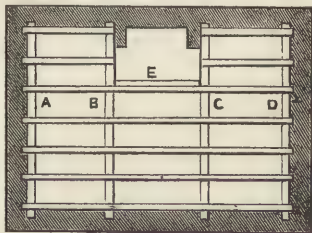
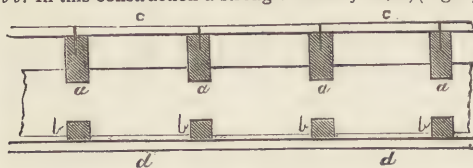


Fig. 2.—DOUBLE FLOORING.

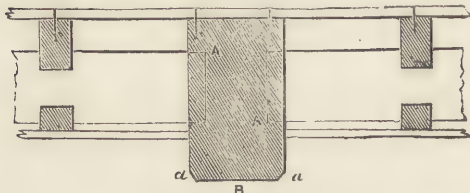


and plaster of the rooms below, as at *dd*, are notched into the binders, as shown at *bb*. In this construction a strong trimmer joist, *E*, (Fig. 2) is let into the binders, *B C*.



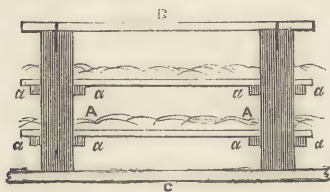
SECTION OF DOUBLE FLOORING.

one on the wall, and the other in the girder into which it is mortised, as at *AA*. The rest of the construction is the same as in double flooring.



DOUBLE FRAMED FLOOR.

Of course single flooring is the weakest mode of construction, and a double-framed floor the strongest. The ceiling of the single flooring is apt to crack—a very common occurrence in ordinary houses. The double and double-framed floors, in addition to being stronger, possess the advantage of not transmitting sound so readily as in the case of the single floor. An additional security against sound, and against fire too, is found in *pugging* the floors. This may be better explained by the aid of the annexed sectional diagram,

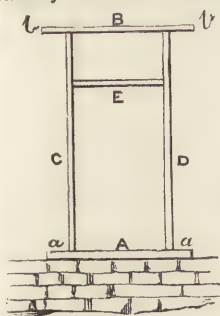


PUGGING.

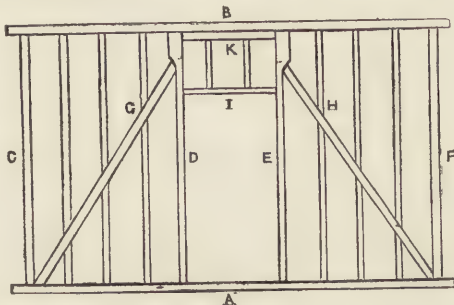
in which *AA* represent the joists, *B* the floor, and *C* the ceiling. Slips of wood, as at *aa*, are nailed to the rafters at short distances from the top and bottom of the rafter. On these ledges short pieces of thin wood, or laths, are rested, and on the laths a coating of lime and hair is laid. Between the flooring *B* and the ceiling *C*, three cavities, or hollow spaces, are thereby produced, which confine the air, and tend greatly, as has been said, to deaden sound and prevent the speedy spread of fire.

The joists having been laid that are to support the floor, and in the case of upper storeys the ceiling too, and all being made level and true, the carpenter proceeds to set in their places the frames to which all the entrance-doors of the house are to be hung; and if there are any French windows that open down to the ground, the frames of these are also put in their place. These frames—composed of the door-sill, *A*, usually of oak, below, a lintel or transverse piece, *B*, above, and two side-posts, *C D*, mortised into the door-sill and lintel—present an appearance similar to that shown in the annexed diagram. They are fixed in position by the aid of long struts and supports; and if there is to be a light over the door, another transverse piece, *E*, is mortised into the cross-posts. The appearance presented by the frames is somewhat puzzling to the inexperienced, who fail to recognise their relation to the future building. The ends, *aa*, of the door-sill, and *bb*, of the lintel

are left as shown in the diagram, and built into the brickwork, thus giving greater stability to the frame when the walls are built.



DOOR FRAME.



PARTITION.

Lastly, the partitions between the rooms and passages are set up. The size of the wood used in their construction varies according to the way in which they are to be furnished: the scantlings of which they are made are usually called quarterings. They are covered with lath and plaster when the framework is but slight; but when a brick noggin partition is required, the quarterings are as wide as a brick, or very nearly so, as the interstices between the woodwork are filled with brick and mortar. The principle on which ordinary partitions are made is exemplified in the above diagram. In this, A is the sill, and B the head, into which the uprights, C, D, E, F, are mortised; C and F being the uprights at either end of the partition, and D, E those between which the door of the room will be hung. At the top of these posts are projections which serve as bearings for the upper ends of the braces, or struts, G, H, which are nailed to the sill, and abut against C and F at the lower extremities, I, K, are straining pieces designed to keep the posts, D, E, in position. The remaining pieces, which are without letters, are uprights of quartering, having one end mortised into head or sill, and the other nailed to the strut. Of course the construction of a partition will differ, according to its size or the position of the doorway, if there be any in it; but all present nothing more than modifications of the principle described.

Scantlings are of various sizes, according to the position that they are to occupy. For floor timbers, the Building Act provides that no joists of any floor shall be framed more than twelve inches apart, and the same distance is to be observed in framing quarterings for partitions and rafters for roofs. Joists of floors may not have a bearing of more than fifteen feet, and the bearings of joists between beams and girders must not be more than twelve feet. The dimensions of joists and girders, or beams, are thus regulated:

Joists bearing 6 ft. to 8 ft., shall measure at least  $6\frac{1}{2}$  in. deep, and 2 in. thick.

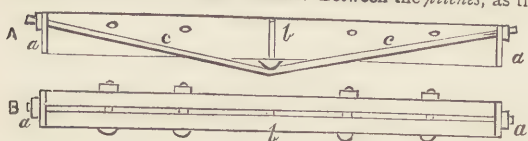
8	"	10	"	"	8	"	"	2	"
10	"	12	"	"	9	"	"	$2\frac{1}{4}$	"
12	"	15	"	"	10	"	"	$2\frac{1}{2}$	"

Beams, &c., bearing 9 ft. to 12 ft., shall measure at least 9 in. deep and 6 in. thick.

12	"	15	"	"	10	"	"	7	"
15	"	18	"	"	11	"	"	8	"
18	"	21	"	"	12	"	"	9	"
21	"	24	"	"	13	"	"	10	"

It is further provided that girders twenty-one feet in length and more shall be trussed. In the diagram, A shows the vertical section, and B the plan, or the appearance the girder presents when regarded from above. The girder is sawn

in half, longitudinally, as shown in B, after holes have been bored through it for the insertion of nuts and screws. Between the *fitches*, as the halves of the girder



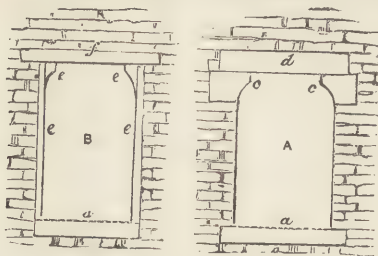
GIRDER IN VERTICAL SECTION (A) AND PLAN (B).

bolts that go through the beam are then tightly screwed up, and the whole forms a beam, whose rigidity is much greater than it was before—so great, indeed, as to obviate all chance of bending.

**169. THE BRICKLAYER AGAIN.** As soon as the carpenter has finished this portion of his labours, the field is once more surrendered to the bricklayer, who proceeds to run up the walls of the house to the height of the rooms on the ground floor, which has been sufficiently indicated by the partitions within. In raising the walls the necessary spaces must be left for the window-frames, and provision must be made for the reception of the grates and the chimneys by which the smoke is to be carried out into the open air.

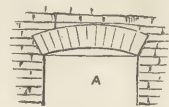
The *principle* on which windows are built, or rather on which the openings for windows are constructed, is all that we can venture to touch on here, as to describe all the windows that are in use would take too long a time. When a large window, having considerable breadth, such as a bay or oriel window, is constructed, a massive beam of wood, called a *breast-summer*, but usually abbreviated into *bressumer*, is placed across the head of the window from side to side of its opening to carry the superincumbent wall. This also serves as an attachment for the roofing of a bay or bow window. The brickwork or stonework under the sill of such a window

is not built up at once, but usually left until the carcass of the house is completed and the windows are ready to put in. In the annexed diagram, A shows the front and B the back of an opening for an ordinary window. A space, *a*, appears at the bottom, into which the window-sill, usually of stone will be placed; at the top on either side is a block of free-stone, let into

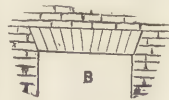


WINDOW: FRONT (A); BACK (B).

the brickwork at *cc*, supporting a lintel, *d*, also of stone. This is on the outside. Within, only the corners of the blocks, *cc*, appear; and the brickwork, which is recessed on either side, as shown at *ee*, for the reception of the window-frame, is surmounted by a wooden head, as at *f*. The use of a stone heading, or lintel, or side blocks, and key-stone of stone, is an improvement as far as appearance goes; but when bricks only are used, a flat segment arch, as at A, or a flat arch, if the expression may be permitted, as at B, is introduced. For these gauged arches, as they are technically called, the bricks must be cut and rubbed, and set well and closely together with a very small joint. When



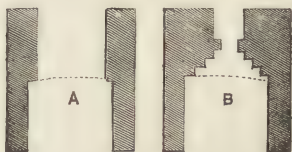
FLAT SEGMENT ARCH



FLAT ARCH.

windows are surmounted with a stone lintel, the principal entrance to the house, or front door, is treated in the same manner. These lintels are prepared by the stonemason in the builder's yard, and, when brought to the building, are fixed in their places by the bricklayers.

**170. CHIMNEYS.** One of the most important features in the house are the chimneys, and many contrivances have been suggested to prevent smoking when the chimney has been brought into use. The best course, however, is to cause the chimney to be constructed in such a manner as to reduce the chances of its smoking to a minimum. The wider the chimney, the more likelihood there is of its smoking, because a down-rush of wind has a greater area on which to exert its force and drive back the ascending smoke into the room below.

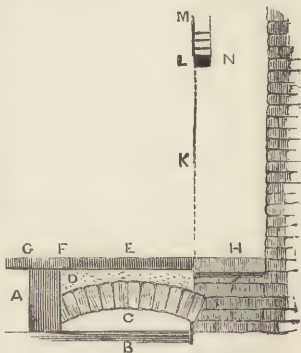


In the above diagram, the chimney shown in section in A is more likely to smoke than that in B, in which the throat of the chimney is narrow and contracted to as small an opening as possible. Indeed, it may be fairly said that—

*The want of a narrow throat is the principal cause of chimneys smoking.*

By the Building Act, *party walls* between chimneys back to back must be a brick and a half, or thirteen and a half inches, in thickness. The *breast* of the chimney, or the wall immediately over the opening left for the stove or grate, must be supported on a brick or stone arch, or an iron bar, the use of wood being expressly forbidden. No timber may enter the wall under the hearth of a chimney at a less distance than eighteen inches from the surface of the hearth. The hearth must be of stone or brick, and project beyond the opening of the chimney on either side, being supported on a brick or stone trimmer. The grate, or stove, also must stand on stone, iron, or tile work, not less than eighteen inches in breadth. In concrete houses concrete is, of course, used instead of stone.

The construction of the fireplace will be best understood from the annexed diagram, taken in connection with the illustrations of the systems adopted in the arrangement of floor joists in Section 160, in which the position of the trimmer joist is shown in *plan*. A is a section of the trimmer joist in the accompanying illustration; B the ceiling of the room below, if there be any room in this position; C is the brick trimmer, or broad arch, which supports the hearth, one end of which abuts against the trimmer joist and the other against the brick wall at the back. The trimmer thus formed must be a very flat arch, as when there is a room below it must be included in the space that intervenes between the floor and the ceiling. D is a filling of concrete, on which the hearthstone, E, is laid; F is a wooden framing by which the hearthstone is surrounded; and G the flooring boards which meet this framing; H is the thick slab on which the grate stands; K the aperture in which the stove is set; L the iron bar, slightly arched, on which the chimney-breast, M, is sustained; N



CONSTRUCTION OF FIRE-PLACE.

the stove is set; L the iron bar, slightly arched, on which the chimney-breast, M, is sustained; N



and N the aperture between the chimney-breast and the wall behind, through which the smoke escapes. A little above this opening is the *throat* of the chimney,



CHIMNEYS BY SIDE OF FIRE-PLACE.

which should be as narrow as it well can be in reason. When a house consists of many floors, one above another, the chimneys of the rooms below are carried up by the sides of the chimney-places in the rooms above, as shown in

the accompanying sectional diagram.

If possible, a chimney-flue should be circular in form, as it stands to reason that the sweep's circular whalebone brush will cleanse a round chimney(A) more effectually than it will a square or oblong one(B). In a square or oblong one, soot must be left



A B  
CHIMNEY FLUES.

in the angles, and this is the soot that *falls after a chimney has been swept*, when a change of weather comes, to the detriment of the shavings, Manilla grass, or "ornament" that fills the stove below. The corners of square or oblong flues should be rounded off, at all events, if the flue cannot be made perfectly round. Bricks properly shaped are sold for the purpose for brick buildings, and in stone buildings the flue can be built to proper shape round a core of wood. The straighter the course of the flue, and the fewer the curves and bends in it, the better the smoke will ascend. When curves are unavoidable, they should be made as easy and of as great a radius as possible: bends of an abrupt or oblique character should be carefully avoided. Circular earthenware pipes may be used with advantage in the construction of chimneys. The ascent of smoke is facilitated by the ingress of



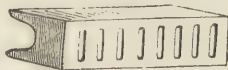
VENTI-  
LATOR.

air into the chimney from sources independent of those by which air ordinarily enters it. This may be effected by the insertion of a ventilator in the chimney-breast. Its appearance in a wall is unpleasant, it is true, but it may be so contrived as to form part of the cornice, or may be hidden behind a picture, hung so as to incline forwards from the wall, as in the annexed figure. Every chimney should be carried at least two or three feet above the roof, and it must be remembered that the higher the chimney the better is the draught. The brick-shaft, in which two, three, or more flues are combined, is generally surmounted by chimney-pots or ornamental shafts of some height, made in rough earthenware, or even in terra-cotta, which is now much used for ornamental work in brick and even stone houses, but which is too costly for ordinary purposes. It is said that the wind exerts less force on the tops of chimney-pots than on the flat surface of a shaft containing several flues, because the sharp edges of the pots—that is to say, sharp in comparison with the flat top of the large shaft—break the force of the wind. In certain situations, as, for example, when a low house stands close by the side of a higher one, zinc shafts should be used to carry the chimney-tops of the lower house above the roof of the higher house, on the side that is immediately contiguous to the higher house. Again: when a house is built at the foot of a high cliff, or even of a very steep hill, there will be a downward deflection of the wind at times that will cause one or other of the chimneys, if not all of them, to smoke. In this case the only means of prevention is in a windguard, or chimney-cowl. There are many different kinds of chimney-cowls in use, and where each appears to possess some special merit of its own, which may render it better fitted than others for some peculiarity of situation, it is difficult to point out any one of them as being decidedly superior to the rest. It may, however, be said that the Patent Noiseless Revolving Chimney Cowl from its construction seems to be a good one. The cowl, which is fire-proof, is made of galvanised iron, with internal fittings of copper and brass, the cap working noiselessly on a spindle, which is prevented from creaking by a supply of oil from an oil box which is placed in the interior. The cowl offers no impediment to the chimney-sweep's machine. It can be easily fixed by any builder. The head is self-cleansing, and neither frost, snow, nor wind will impede its action.

**171. LAYING THE JOISTS.** We may now consider the walls to have been carried upwards to the height of the rooms on the ground floor by the bricklayer, and the services of the carpenter are once more in request to lay the joists, of which the upper surface will sustain the floor boards of the rooms above, and the lower surface the lath and plaster of the ceilings of the rooms below. The operation of laying the chamber floor, that separates the rooms of the ground floor from those above, is the same as that already described in laying the joists for the ground floor. The architect has furnished a plan for arranging the timbers on this floor, and the carpenter must follow it strictly, for it has been drawn with the view of using the timbers to the best advantage with regard to bearing and breaking strain. The carpenter also constructs the partitions required in the upper floor, leaving the necessary well-hole for the staircase by means of a trimmer joist, or beam.

**172. AS SOON AS THE JOISTS ARE LAID** for the chamber floor, the bricklayer proceeds to carry the walls of the first floor-rooms up to their fullest extent. He builds the chimneys of the rooms on this floor, and provides for carrying the flues of the chimneys of the rooms below upwards on one side or the other of the chimneys of the rooms above. He also carries up the gable ends of the walls as far as is practicable, and builds up the chimney-stacks, and fixes the chimney-pots, &c.

**173. VENTILATION.** And here it may be just the place to make a few remarks on ventilation. It will be remembered that a free current of air was allowed to circulate beneath the floor boards of the ground floor, or rather that provision was made for such circulation of air, by the introduction of air-bricks. These are hollow iron castings, open on one side, and perforated on the opposite side, made of the dimensions of a brick, so that they may be more readily introduced into brickwork.



AIR BRICK.

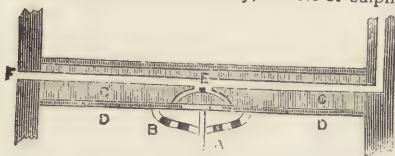
It is necessary to have ventilation under the floors of upper as well as of lower rooms, and ventilating bricks must be introduced where required.

Ventilation, however, consists in more than this. It means the introduction of fresh air and the expulsion of foul air. The access of pure air from without can be effected by the use of air-bricks, and it may be led by suitable contrivances into any part of the house that may be desired, the simplest of such contrivances being plates of perforated zinc let into the skirting boards of a room or similar positions. It is not a very easy matter to ventilate an old house thoroughly, but it may be done with ease in a building that is in process of construction, and to neglect doing so is to be guilty of an act that is deeply tinged with criminality, if not criminal in itself.

A ventilator should be always in action. There are contrivances, such as a perforated pipe within another, the perforated portion being pulled out at pleasure for the admission of air, and closed again when it is thought necessary; but these things must be opened and shut by human agency, and mortal men and women are sadly apt to do what they ought not to do, and not to do what they ought, and

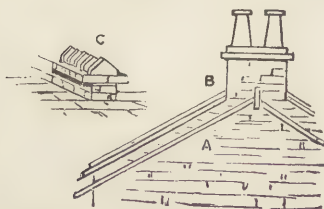
the manipulation of such a ventilator, there is no doubt of it, would be very badly managed, either by master or mistress, manservant or maidservant. The golden rule in ventilation is none other than to give the pure air means of constant entrance, and to provide means of escape for the foul air.

Ventilation is necessary in any room, but much more so in a room in which gas is burnt. In a bedroom, the chimney is considered to afford a sufficient means of escape for vitiated air; but it seems reasonable that additional means of ventilation should be provided near the ceiling or in it. Hot air ascends, being lighter than cold air; foul gases are heavier than atmospheric air, and fall to the lowest level. A free current of air, entering by the lower part of the door or under it, and through the partially-opened window, will make its way to the fireplace and escape up the chimney, carrying the foul air with it. Part of the air that enters will force the heated air towards the ceiling, and in this part of the room a means of escape for it should be provided. As a proof of what has been stated, let any one stand on a chair in a room in which gas is burning, and in which there is no ventilator in the walls or ceiling above the level of the burners. By doing this he will have brought his head from under the level of the burners where the cool air is, to the stratum of air above the level of the burners, which is intensely hot and disagreeable. If this continues for some time, and the doors and windows be kept persistently closed, the whole atmosphere of the room becomes hot and rarefied, and, being deprived of the life-sustaining oxygen that enters into its composition by the burning of the lights and the breathing of the inmates of the room, it becomes unfit to support either combustion or animal life, while the palate becomes parched, and the throat dry and husky, a taste of sulphur from the gas—never so pure as it



VENTILATOR IN CEILING.

might be—affecting the tongue. The following description of a method of treating this may be better understood by aid of the annexed diagram. A is the upper part of a gaselier passing through the perforated rose or ceiling ornament, B, and screwed to the lower end of the joist, C. Over the opening in the ceiling, which receives the heated air, is concealed by the rose, is an inverted cup of metal, E, whence it escapes into the external air. Or the pipe may extend both ways, as in the illustration, when the fresh air, entering into the pipe at the end, F, in a continuous current, will turn the heated air towards the right hand, and carry it onward and upward through the pipe at G, which has an elbow-joint connecting the horizontal and vertical portions of it. The horizontal portion of the pipe may be carried on irons driven into the joist, C, and the vertical part carried upwards either along the outer or inner face of the wall, or, what is better, along a groove cut in the interior face.



RAFTER AT GABLE END AND COPING.

When the rafters have been fixed in position, the rake, or

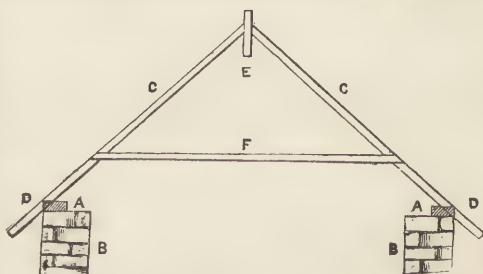
174. THE EXTERNAL WALLS BEING COMPLETED, the carpenter places on the top of the wall, wherever it is required, a thick piece of timber, called the wall-plate, which is destined to receive and carry the lower ends of the rafters. The plan of the roof, like that of the chamber flooring, is supplied by the architect, and the carpenter must strictly follow the mode of construction indicated.



inclination, of the gable walls is clearly shown, and the bricklayer proceeds to fill up those portions of the gables which he had left unfinished, and to surmount them with a coping. In the accompanying illustration, A shows the rafter against the gable end of a house, and B the coping; C indicates the way in which the coping is finished by shaped bricks, whose top slants equally on either side, giving the entire coping a ridge-like appearance.

The annexed figure shows the principle of roof construction in its simplest form.

A A are wall-plates of timber, laid on the top of the opposite walls, B B. The diagram is of course in section. C C represent a pair of opposite rafters, of which one end is notched into the wall-plate at D D, and the other abutted against the ridge piece, E, which extends from one gable wall to another, or from the point where the hips meet in a hipped roof, to a wall, or to another point of

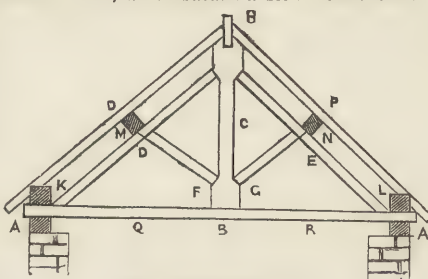


SIMPLE CONSTRUCTION OF ROOF.

junction made by hips. The weight of tiles, slates, &c., as the case may be, deposited on the rafters would tend to make the rafters exert an outward thrust in the walls; that is to say, they would push outwardly, one set in one direction and the other in another, and, if the weight were sufficiently great, would push the top of the walls out of the perpendicular. To counteract any tendency of this kind, a beam or timber, F, called a tie-beam, is nailed horizontally from rafter to rafter. The whole triangle is now in effect as if it were a solid piece, and exercises downward pressure only in the direction of the walls, instead of conveying any lateral thrust.

When the span is large, a more elaborate mode of construction is adopted, which may be briefly touched on here by diagram and description. In this, wall-plates, A A, are laid on the opposite walls as before, which sustain a stout horizontal tie-beam, B. In the centre of this is framed a vertical post, called a king-post C, with shoulders on either side, above and below.

From the upper shoulders, rafters, D, E, extend to and are framed into the tie-beam, and struts, F, G, connect the lower shoulders and the rafters. These rafters are placed along the roof at distances from six to eight feet, and are called principal rafters. The ridge piece, H, is notched into the tops of the king-posts; and to this and the plates, K, L, on

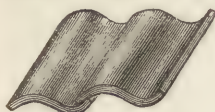


ROOF WITH KING-POST.

the tie-beam, and the timbers called purlins, at M, N, the common rafters, O, P, are securely nailed. When two extra uprights are used in the framing of the principal rafters, or two uprights only are used in their construction, the uprights are called queen-posts.



Little now remains to be done to make the roof ready for the tiler or slater. For the reception of the slates or tiles, strips of wood about an inch and a half wide and three quarters of an inch thick, are nailed from rafter to rafter, and to these the outer covering is fixed. A hole is driven through each slate, and a wooden peg is thrust through by which it is hung to the lath. In houses of the better kind the rafters are boarded over, and the slates or tiles are nailed to the boards. This is only done with slates or thin flat tiles; pantiles, which are of the shape, and are placed one over the other, in the manner shown in the diagram, are hung on laths which are in consequence called pantile laths. Glass tiles are made of this shape for letting light into a shed or roof space where it may be required.



PANTILES.

At the outer edge of the roof, where it overhangs the walls, it is necessary to make provision for the reception of the guttering that is to carry the water from the roof to the pipes destined to convey it either to the sewer or cesspool, or to a tank for storage. Fig. 1 shows the construction and carriage of a gutter externally.

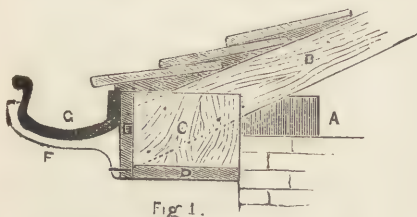


Fig 1.

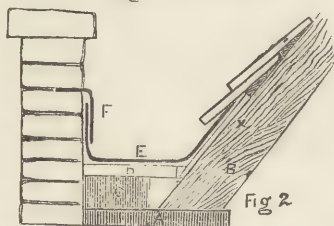


Fig 2

GUTTERING,

to prevent the rain getting between E and the brickwork. This over-lapping piece is called a *flashing*. The gutter in Fig. 1 is, of course, not fixed before the tiles, &c., are put on.

**175. SLATER'S WORK.** The carpenter and bricklayer may now leave the carcass of the house to the slater, who will complete it by covering the framework of the rafters, &c., with slates or tiles. A glance at Figs. 1 and 2 above will show how the slates are put on. The first course of slates is double, the joints in the upper row falling in the middle of slates in the lower row, thus preventing the access of a single drop of rain to the interior. A covering of slates or flat tiles is thus of double thickness all the way up, but this is not so with pantiles.

Slates, as it has been said, may be nailed to boards or hung by pegs to laths ; tiles of all kinds are usually hung to laths. The best slates are usually brought from Westmoreland, Wales, and Devonshire, whence are obtained the best slabs of slate for paving purposes. They are variously named, according to size, as shown in the following table, in which the size and gauge of each kind is shown ; the number required to cover a square, which is roof. superficial, and the weight per 1,000, or in reality 1,200, for slates are always reckoned at 120 to the 100.

Name.	Size. inches.	Gauge. inches.	No. to Square.	Weight per 1000 (1200).	
				1st quality. cwts.	2nd quality. cwts.
Doubles.....	13 x 6	5	480	15	18
Ladies .....	16 x 8	6	300	25	33
Viscountesses .....	18 x 10	7½	200	34	44½
Countesses .....	20 x 10	8½	342	38	50
Marchionesses .....	22 12	9½	260	52½	66½
Duchesses.....	24 12	10½	250	57	77
Imperials .....	30 24	13½	96	200	
Queens and Rags	36 x 29	16½	80	240	

Of the above, imperials and queens are made to lengths from twenty-seven to thirty-six inches, in irregular widths, the former having sawn edges at top and bottom. Rags, also, are made of irregular lengths and widths. Ordinary slate is of a purple-grey colour, but some are green in tint ; and the intermixture of these in bands in a slate roof presents a pleasing appearance by the contrast of the colours.

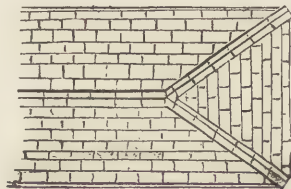
Tiles are blue or red in colour, and are of different shapes according to the position they are to occupy ; thus, in addition to the ordinary tiles, there are valley tiles, hiptiles, channel tiles, and ridge tiles. These last, as their name implies, are for covering the crest or ridge of the roof, where the sides of the roof meet at the ridge board. They are usually ornamental in character, as shown in the annexed figure. Hip-tiles are shallower and quite plain in form. Ridges and hips in slated roofs are finished with long, narrow pieces of slate, nailed on either side of the hip. The diagram below explains the construction of a hipped roof *in plan*, and the mode of finishing with slates at the hips, A B, and ridge, C.



RIDGE TILE.

In speaking of roofing, mention should be made of the *Broomhall Tile*, a patent pantile, infinitely superior in shape and appearance to the ordinary pantile.

For prices of all kinds of building materials, we must again refer our readers to Laxton's Price Book for Architects, Builders, &c., as it is impossible within the limits of a volume such as this to enter satisfactorily into details as to price, or even name a thousandth part of the great variety of articles and materials used in the building trades.



HIPPED ROOF IN PLAN.

## CHAPTER IX.

## THE HOUSE INTERNAL—ITS FINISHING.

Drying and Settling—Finishing—Joiner's Work—Doors—Staircase—Window Frames and Sashes—Stonework—Plasterer's Work—The Smith—Balconies—Stoves and Firegrates—Warming of Sitting-rooms—Mantlepieces—Bellhanging—Glazier's Work—Painting, Glazing, and Paperhanging—Decoration—Zinc roofing—Gasfittings.

**176. DRYING AND SETTLING.** When the carcass, or skeleton of the house, has been completed, by putting on the roof, the whole building should be left for awhile, that the walls may have time to dry thoroughly, and to settle in every part. If the finishing of a house is proceeded with before the walls have settled, the subsidence will carry with it parts of the internal woodwork, leaving gaps and chinks, which will convey the idea that the joiners employed have done their work badly.

**177. FINISHING.** It will be remembered that the *carcass* of a house was defined as the foundations, or footing, and walls of the house; the joists that separate the building into floors; the partitions; the timbers of the roof and its coverings. Under the term *finishing* is comprehended all the work that is necessary, both within and without the house, to render it complete as a dwelling-house or residence. This is carried out by the under-mentioned tradesmen, and we shall notice as briefly as possible the nature of the work done by each as nearly in the order now given as may be possible:—

1. Joiner. 2. Mason. 3. Plasterer. 4. Ironmonger. 5. Plumber.
6. Smith. 7. Painter. 8. Glazier. 9. Paperhanger. 10. Gasfitter.

To enter completely into the details of the whole of the work performed by each is not possible; we can only glance at the work done, and dwell awhile on any point that may seem to demand more consideration than another.

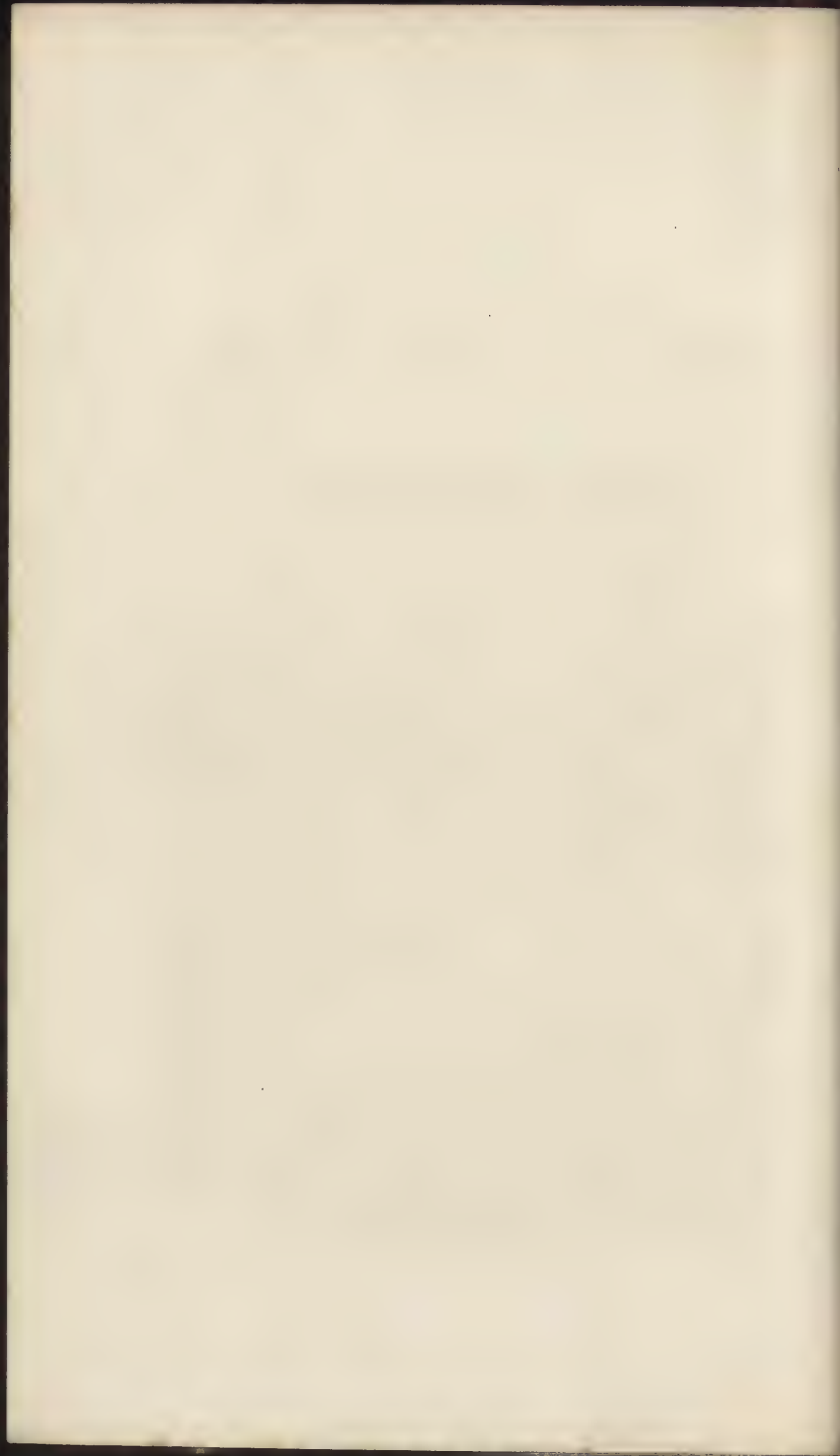
"Of these, the principal is the joiner, who lays down the flooring boards, puts up the staircase, makes the doors, sashes, window-shutters, and, in short, all the mouldings and finishings of wood throughout the house, together with such parts of the furniture as are called fixtures; he also sometimes supplies verandahs and window-blinds. The greatest part of the joiner's work is prepared in the shop ready to put up. The plasterer coats the walls with plaster and stucco, and puts up the ceilings, cornices, and other plaster ornaments; the house-painter paints the outside and inside work; the glazier fills the sashes with glass; the paperhanger covers the walls of apartments with paper; and the plumber supplies the water-closets, and put up the necessary lead pipes and cisterns."—*Encyclopædia of Domestic Economy*.





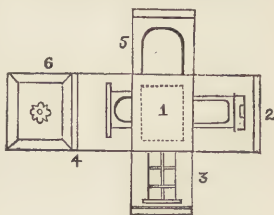
PAINTED FIRE-SCREEN.





178. **THE PLAN** which was suggested in section 124, for showing the appearance of the house on its different sides and aspects by means of a cube, to be folded up like a box, may be also adopted for showing the finishing of each room in detail. Thus, any one possessed of moderate artistic skill may, as in the annexed diagram, show the details of the floor in side 1, supposing

parquetry to be employed in its finishing, or the sides to be stained and left uncovered by carpeting; the door in side 2; the window, in this case a French window, opening to the ground in 3; the fireplace, grate, and mantelpiece in 4; a recess for the reception of a sideboard in 5; and the cornice and ornaments of the ceiling in 6. This plan may also be adopted with advantage on a large scale for showing the paint-work, the colouring



PLAN OF ALL PARTS OF A ROOM.

or paperhanging of the walls, the window curtains, and the plan of the furniture—that is to say, the position the various pieces of furniture are to occupy. When done to scale, this course will be found most useful in determining the arrangement of furniture, which can be put into place as soon as it is brought into the room, without any trials to see how it will look in this or that position.

179. **JOINER'S WORK.** It will be convenient to regard the joiner's work under the following headings:—

1. *Flooring.* 2. *Doors.* 3. *Staircases.* 4. *Window Frames and Sashes.* 5. *Fixtures of various kinds.*

180. **ALL BOARDS USED FOR FLOORING** must be sound, of good quality, and thoroughly seasoned; having been sawn, planed, and exposed to the action of the air some months before they are wanted. When green or unseasoned timber is used, as is too often the case in houses, the shrinkage of the timber, owing to the loss of moisture, leaves chinks between the boards, which cause draughts, admit dust, and otherwise injure carpets that are placed over them.

Flooring boards ought to be of yellow or red deal, as white deal is too soft for this purpose, being more apt to wear up and splinter than the other kind. They are of various widths, ranging from five to ten inches; and before they are used, the edges are shot and the surface roughly planed. In ordinary houses they are

put down in this way, edge to edge, and nothing is done to them afterwards. They are simply fastened down to the joists by headless nails, called floor-brads. In the better kind of houses, the flooring is grooved and tongued, as at A, or rebated, as at B,



FLOOR-BOARDS.

In A the **GROOVED TONGUED.** In B the **REBATED.** heads of the floor-brads are visible, but in B the edge of the board is skew-nailed to the rafters—that is, fastened down by brads driven in at an angle, as at *a*—while the edge of the overlapping board is attached to the one beneath by wooden pegs,

as at *δ*. This floor can be planed over and brought to a perfect level; and so, indeed, can the form of floor shown at *A*, but in this the floor-brads must be punched into the wood before the plane is used.

In halls, and in rooms of mansions, parquetry floors are used. To make these floors—which are nothing more or less than wooden mosaic work—thin oak, or hard wood of various kinds and contrasting colours, is cut into pieces according to the pattern desired, and laid over the deal flooring. Solid parquet-flooring, one inch thick, that will be found to be serviceable and lasting, may be bought of various makers at prices ranging from 10d. to 3s. per foot super, according to the wood used. The price includes fixing, etc.

Floorings of other materials, such as concrete, bricks, tiles of various colours, slate, marble, disposed in regular patterns and of contrasting colours, are laid by the bricklayer and mason. A concrete floor, when faced with cement, may be used as a substitute for stone slabs or slates, in passages, cellars, back kitchens, and in kitchens in front of the fireplace. Bricks and red earthen paving tiles are used for back kitchens and passages, and for paving out of doors; but the use of bricks, unless they are paving bricks, well hardened by burning, is not recommended, as they are soon worn into hollows by constant passing and re-passing, and then hold water in little pools. For verandahs, wood paving is suitable, as it looks well, and the noise made by walking over it is reduced to a minimum. For a porch, or small space before an entrance door which is recessed, or thrown back into the lobby, so as to afford a temporary protection to those who may be awaiting entrance, nothing can be better than the paving tiles made in Staffordshire, in buff, red, and black, or with a light pattern on a dark ground, or the reverse. The ease with which they can be kept clean makes them desirable in any position of this kind.

181. **DOORS**, whatever may be the position they are to occupy, should be made of well-seasoned timber, otherwise they will shrink, and, like flooring made of green timber, leave unsightly gaps on all sides, through which the wind will rush, causing dangerous and unpleasant draughts. The timber used in the manufacture of doors should be either red or yellow deal, or mahogany, for doors in the interior. Entrance doors—that is to say, the principal door of the house—should be of polished oak when strict economy in building is not an object. Of course it is only in houses of the better kind that oak and mahogany are used for doors.

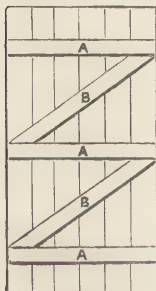


Fig. 1.

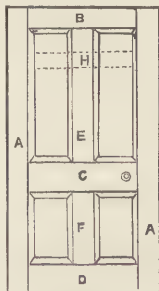


Fig. 2.

**DOORS.****LEDGE.****FOUR-PANELLED.**

*E F* are called muntins: these are mortised into the rails. The styles, rails, and muntins are grooved to receive the panels. A door of the kind shown in the diagram is called a four-panelled door. When

Doors are either ledged doors or framed doors. In the ledged door as in Fig. 1, *A A A* are three ledges or slips of wood, on which the boards that compose the face of the door are nailed. When extra strength is required, diagonal pieces, called braces, are placed between the ledges, as at *B B*. This construction is used only for garden doors, the doors of sheds and outbuildings, and places where neatness of appearance is not a necessity. In Fig. 2 the principle of construction adopted in making framed doors is shown. The side pieces, *A A*, are called styles, and into these are mortised the top rail, *B*, the middle or lock rail, *C*, and the bottom rail, *D*. Of these, *C* and *D* are always much wider than *D*. The pieces

a six-panelled door is wanted, an additional rail is introduced as shown by dotted lines at H. Frame doors for cellars, attic-rooms, &c., are usually left plain, but for all other situations mouldings are inserted round each panel, as shown in the illustration.

Doors are hung on plain hinges, termed *butts*, or on rising hinges. When butts are used, sufficient space should be left to allow the door to open easily over the carpet. By this means free ingress of air into the room is permitted as well; and there can be no draught if the carpet be carried well under the door, as it should be, and a mat of some kind laid without the door. The style to which the hinges are attached is called the hanging style. When rising hinges are used, the door may be made to fit close to the floor. The hinges are constructed in such a manner that when the door is opened, the wider it is opened the higher it rises, clearing the carpet entirely.

Doors should always open *into* a room—that is to say, room doors; doors of closets in a room, cupboard doors, &c., open outwards. The lock of a room door should always be on the side most convenient to the right hand.

The *furniture* of a door (or shutter, for a shutter is similar to a door as far as construction goes, and is also used to impart additional security to the closure of an aperture, such as a window) comprises the locks, bolts, latches, knobs, finger plates, &c., with which they are furnished. Garden gates, back doors, &c., are generally furnished with wooden locks; bedroom doors, and doors in ordinary position, are fitted with box or rim locks, that are attached with screws to the inner face of the door; and entrance doors and the doors of reception rooms with mortise locks, fitted into a deep mortise made for the purpose through the outer style into the lock rail. Knobs, as door handles are called, and finger plates placed above and below the lock or handle to prevent the paint from being soiled by the contact of dirty fingers, are made in brass, porcelain, china, glass, and wood to match, at various prices. The knobs of doors, shutters, and cupboards in a room should all match.

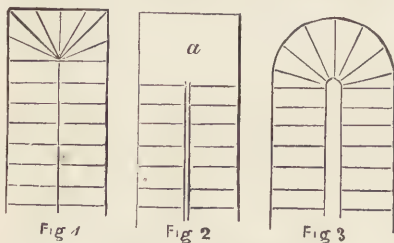
There must be few householders who have not been annoyed by the tendency that the ordinary door handle possesses of coming away from the shaft or spindle to which it is attached by a small screw, that passes through the handle and enters a small hole sunk for its reception in the spindle. Of late years endeavours have been made to obviate the inconvenience that attends the use of the ordinary handle and spindle by the substitution of keyed door furniture, which is more secure and less likely to get out of order. In the best kind of furniture of this class the spindle fits into the shoulder of the knob, which is then screwed up the spindle to its proper position, the *dovetailed key*. The key being so fitted, the knob is firmly attached to, and dependent on, the spindle.

Ledged doors are usually fitted with latches, and secured from within with bolts; sash doors are doors in which the lower panels are of wood and the upper part of glass, being used as door and window in one. In entrance doors the upper panel is frequently of glass. For this purpose a semi-transparent glass, with a ribbed surface or glass embossed with a diaper pattern, is generally used. We must not quit the subject of doors without pointing out that a great deal of joinery used in housebuilding is brought from Sweden. Doors, window frames, and sashes, &c., are made in that country by machinery, and when brought to this country are sold at a price far below that at which they can be produced by an English joiner. Swedish joinery of all kinds, including doors, windows, mouldings, skirtings, and trellis work, can be procured of timber merchants, etc., in London, and most parts of the country. American joinery of every description is also largely imported, and is now in very general use.

**182. THE STAIRCASE** is one of the most important parts of a house; it should be conveniently situated with regard to the principal rooms on the ground floor, well lighted, and not too steep. The making of a staircase is one of the most difficult tasks that a joiner has to encounter; indeed, there are joiners known in the trade as staircase



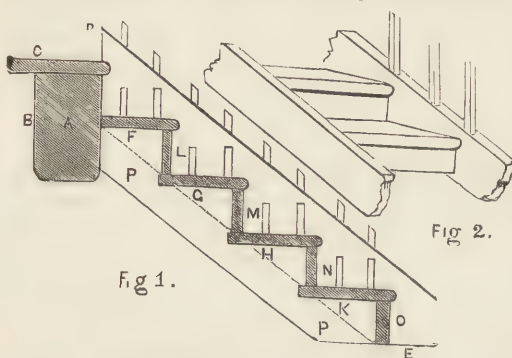
hands, who have made this kind of work their special study. For a staircase in a house of large size oak and even Portland stone are used, but in ordinary houses the staircase is made of red deal. Staircases, newels, and staircase bars are often made in iron, but in ordinary housebuilding the use of a staircase made exclusively of iron would be confined to outdoor purposes, such as the ascent from the garden without to a balcony on the floor above.



PLANS OF STAIRCASES.

ing, the stairs in the turning part of the flight winding round a stair post, as shown in Fig. 1. In this kind of staircase there is no well hole as at *a* in Fig. 2.

To enter fully into the details of the construction of staircases would occupy too much space. All that can be done here is to indicate as clearly as possible the general principle of construction, and to do this the most simple and easiest kind of staircase must be selected. In the annexed figure (Fig. 1) suppose *A* to represent a section of a trimmer, the space *B* being the well hole between the trimmer and the wall, which is covered over by the flooring boards that form the landing at that



CONSTRUCTION OF STAIRCASES.

place. *DE* is one of two boards placed in a slanting direction, but parallel to each other in every part, as shown roughly and in part in Fig. 2, so that one end, *D*, abuts firmly against the trimmer, and the other, *E*, rests on the floor. When these boards have been accurately adjusted, and graduated so as to show the number of stairs that they will carry (they are called, it should be said, 'string boards,' or carriage boards), horizontal grooves are made in the inner face of each, as at *F G H K*, &c., and vertical grooves, as at *L M N O*, &c. Into these grooves boards an inch in thickness are inserted to form the stairs; the horizontal boards on which the foot is placed are called *treaders*, and the vertical boards, which meet and partially support the treaders, are called *risers*. Of course the breadth of the treaders and the height of the risers will depend entirely on the height of the land-

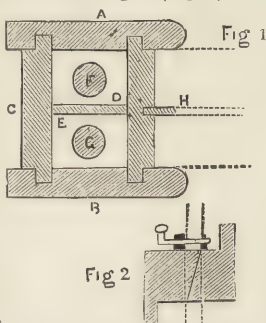
Staircases vary in form according to the space at the disposal of the architect. In Fig. 3 is shown the plan of a geometrical staircase, in which the stairs wind round a newel, or central post. Geometrical staircases are either circular or elliptical in form. Fig. 2 shows the most convenient kind of staircase, in which a landing occurs at half the height of the flight. A staircase of this kind is far more convenient for carpeting than the dog-legged staircase, in which there is no landing.

place. *DE* is one of two boards placed in a slanting direction, but parallel to each other in every part, as shown roughly and in part in Fig. 2, so that one end, *D*, abuts firmly against the trimmer, and the other, *E*, rests on the floor. When these boards have been accurately adjusted, and graduated so as to show the number of stairs that they will carry (they are called, it should be said, 'string boards,' or carriage boards),

ing above the floor, and the inclination of the string boards ; but in an ordinary staircase a treader is about 9 inches broad, and a riser 7 or  $7\frac{1}{2}$  inches high. When the boards have been securely nailed to the ends of the treads and risers, the staircase is complete, and may be fixed in its place to await the addition of the balusters and hand rail, which usually ends in a scroll supported by an upright stouter than the balusters. Another mode of making a staircase is to take two pieces of wood, as P P, within the outer black line and the dotted line, and on these to nail triangular pieces as intercepted between the dotted line and the treads and risers, which in their turn are nailed to the triangular pieces thus fixed. When this has been done, and the staircase has been fixed in the position it is to occupy, the balusters are fitted on the treads, as shown in the drawing. When carriage boards are used, the balusters are inserted into the upper edge of the string board as shown in both figures ; a moulding having been previously laid on the edge as a finish. In making a "dog-legged" staircase, the pointed end of each triangular stair is mortised, or notched, into the newel, or post, while the other end is supported on a string board attached to the wall. To prevent the unsightliness of the appearance, the part below the stairs is hidden under a surface of lath and plaster, unless a cupboard has been contrived under the stairs, when such a mode of finishing is unnecessary. In concrete houses the bed of the staircase is made in concrete, and the treads are formed of slabs of deal or oak laid on the concrete. Such a staircase as this may be considered fireproof.

**183. WINDOW FRAMES AND SASHES** are, in common with other parts of the wooden interior fittings of the house, made at the builder's shop. The frames are entirely distinct and separate from the sashes. Windows are of two kinds; namely, sash windows and casement windows. Sash windows are suspended in their frames by weights attached to cords that move over pulleys. Casement windows, on the contrary, are attached to the frames by hinges if of wood, but move on staples if of iron. The French casement window opens down to the ground.

The manner in which the ordinary window-frame is constructed is tolerably simple, and may be easily understood by the aid of the annexed figure (Fig. 1). In this, A B are two stout boards grooved to receive the rabbetted sides of two other boards, C D, fixed to them at right angles. The figure under consideration represents, it should be explained, a horizontal section of one side of the window-frame. The other side would be represented by turning the figure in the opposite direction. Sometimes a thin partition, E, is inserted between C and D, in order to keep the weights F and G apart. Technically, the boards, A B C D, are called the casings of the sash frame, D being the pulley-piece in which the pulleys are fixed, over which cords pass that sustain the weights shown in section at F and G. A is sometimes called the outside lining, and B the inside lining. H is a slip of wood inserted into a groove in E, dividing the space into two broad grooves, in which the sashes work up and down. The sashes are therefore apart in the frame by the thickness of H, but any inconvenience on this score through the undue admission of air is obviated by bevelling the upper part of the lower sash and the lower part of the upper sash throughout its length, between bead and bead, so that the surfaces may meet and touch when the window is closed, as shown in Fig. 2. The sash lines that go over



WINDOW FRAME AND SASH FASTENER.

the pulleys and hold the weights are nailed into grooves made for their reception in the sides of the sashes. The weights themselves are adjusted to suit the weight of the sash to which they are attached, so that the weights and sash counterbalance each other, and maintain equilibrium whether the window be open or closed. In order to get at the weight when the sash line breaks, a longitudinal slit is made in the sash a little above the window sill. This hole, which is called the *pocket*, is filled up with a piece of wood nicely fitted into it. Sash lines will become weakened by age and use, and will frequently break when in this condition; and when both sashes give way at the same time a serious accident may be the result if any one has just raised the window. Security, however, is obtained in the use of Hookham's "Patent Steel Ribbon Sash Line," consisting of bands of watch-spring steel bound together with copper wire, and so prepared to resist corrosion; and Hopkinson's "Patent Guarded Lever Sash Fastener" will be found more effectual as a means of protection than the ordinary fastener, as it cannot be forced back from without by the insertion of a knife or any other instrument. Casement windows are fastened from within by bolts and latches, and kept open by means of stay hooks that drop into eyes, or by slips of brass or iron working on a common pivot and screwed at one end to the window frame, or sill, and at the other to the window. Hayward's "Registered Secure Flush Bolt" is the best of its kind for fastening windows of this sort; while for keeping them open the "Patent Wedge Casement Stay" has the merit of being simple and effectual. All these specialities are sold, or can be procured to order, by any ironmonger or builder.

A sash frame has been invented by Mr. C. Brothers which seems likely to find favour. The ordinary window sash is a fixture, and it is necessary for any one who is engaged in cleaning a sash to sit or stand outside on the sill—a proceeding which, unfortunately, has caused many severe accidents and much loss of life. Mr. Brothers' sash frame is slung on pivots, or hinges, within a second outer frame, so that the whole of the sash frame, with the sashes complete, opens into the room like a door. By this means servants standing on the floor of the room can, with the greatest ease and facility, clean both top and bottom sashes inside and outside. Painters, too, can perform their work with like ease and security, dispensing entirely with the use of either ladders or overhanging machines. The whole of the frame opening in this way allows free access to its sides, so that the weights can be got at and the sashes hung or rehung without taking out the beads or disturbing any part of the woodwork. Sash lines of suitable lengths are provided with hooks and eyes, so that any one can fit them. When the window frame is open, the limit to which the sashes can subsequently be raised or depressed can be determined by a locking arrangement, effected by a master key provided for the owner or occupier of the house. Say that an opening of four or five inches is permitted, this will be too small a space for any one to get into the house from the outside, and thus no collusion with the inmates would serve the purpose of the burglar. At top an excellent adjustable ventilator is fitted, and on closing the sashes they fasten themselves, thus superseding the ordinary catches, and introducing the better principle of unfastening instead of fastening the window. When the sash frame is shut on the outer frame it is locked in place by the master key, and becomes proof against tampering. The locking arrangement on the side fastenings can be applied to any ordinary window.

Wrought-iron windows that have the merit of being strong and extremely light in appearance, though perhaps not so suitable for use in ordinary houses, are much used in manufactories, warehouses, and public buildings. In these the junction of the vertical and horizontal bars of the sash is strengthened by an ornamental boss, or rose. Frames to receive these sashes are also supplied in iron. In some of the frames that are more specially adapted for warehouses and basements, a part only of the window opens on pivots; the vertical bars of the frame further serve as guard bars, and no other bars or shutters are required externally or internally. Among these windows are sashes that are arranged to run on pulleys, with weights, after the manner of the ordinary window sashes. For skylights and raised roof-lights these frames are peculiarly suitable.



184. THE REMAINDER OF THE JOINER'S WORK consists in fixing the necessary mouldings to finish the doors and windows ; putting up the cupboards and shelves that are required in various parts of the house, the panelling that is needed to enclose cupboards constructed under staircases, and that which serves as lining for the walls of rooms, if any be treated in this way ; the chair rails and skirting boards affixed to the walls of rooms ; and the fittings of waterclosets, including the front seat and cover, usually of mahogany ; and of kitchen, back kitchen, and pantry, consisting of dresser, drawers, shelves, &c. In the larder, or pantry, where provisions are kept, all the fittings in the form of shelves should consist, for the sake of cleanliness, of slate, marble, or glazed tiles. Indeed, if strict economy in building is not necessary, it is better to line the walls of the pantry with white glazed tiles.

A simple moulding is shown in the annexed diagram, which is given for the sake of showing what the moulding is. Mouldings are now made in various patterns by machinery, and at a comparatively low price.

Cupboards are made in recesses, and consist of shelves, or rails with hooks for hanging dresses, fixed within the recess itself, before which a frame is placed, in which a door is hung. Fig. 1 shows the form of what is termed a "dwarf cupboard," often put into the recesses on either side of the fireplace in breakfast and morning-rooms, and sometimes in dining-rooms, in ordinary houses. In these the low cupboard is surmounted by a shelf of mahogany, or of birch, beech, &c., stained and varnished, which serves as a handy sideboard for a lamp, vases, &c. Of course it must be understood that these cupboards are never introduced in rooms of a large size in which there is room enough for so large a piece of furniture as a sideboard, flanked with cupboards ; but they are most useful in small rooms, and especially those which will hold little else than a table, a couch, and some six or eight chairs. In Fig. 2 is shown the hanging cupboard for dresses, &c., or cupboard with shelves, as put up in the recesses of bedrooms. In these the top of the cupboard, A, being high up and out of the way, is nothing better than a receptacle for dust, which gathers there and accumulates ; for, being out of sight, it is generally out of mind. It is often brought into service as a shelf whereon to place band-boxes and other light boxes ; but their appearance in this position is, to say the least of it, unsightly. The framing should be carried to the ceiling, as in the accompanying figure, and the aperture closed with two small doors, as in the dwarf cupboard. This would prevent all unsightliness of appearance, and prevent the entrance and accumulation of dust.

Of panelling, nothing further need be said here. It is gone out of use as a lining or covering for the walls of rooms, because plastering is cheaper. Money permitting, however, its introduction as a coating for the lower part of the wall is desirable. In Fig. 1. in the next page a portion of the wall of a sitting-room from floor to ceiling is represented ; A is the cornice, B the chair rail, C the skirting board. The chair rail, as shown in section in Fig. 2, should be used in every room whether plastered or panelled. Its use is to prevent the disfigurement of the paper of a room, or injury to the plaster, when plaster and paper extend from ceiling to

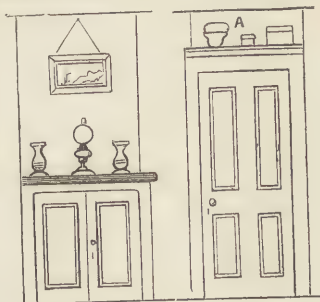


Fig. 1.

Fig. 2.

CUPBOARDS.

DWARF.

HANGING.



skirting, from contact with the back of the top rail of a chair when thrust back against it with some degree of force, as is too often done. In the present day it is a fashion, and not a good one, to give the semblance of a chair rail in paper only, and to have a different pattern above and below this line. A far better effect would be produced if the space above the chair rail at D were coloured in a pretty tint that would afford rest to the eye, and a suitable background for pictures that might be placed against it; and the dado, or space below, and inclusive of the chair rail, B, formed of a simple framework and panels, as at E; the veinings and markings of the natural wood, whether stained or not, appearing through the varnish with which it is coated. And here we may take occasion to urge the desirability of staining and varnishing every bit of external woodwork that appears in the internal fittings of a house, and reserving the paint for the surface of the plaster, instead of covering it with wall paper, to the use of which many objections may be fairly urged, from both an artistic and a sanitary point of view. To this, however, further reference will be made in future pages.

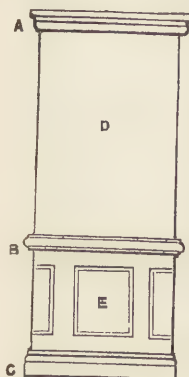


Fig. 1.—DIVISIONS OF WALL.

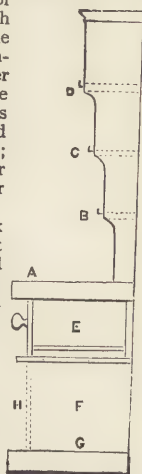
Fig. 2.



SECTION OF CHAIR RAIL. G is a platform raised about three or four inches above the level of the floor, and called the pot-board, being painted black, and intended for the reception of pots and cooking utensils; a custom better honoured in the breach than in the observance, for more suitable places may be found for pots and kettles than under the dresser of a clean and well-ordered kitchen.

In the kitchen, as in other parts of the house, the woodwork should be stained and varnished, as wood thus treated can be kept in order by the application first of a damp cloth and then of an oiled rag. Ninety-nine servants out of a hundred will use hot water, soda, and soap, for paint, to remove the dirty finger marks; and after a few applications the paint is removed, the wood comes to view, and the appearance of the kitchen is utterly spoiled until it is painted afresh, after which *da capo*, with hot water, soda, and soap, with the like results.

**185. STONEMWORK.** While the joiner is fixing the woodwork, the services of the mason will be called in, for putting in place such stonework as may be required in various parts of the house. In ordinary houses the mason's work is confined to the doorsteps in front of the house, the sills of the windows, the hearths in front of the fireplaces, the chimneypieces, the sink, and any coping to side walls, &c., that may be required. The pavement and stone floors are generally laid



by the bricklayer, to whom, it should be said, is entrusted the preparation of all the scaffolding that has been required in building the house, and who removes it when the exterior is completed.

186. **THE MASON** has further to cut out and fix all ornamental trusses, and projecting copings over doors, windows, &c., if such be made in stone; but when they are formed in stucco, this falls within the province of the plasterer. Of course, lintels and copings of doors and windows, if in stone, have been fixed in position during the erection of the walls by the bricklayer.

*Doorsteps* are usually of Portland stone, two and a half inches thick. To insure smoothness of surface, the stones are rubbed—that is to say, worked by rubbing with another stone, both being well wetted during the operation—instead of being dressed with mallet and chisel, as paving stones. The *back hearths*, or slabs on which the firestoves stand, are generally of two-inch York stone dressed with the chisel, or tooled, as it is technically called. York stone two inches thick is also used for the *front hearths* of bedrooms, &c., and Portland stone of the same thickness for the hearths of the principal rooms. Front hearths are dressed by rubbing. *Copings* of walls are of York or Portland stone, from two to three inches thick, and eleven inches wide for a nine-inch wall; copings should be throated.

*Window sills*, which should be of Portland stone, are also throated. This term is applied to the groove or channel made along the under surface of the stone to prevent the running back of the water to the surface of the wall. The rain in a throated stone will go back no further than the outer edge of the groove, when it will drip clear of the wall. Stone sills are generally eight and a half inches wide, four and a half inches thick at back, and four inches in front, being bevelled slightly along the top edge to carry the water away from the base of the window frame. Sills are made to project about two inches beyond the width of the window opening on either side. The sill is not put in, as the lintels are, when the walls are being run up, because the settlement of the brickwork on either side would exert such pressure at A and B, that it would cause the rupture of the stone at some point midway between A and B, on which there is no similar superincumbent weight.



ELEVATION OF WINDOW SILL.

Chimneypieces should be of stone throughout the house, marble being used for the principal sitting-rooms and principal bedrooms, if desired, and Portland stone for the other rooms, which is generally painted. For the kitchen chimney a plain Portland mantel and jambs are sufficient. Other chimney-pieces are "boxed," as it is termed—that is to say, the jamb is formed of two side pieces projecting from the wall vertically, as in the annexed diagram at A, B; a flat piece, C, parallel to the face of the wall being fixed against them to form the front of the jamb. The space within is usually left hollow. By this, labour and material are saved, while a massive appearance is preserved. The component parts of a chimney-piece are fastened together and to the wall with iron cramps, run in with lead, and cement, and plaster of Paris. Chimneypieces may be made of concrete or concrete slabs, and enamelled slate is also much used for breakfast-rooms and bedrooms. The *sink* in the scullery, or back kitchen, is a wide, shallow trough, cut in York stone with rounded corners, and a hole for the sink trap through which all waste waters are discharged. Slabs in wine cellars, supported by piers of brick-



BOXED JAMB.

work, are usually of York stone dressed by the mason, but fixed in position by the bricklayer.

187. THE WORK DONE BY THE PLASTERER may be divided into two parts, external and internal. If the walls on the exterior face are to be stuccoed, or covered with compo, rough cast, or finished in any way with a coating of cement, the execution of this part of the work falls to the share of the plasterer. He also prepares, or technically "runs," the cornices, string courses, mouldings, and enrichments that appear in relief on the exterior of the house, and he forms and fixes all the balusters that may be cast in cement for openings pierced in parapet walls, and for dwarf walls on either side of a series of doorsteps leading to the house.

188. INTERNALLY, THE PLASTERER nails up all the laths that are necessary to receive the plastering on ceilings, partitions, &c., and he plasters the interior faces of the brick walls and the brick noggin partitions. He makes and moulds all the cornices that are required, and fixes the roses, or embossed or perforated ornaments usually fixed in the centre of the ceilings of the principal apartments, and through which the pipes of gaseliers and gas pendants are passed before attachment to the beam above.

Unless the walls of the house be of concrete, when it is necessary to finish them with a coating of cement in order to produce evenness of surface, it is desirable to show the material, whether brick or stone, of which the walls are made. A compo or stucco exterior, however, is generally intended and treated to resemble stone, and therefore is pretended to be something altogether better and more durable than it really is. We say more durable, as there can be no comparison between the durability of a thin coating of cement on brick or stone, and the solid stone it is intended to represent. It may be necessary as an exterior coating when bricks are bad and highly porous, but it should be treated as stucco, and not as stone. A good brick wall should always be shown as such, and should be finished by pointing. The surface of the brickwork should be rubbed over to make it even, and the joints then filled with cement, which is cut straight on either side so as to produce an even line. This may be either white or black, the black colour being produced by the addition of scales from the smith's forge. Sometimes the black line is laid on first, and the white line, narrower in width, on the top of it.

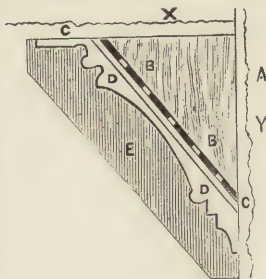
The compo or stucco used for external purposes by the plasterer is for all ordinary purposes made of blue lias lime, and clean sharp river or road sand in the proportion of two parts of the latter to one of the former.

In plastering a brick wall internally, it is necessary that it shall be perfectly dry; it is then ready for *rendering*, as the process of covering the wall with plaster is called. The first coat is composed of ordinary mortar, in which hair procured from the tanyard is freely mixed. This hair has the effect of binding the mortar together and preventing it from cracking. For the second and final coat a much finer kind of plaster is used, which is made of what is called *fine stuff*. For this, some quick-lime has been slaked with a small quantity of water, and then put into broad tubs like half-casks, in which it is mixed to the consistency of thick cream with plenty of water. The mixture is then allowed to stand, and the water evaporates, leaving a soft, thick, white paste of lime. When wanted for use some fine sand is added, and the composition thus formed is called *setting*. The white cement, technically called *putty*, used in pointing brick walls is made in this way, but the lime is brought to greater fineness. When the plaster is required to set or harden immediately, a little plaster of Paris is mixed with it. Plaster thus treated is said to be *gauged*.



Lath and plaster consists of plaster spread over lathing, the laths being nailed to the under part of the joists for ceilings, and to the uprights in partitions. The interstices between the laths afford good holding for the plaster. The laths are generally nailed close together. Sometimes lath and plaster instead of simple plastering is applied to brick walls. To effect this, long slips of wood, called battens, are nailed vertically to the brickwork, and to these battens the laths are attached. The spaces thus left from batten to batten between the wall and the lath and plaster promote ventilation, and tend to keep the plaster perfectly dry. The method of procedure in laying on the plaster is the same; first the rendering is applied, and then a second coating of plaster, which is wetted frequently and smoothed over with a wooden tool something like an iron and called a float. The process is called floating. After this the wall is set fair with a mixture of setting and plaster of Paris. Ceilings are done in the same manner, and when perfectly dry they are ready for their final whitening, two coats of which are given. Whitewash for ceilings should be mixed with size, and the walls of rooms should be sized before the wall paper is hung. When walls are to be painted, the surface should consist of setting worked with a trowel to extreme smoothness on a floated ground. Whether the paint looks well or not depends entirely on the skill and care of the plasterer to whom this important work has been entrusted.

When a cornice is small, fine mortar is pressed into the angle formed by the wall and ceiling at their junction, and shaped or moulded by a thin board cut in profile into the desired form. Fine setting is used to impart a finish to the work. When the cornice is very broad and massive, triangular bits of wood, as A, are nailed to ceiling, X, and wall, Y. Along these brackets, laths, B B, are nailed, and covered with plaster, as at C C. On the slanting surface thus obtained, fresh mortar, D, is added, which is brought to the required shape by the mould, E, and finished with setting. When embossed work representing flowers, &c., or raised bands interlaced as fretwork is used, pieces are cast in plaster of Paris in a mould and affixed to the cornice bit by bit. Great care is necessary in such work as this to render the lines in which they are joined imperceptible to the eye, if possible. In making the mould for a cornice, the mould should be regulated so as to leave as little surface as possible turned upwards, as dust will settle on and sully all such projections, leaving a dark and dirty line. For example, in the annexed diagram dust would settle and show itself at A, B, and C.



CORNICE AND MOULDING.

Ceiling centre flowers were originally made in compo, but these are to a great extent, if not entirely, now superseded by those made by machinery of papier maché. These beautiful ornaments, two feet in diameter, which certainly add to the good appearance of a room, may be purchased at the low price of 5s. each. They are light, strong, and durable, form excellent ventilators, and are readily fixed by four screws in as many minutes. For 10s. an ornament may be had finished in white and gold, and for 15s. one finished in a very superior manner.



CORNICE ON WHICH DUST WILL SETTLE.

The last duty that falls to the share of the plasterer is the whitewashing of the ceilings, or whitening, as it is usually called, and the colouring of such walls as it may be thought desirable to treat in this manner. The mode of making lime-wash, white and coloured, has been already given (see Section 158). Strong size is mixed with the wash in order to fix the wash on the wall and prevent it from coming off when rubbed against by any one in passing. We recur here to lime-washing in order to point out that it is out of place in basements and any situation that is not

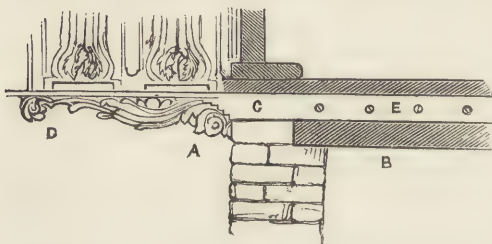


entirely free from damp; for, let there be as much size as there may mixed with the lime-wash, it will gradually lose its binding power and be *killed*, as it were, under the influence of moisture, either in the wall or in the air. In all such positions it is more economical and far cleaner to paint the walls, for a painted surface can be cleansed at any time with a little soap and lukewarm water, while colouring must be renewed at least once in two years, if not every year. In the City of London the walls of large warehouses are covered with match-boarding instead of plaster—that is to say, boards grooved on one side and tongued on the other, and thus fitted together. They are used also in ordinary housebuilding, in passages of basements, when the wall has showed signs of dampness; and we are inclined to think that their use in kitchens and offices instead of plaster would be desirable, provided always that the wood is stained of a light colour, and varnished instead of being painted.

**189. THE IRONMONGER AND THE SMITH** may be considered together. There are ironmongers whose special trade is to furnish the ironmongery required in building, and in purchasing the necessary articles for a house it is better to go to one of these than to a general ironmonger. Practically, the ironmonger does no work at all in connection with the actual fabric of the building, and the smith does but little, if any, except fixing cramps, iron railings, &c., and running the ends of the bars with molten lead into the sockets cut for them in the stone.

**190. THE SMITH**, indeed, fashions the wrought-iron bars on which the chimney-breasts are sustained, but the bricklayer sets them in their places. He makes all the wrought-iron framed window guards and bar balusters that may be required, and his services will be called into requisition to put stoves and kitchen ranges together ready for fixing by the bricklayer, and to fix, with the carpenter's aid, iron cantilevers for the support of balconies at first-floor windows, and any work in which the fastening of iron to stone by molten lead, or iron to iron by nuts and screws, is involved.

**191. IN SPEAKING OF BALCONIES**, these are usually supported on cantilevers of stone, wood, or iron, projecting from the face of the wall on a level with the beams or joists of the room to the window, or



BALCONY SUPPORTED ON CANTILEVERS.

considerable, that no accident may happen if the balcony be more than usually weighted at D, and that the part of the bar E that is

windows, of which the balcony is appended. In the annexed engraving, a cantilever, A, is shown attached to the joist B. Whether of wood, or wrought or cast iron, care should be taken that the breaking strain of the iron at the point C is very

bolted to the beam with nuts and screws runs sufficiently far back to afford a good bearing. The smith and carpenter are responsible for this. Stone cantilevers should not be used in an ordinary house as the walls are not thick enough to embed the end that is inserted in it to a sufficient degree; and it would be impracticable, or at all events out of place, to run out a balcony on a corbel like an oriel window in a Tudor house.

It will be well to consider here what the ironmonger and smith supply. The ironmongery of a house includes all the fittings of the doors and windows, &c., comprising locking-bars, with plates for shutters; butts, or hinges, in iron and brass for doors, cupboards, &c.; rising hinges for doors, if used; sash fittings, flush bolts, large and small; brass knobs and ebony knobs for shutters, knobs for doors, mortice locks, rim locks, flush lifting rings and thumbscrews, and plates for sash shutters; pulleys and weights for sashes; knocker, letter plate and box, knob, drawback lock, French latch, barrel and chain and barrel bolts for entrance-door, door latch and bolt for watercloset, and a large variety of things of this sort which are required in a house to render it fit for residence. The smith and the ironmonger—for practically they may be one and the same person—though there is a distinction made in the specification—has further to supply the eaves, gutters in cast iron, and the brackets that sustain them; the cast-iron piping into which the gutters discharge the rain, the rain-water heads and elbows; all bolts, with heads, nuts, and screws that may be wanted; the coal plate and chain, or iron shoot, for coalcellar; all gratings over basement or cellar windows, wrought-iron bars to protect windows; and, lastly, the kitchen range, or kitchener, used in the kitchen, the smaller range in the back kitchen, the register, or other stoves, for the sitting-rooms and bedrooms, and the copper for the scullery and washhouse. It is only on the ranges and copper that it is necessary to touch here.

It is a matter of opinion whether the kitchener—properly so called—or the ordinary range is the most convenient. Some prefer one and some the other, and it is possible that the liking in each case inclines towards the one to which the user is most accustomed. What appears to be in favour of the kitchener to an unprejudiced observer is, that it requires no setting in brickwork as the ordinary range, but that it can be put in its place in the recess usually filled by the range and removed at pleasure like any other piece of ordinary furniture. Other kinds must be set by a bricklayer, and having been set become fixtures. A tenant, indeed, may remove any ordinary range that he has placed in a house for his own convenience; but if there has been another stove there, belonging to the owner, he is bound to replace it; and if the fireplace was empty it is incumbent on him to restore the recess to the condition in which it was before his fireplace was introduced. Of the ordinary cooking stoves and ranges now in use we may mention first of all the self-acting, simple, open range, with boiler on one side and at the back of the fire, and oven on the other, sliding cheek, wrought-iron bars, revolving trivet for kettle, revolving plate in oven, and brass tap. They may be had in two qualities, ranging, according to dimensions, from £3 10s. and £3 18s. respectively up to £4 10s. and £7 5s. Next comes the improved Leamington Range, said to surpass any other of its kind and size in use for easy cooking by one fire. It has a hot plate suitable for an ironing stove, and on which as many vessels as will stand on it may be kept boiling without being soiled or injured. Besides, it has a perfectly ventilated and spacious wrought-iron roaster, with movable shelves, draw-out stand, double dripping-pan, and meat stand. The roaster can be converted into an oven by closing the valves, when bread and pastry can be baked in it in a superior manner. It also has a large iron boiler with brass tap and steam-pipe, round and square gridirons for chops and steaks, ashpan, open fire for roasting, and a set of ornamental coverings with plate-warmer attached. Last of all is another range adapted for large families. It has on one side a large ventilated oven, and on the other side a roaster, the fire being between the two. There is a hot plate over all, and at the

back a boiler of wrought iron, with tap in chimney jamb at side. Either kind may be procured of any furnishing ironmonger in town or country, at prices varying from £5 15s. to £23 10s., according to size.

Of the various kitcheners, or kitchen cooking ranges, that require no brick setting, there are an infinite variety of sizes, and at prices suitable for houses of all kinds, from the labourer's cottage to the mansion of many rooms. These kitcheners are of necessity distinguished by names, indicating in many cases their peculiarities or capacity. That which is known as the "Mistress" range appears to be the most efficient, the most economical in consumption of coal, and therefore the most desirable. This range is made in twelve different sizes and capacities. The baking and roasting oven is large, with rapid and good action. The hot plate accommodation at the top is roomy, and utensils of various kinds are supplied with each range, if desired, to fit the openings in the plate. The water boiler is fully served by the surplus heat only, and a fine hot closet, or plate-warmer, is provided, which may be made available as an extra oven if necessary. Joints may be roasted in front of the fire, and for this purpose a roasting screen, with stand to suit, may be had with the range. The following table affords all particulars with regard to three useful sizes of this range :—

	No. 6.	No. 7.	No. 8.
Length of hot plate, or body of range, without boiler .....	2ft. 3in.	...	2ft. 8in.
Length of hot plate, or body of range, with boiler .....	2ft. 10in.	...	3ft. 5in.
Size of Oven.....	12in. × 12in. × 12in.	14in. × 13in. × 12in.	17in. × 16½in. × 12in.

The ordinary boiler is of the same height as the range, and is covered by the hot plate; but a high copper boiler, tinned on the outside, rising above the level of the hot plate, and holding double the quantity of the low boiler, is furnished with the range if desired. The capacities of the high boilers for the sizes mentioned above are :—No. 6, six gallons; No. 7, seven gallons; No. 8, eight and a half gallons. The cooking utensils, made to fit the openings on the top of the hot plate, and appliances necessary for the management of the range, are :—

- |  |                                     |
|--|-------------------------------------|
| 1 Iron boiling pot, tinned inside.       | 1 Oval frying pan, or fish pan.     |
| 1 Steamer, for potatoes, vegetables, &c. | 1 Sheet-iron baking pan for oven.   |
| 1 Iron tea-kettle, tinned inside.        | 2 Small tinned iron baking pans.    |
| 1 Columbian goblet, tinned inside.       | 1 Round frying pan.                 |
| 1 Iron stew pan.                         | Cover lifter, poker, and flue-rake. |

The prices of the ranges under consideration are as follows :—

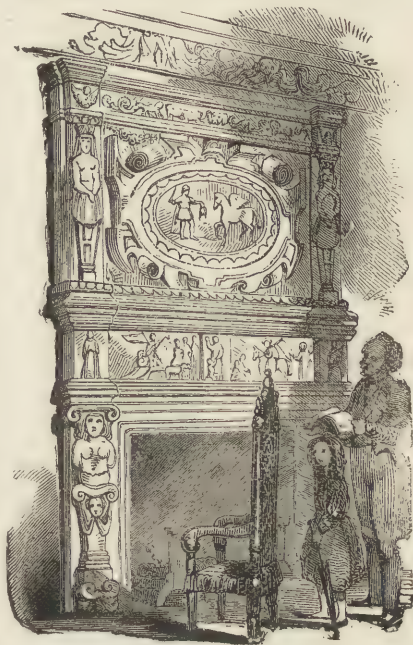
	Without Boiler.		With Boiler.		With High Copper Boiler.	
	Without Utensils.	With Utensils.	Without Utensils.	With Utensils.	Without Utensils.	With Utensils.
No. 6 .....	£ s. d. 3 5 0	£ s. d. 4 6 0	£ s. d. 4 16 0	£ s. d. 5 17 0	£ s. d. 5 7 0	£ s. d. 6 8 0
No. 7 .....	3 14 0	4 18 0	5 10 0	6 14 0	6 3 0	7 7 0
No. 8 .....	4 10 0	5 17 0	6 8 0	7 15 0	7 3 0	8 10 0

The additional cost for a hot closet in each size is—for No. 6, £2 2s.; for No. 7, £2 7s.; and for No. 8, £2 12s. The price of the roasting screen and stand is £1 3s. At the Society of Arts' great stove competition, held in London during the year 1874, after full and severe trials and testing operations, the efficiency of kitcheners over all kitchen ranges of the ordinary kind was proved in a most satisfactory manner, on the score of both economy and general utility. For the performances of the different kitcheners as contrasted one with another, those desirous of further information are referred to the report on the subject issued by the Society of Arts.

**192. STOVES AND FIREGRATES.** From ranges suitable for the purposes of the kitchen the transition is natural to stoves and firegrates appropriate to sitting-rooms and bedrooms. In America, especially, these apartments are warmed by hot-air pipes in connection with a



fire in the basement of the house ; and if this mode of warming were more generally adopted in this country it would be most useful. In warming rooms by pipes there are means of graduating the degree of heat admitted, or of excluding it altogether, which renders the method desirable for bedrooms. If on no other grounds, the warming of bedrooms from the basement, or lower story, of the house is desirable for health's sake. It must be trying to the strongest constitution to leave a warm sitting-room in the depth of winter and divest oneself of clothing in a chilly bedroom, preparatory to getting into bed. Few persons of moderate means can afford the luxury of fires in bedrooms throughout the winter. How desirable, then, it is that the means of warming all the bedrooms in a house should be effected by the agency of a single fire, which could be maintained throughout the night. Such a mode of procedure would be as useful in sickness as well as in health, for the noise of falling coals and cinders and the replenishment of the fire often disturbs the slumbers of the invalid ; and the weary watcher will often fall asleep, and the fire will die out, producing a change of temperature, which is prejudicial in cases where it is absolutely necessary that a certain range should be maintained.



FIREPLACE, CHARLTON HOUSE.

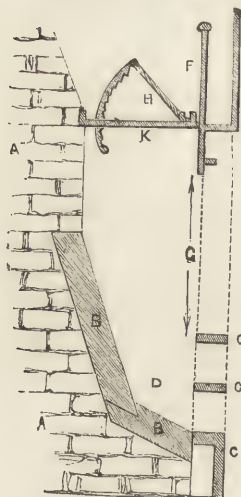
193. THE WARMING OF SITTING-ROOMS by hot air pipes, however desirable it may be on the score of economy and cleanliness, will never find favour with Englishmen, who are accustomed to and like a cheerful fire in an open grate. So the next best thing to be done is to use a grate in which the greatest amount of heat can be obtained from a minimum of coal. This requisite is possessed by the **Slow Combustion Stoves**, so called on account of the slow and gradual but complete consumption of the fuel that is placed in them.

These admirable stoves are made on the plan suggested and advocated by Lord Sidney Godolphin Osborne, under the *nom de plume* of "Another Country Parson," in the *Times*, in reply to the complaint of "A Country Parson" with regard



to the smoking of his chimneys with the ordinary grates, and the escape of most of the heat up the chimney, instead of its being diffused throughout the room. The principle of the grates so warmly advocated by his lordship and the eminent agriculturist, Mr. J. J. Mechi, of Tiptree Hall, Kelvedon, Essex, is that the bottom of the grate should be made solid, so as to prevent the entrance of air, which is necessary to combustion anywhere but through the front bars; and that the depth of the grate, or space in which the coals are consumed, should be far less than it is in ordinary grates. "Air," says Mr. Mechi, "should not rush rapidly through the fire from beneath the grate, but should only pass in freely, but gradually, between the front bars, which are only  $\frac{1}{2}$  inch thick, and  $1\frac{1}{4}$  inches from bar to bar. The fire rests on fire-brick, level with the floor, and is enclosed in a trough, with fire-brick sides and back, 16 inches deep and 14 inches wide;  $4\frac{1}{2}$  inches from back to front at bottom, and  $5\frac{1}{2}$  inches at top. We have thus a thin, vertical fire, in which the air can circulate freely, presenting a frontage of fire 16 inches by 14 inches.

The annexed diagram will give a sufficient illustration of the principle enumerated above, and adopted and carried out in the construction of the "Slow Combustion" grates. A A is the ordinary wall at the back of the opening for the grate. B B are massive fire-bricks, forming the back and bottom of the grate, and with the bars in front, C C, the fire basket D, in which the coal is contained. E is the top of the frame of the grate, reaching to the chimney breast. F is a blower, which can be pulled down at pleasure to lessen the opening G in front, between the bars and the plate forming the top of the frame, and increase the draught. H is a plate moved up and down by a rack, and resting when down on a frame, K, so that the aperture K may be opened during winter for the escape of the smoke, and closed in summer to prevent the falling of the soot.



SLOW COMBUSTION GRATE.

As the air can enter only through the bars, C C, the combustion of the coal is necessarily slow, whence the name of the grates; but it is effectual, burning every particle of fuel that is thrown into the grate. The slowness of combustion is further assisted by the fire-brick bottom and sides, which give out a considerable heat. No gaseous smells are emitted, as the fire comes into contact with no iron except the front bars. The blower is an effectual cure for any tendency on the part of the chimney to smoke. When desired, a bottom grate can be substituted for the solid brick bottom, and an ashes-box made to slide underneath. This in no way detracts from the principle on which these grates are constructed, as the solid front and bottom of the ashes-box prevents the access of air to the bottom of the grate. To light the fire a slight layer of coal should be placed upon the bottom brick, the wood should rest upon the bottom bar with a little paper beneath it, one or two layers of wood, with a slight sprinkling of coal on the top, will ensure a bright fire in the course of a few minutes.

**194. BELL-HANGING** is one of the most costly items in house-building. The charge for bell-hanging complete, with copper wire concealed in tubes and under floor, cranks, &c., amounts to 18s. 6d. per bell. The bells should be arranged in a line in the passage without the kitchen, and should vary in sound, that the room to which each

belongs may be easily determined ; and it is as well that the name of the room should be marked under each bell, especially in these days, when it is rarely the case that a servant lives a twelvemonth in one place.

195. **ELECTRIC AND PNEUMATIC BELLS** are now much used, and the former are strongly recommended on account of their efficiency. For these no cranks or moveable wires are required ; they are certain in action and reliable for all time. Electric bells are supplied at £1 11s. 6d. per pull, pneumatic bells at from 20s. per pull. Electric bells may be placed in communication with doors and windows so as to give an alarm should any burglar be attempting to force an entrance through any aperture which is in connection with a bell of this description. The sudden ringing is more startling to the burglar than to the inmates of the house.

196. **GLAZIER'S WORK.** Comparatively speaking, very little of the glazier's work is done in the house, all windows and doors that are glazed having the glass fixed in the frames prior to being put in the places that they are to occupy. Window glass is usually made in four qualities, best, seconds, thirds, and fourths, and in some kinds a better quality of glass than that which is styled "best" is made under the name of "selected glazing." Patent plate glass is now very generally used in ordinary houses in large panes ; the other kinds used for windows are known as crown and sheet glass.

A system of glazing without putty has been introduced recently by Mr. Rendle for greenhouses, in which the glass is laid in a shallow rebate in the sash bar, and held in its place by a cap screwed on the rib between the rebates on either side. On this system the panes of glass meet edge to edge without overlapping, and the merit claimed for it is, that when a pane is broken those below it may be pushed up to fill up the opening, and a new pane inserted at the bottom, thus obviating the necessity of going on the glass roof itself to execute repairs. The system is available for skylights, &c.

Sometimes the use of coloured glass is desirable in a house for shutting out unpleasant views, such as the outlook into a court-yard, &c. It is always effective for staircase windows, and when used in combination with ground glass for glazed doors. Blue glass, because it admits the active growth-inducing principle of solar light, is considered to be useful, either wholly, or in part, for conservatories ; and it might be used in conjunction with white glass in strips for the window of a bath-room, when the aspect of the room is such that the sun can shine into it during some part of the day, preferably in the morning, as the sun's rays passing through blue glass are said to exercise a highly curative effect in rheumatism, &c., when allowed to fall direct on the bare skin of the sufferer. Stained glass for domestic purposes must be confined to staircase windows and to glazed doors, behind which, or on either side of which, is a strong light, which will show up the colours in all their brilliancy. Imitations of stained glass are obtainable by processes known as Diaphanie and Vitremanie, in which the glass is coated with prepared paper impressed with figures, diapered patterns, &c., in semblance of coloured glass ; and transparency, or rather translucency, is produced by coating the paper so applied with a peculiar kind of varnish. Diaphanie and Vitremanie are imitations of hand-painting on glass rather than of stained glass, although the semblance of the latter may be obtained by the use of pieces of coloured paper, covered at the line of junction by strips in imitation of lead-work.

197. PAINTING, GLAZING, AND PAPER-HANGING are usually combined, and may be considered as forming separate branches of one trade. One and the same man, especially in the country, is capable of doing each and all with efficiency, but in London and large towns in every considerable establishment men are kept for each branch, just as in the joiner's shop one man is found more skilful in framing doors, another in making staircases, and so on. Having touched on glazing let us now glance briefly at

1. *Painting.*                      2. *Decorating.*                      3. *Paper-hanging.*

Before proceeding any further we must point out that, while painting is in itself a mode of decorating, yet the term "decorating" must be understood here as applying to the higher branches of the painter's art, in which taste and artistic execution is absolutely necessary.

198. IN OLDEN TIMES the woodwork of houses was formed chiefly, if not altogether, of oak, and, from the closeness of the grain, oak is susceptible of a high polish by friction, and can be easily kept clean. The only effect that age and wear has on it is to deepen its colour. With deal, when this wood came into general use in house building, the case was widely different. It quickly showed stains of dirt, and being comparatively soft, became worn and even furrowed by constant cleansing by soap and water. Oil paint was then resorted to as a mode of preserving the wood from decay, and rendering it always fresh in appearance.

In painting new wood fresh from the joiner's hands, the first thing to be done is to *kill* the knots with a mixture called *knotting*. This preparation, generally of white lead and a little red lead, or litharge, ground in oil, may be purchased of any oil and colourman. The object of using knotting is to cover the surface of the knots with a hard and solid coating, so as to prevent the oozing out of any turpentine that may be in them, to the detriment of the work when finished.

Paint preserves its colour best in pure air. If white paint has been used in the basement of a house, and is observed to turn dark, it may be assumed that the change of colour is caused by the presence of sulphuretted hydrogen gas emanating from the drains and sewers, the sulphur of the gas combining with the lead and producing a darkness of colour.

In painting in distemper the colouring matter is mixed with size as a vehicle instead of oil. It is this kind of painting that is used in the preparation of scenery for a theatre. This kind of painting is utterly unsuitable for woodwork as it cannot be cleaned: it is indeed only suitable for coating plastered walls. When dirty through lapse of time the old colouring matter should be washed off and the distemper applied anew. It is suitable as a basis for stencilling, a mode of decoration that was prevalent a century ago before the introduction of wall paper. A pattern is cut in a plate of zinc or stout cardboard and laid on the wall, which has already received the first tint or groundwork. A brush charged with another colour is then passed over the plate, and when the plate is removed, which must be done with great care to prevent smearing, the pattern appears imprinted on the wall. This pretty style of decoration has been revived within the last few years. The Grecian rectangular pattern, known as the key pattern, or the honeysuckle conventionally treated, look well on a light ground in a darker shade of the same colour. Stencil plates ready for use may be purchased at a low price.

Paint made with oil and turpentine has a strong smell, and is objectionable to many. Particles of oil become disengaged and float about in the atmosphere, as may be found by placing a pail of clean water in any room that has just been



painted, when the oil that has escaped in the course of applying the paint will be attracted to the surface of the water and settle there in the form of an oily scum. A pail of cold water should be placed in every room that has been freshly painted in an inhabited house.

Paint of any colour may be had mixed ready for use of any oil and colourman at the rate of 6d. per pound. It is also supplied by many firms at the same rate per pound in tins containing from one pound upwards, the tin serving as a paint pot, though it will be found more convenient to empty it into a pipkin or earthen pot for use. Amateurs will find this a handy method of buying paint. After using oil paint a little water should be poured on the surface to prevent it from hardening under the action of the air. Paint in tins of all sizes, ready for use, is made by many well-known firms both in London and the country, and is supplied by most oil and colourmen in tins of various sizes, the smallest size sold containing 1lb. of paint. Another excellent kind of house paint, which is used in Government works in all parts of the United Kingdom and the British Colonies, is Pulford's Patent Magnetic Paint, sold or procurable to order by all oilmen, and by some chemists. Seven pounds is the smallest quantity supplied; the 7lb. tin costing 3s. 6d. Larger quantities may be had at the same rate per lb. This paint has the merit of preserving its fluidity under all circumstances in any climate.

**199. DECORATION.** Many painters also style themselves decorators; but the term *decoration*, as far as house-building is concerned, applies strictly to the ornamentation of painted walls, ceilings, &c., by lines dividing them into panels, and by floral and other designs in the centre and corners of the panels, or on the borders or framework in which the panels are set. This kind of work is done only in houses of the better class, where the rooms are lofty, and the walls and ceilings less liable to injury from smoke, &c.

**200. PAPER-HANGING** is a cheap and easy method of decorating the walls of apartments: indeed, in no other way can so great an extent of ornamental work be obtained at so low a cost. Paper-hangings are liked, too, because they are so cheap that they may be renewed from time to time at comparatively little expense. English wall-papers are made in lengths of 12 yards, with a width of 21 inches; French wall-papers are narrower, being only 18 inches in width: they are generally more tastefully designed than English papers.

Papers may be had at all prices, from 3d. per piece or  $\frac{1}{4}$ d. per yard, to 20s. or 30s. per piece. They are printed in colours by blocks. In the simplest and cheapest kinds of paper, the paper itself forms the ground, and the pattern only is imprinted, one or two blocks being used according to the number of colours employed; a separate block being used for each colour. In the better kinds of paper, the ground is also imprinted on the paper itself, which is usually white in colour. For instance, in halls, passages, &c., papers in imitation of marble, granite, and wainscot are frequently used; and some papers of this class are painted by hand. *Satin-paper* is produced by rubbing powdered French chalk on the ground with a hard brush until the gloss is produced. *Flock-paper* is made by applying varnish to the paper, on which is sprinkled a fine powder, produced by tearing up woollen rags by the action of powerful machinery. The parts of the paper which are thus treated, look very much as if pieces of cloth had been cut out and attached to it. Some high-priced papers, like marble papers of good quality, are finished by hand in some parts, which gives sharpness and cleanness to the pattern.

**201. PLUMBERS' WORK.** It falls to the part of the plumber to cover all flat roofs in, whatever position they may be, with sheets of



lead or zinc, to prevent penetration of rain, and to provide piping by which the water that falls on them can be carried away, either to an iron pipe which receives part of the water that falls on the main roof of the house, or by a smaller pipe communicating directly with the drain. The fixing of all cisterns, if of lead or zinc, and the attachment of the various pipes to any cistern, whether of zinc, lead, or stone, which bring the water from the Water Company's main into the cistern, and which distribute it to different parts of the house where it is required, and whence it is drawn by brass or iron taps, belongs to the plumber, who also fixes all traps for drains, &c., water-closets, pumps, lavatories, baths, &c.

**202. ZINC ROOFING.** The covering of a flat roof is now more frequently made of zinc than of lead, and belongs more especially to the province of the zinc-worker, but zinc-working may be considered as a department of the plumber's trade, and gas-fitting another; though in every important establishment, men are kept who are more proficient in one branch of the trade than another, and who are, consequently, wholly employed in that branch in which they show the greatest efficiency.

In all plumber's work care should be taken that the material used is thoroughly good, and that the junction of pipes, pieces of metal, &c., is well done. The slightest orifice would allow of the escape of water, or foul air, and render the work totally inefficient. With all ordinary drains, traps, soil-pipes, &c., ventilating pipes are necessary to carry foul air or sewer gas upwards into the open air above the roof of the house. It is the neglect of these precautions, namely, to do the work completely and provide for ventilation, that causes closets to smell unpleasantly.

If a D trap, as it is termed from its shape, is used, it should be the patent cast-lead trap, which is cast in one piece, and therefore admits of no escape by reason of imperfect soldering as the old trap did, which was made of pieces soldered together. The cast trap is formed in one piece and forms the syphon bend in the pipe itself.

**203. WE MAY NOW PROCEED** to speak briefly of four things connected with the plumber—

1. *The Cistern.* 2. *The Water-Closet.* 3. *The Bath.* 4. *The Lavatory.*

It is unnecessary to say much here upon pumps. In all towns where there is a water supply under the direction of a public company, it is better, even if it be not absolutely necessary, to receive water for drinking purposes at least, from the Company's main; for there is danger that wells, and sources whence water may be drawn by means of a pump, may be contaminated by sewage water. Indeed, in many places serious outbreaks of disease have been traced to this source. In the country and in isolated places, pumps and wells are still necessary. Tyler's Iron Cottage Pump cost from £1 1s. to £2 5s., according to length and diameter of barrel; and Jennings's Patent Lift Pump, on plank, from £3 15s. to £8.

Cisterns are of wood lined with lead or zinc, or of slate, or of iron coated with zinc. The price varies, of course, according to capacity. Slate appears to be the best and most suitable material for the reception of water for drinking, the cost per

foot super, without fixing, ranging from 1s. 9d. to 5s. according to thickness. Wrought-iron cisterns, galvanised, may be procured, containing from 30 to 2,000 gallons, at from 9½d. to 4½d. per gallon, the price of the cistern per gallon decreasing as the content in gallons increases. It is desirable that a cistern should be fixed in a position where it can be least affected by changes of temperature, or where the surrounding air can be warmed by gas or otherwise in time of severe frost. All pipes leading to and from the cistern should be packed in some non-conducting material, to prevent breakage through frost. Water, when frozen, occupies more space than when it is in a liquid state, and thus it is that leaden pipes are often ruptured in time of frost. Haines' lead encased block-tin piping, though rather more expensive than the ordinary drawn-lead pipe, which ranges from 5d. to 4s. per foot, according to thickness and diameter, is better for all purposes and cheaper in the end. In selecting a position for the cistern in an ordinary house, it seems desirable that it should be placed above the bath-room; this room being situated immediately above the scullery or back kitchen, and all three placed in an annex to the house, but in easy communication with it. Cistern filters, by which the water is purified before delivery, are desirable in all cisterns which contain water for drinking. These filters, costing from £1 10s. to £12 according to the yield per minute, ranging from half a gallon to 12 gallons, are, for sanitary reasons, indispensable in any house which is tenanted by a numerous family. Water is generally supplied by a Water Company, at a rate computed according to the rental of the house. The rate is further affected by the number of closets in use in a house, and additional supply for the garden is also charged extra. When any considerable quantity of water is required, it is as well to have the supply pass through a metre, when payment is made according to the quantity used, as in gas. It is always desirable to collect and save rain water in tanks, &c., for washing, and for the garden. Efficient and cheap tanks may be made for these purposes, in concrete, or of Lascelles' patent concrete slabs.

Water-closets, when within doors, should be as far removed as possible from the principal bedrooms and sitting-rooms. A convenient place may be found close to the bath-room, especially when this and the scullery below can be placed in an annex as already suggested. Great care should be taken in the selection of fittings for water-closets, so that they may be rendered as secure against smell and as perfect in action as it is possible to render appliances of this sort, and the machinery in connection with them. The best Pan Closet, supplied by good makers, ranges from £2 10s. to £3 5s., and the best Noiseless Valve Closet, from £4 8s. 6d. to £4 18s. 6d., according to the fittings used. Neither of these closets contaminates the water in the cisterns from which they are supplied. The smallest fall of water will perfectly flush them. There is no escape of effluvium and no lubricating oil is required. They are not affected by damp or dry situations. Any number can be worked from one cistern without cranks or wires, and the water can be regulated to stand at any required height in the basin, by turning the small tap at the regulator, which, when once regulated, requires no further attention. The valve closet is rendered noiseless in action by being fitted with an Indiarubber bottom valve, which prevents all noise in raising or closing the pan.

Hot water may be procured in a little more than half an hour for a bath by means of a gas furnace attached. An excellent cottage gas bath, suitable for all purposes, may be bought for £7 15s. complete, as shown in the annexed illustration; and an improved cast-iron bath at from £3 18s. 6d. to £7 15s., according to the style in which it is finished. A set of bath valves, including two lift-up lever valves, and an extra quick waste valve with patent overflow arrangement, and three pull-up knobs engraved hot, cold, and waste, cost £3 17s. 6d. These baths are made from five to six feet long, with sides upright and parallel or sloping to the bottom.

A lavatory in some part of the house where hands can be washed without going upstairs into a bedroom, may be considered as an absolute necessary in a house which is occupied by a large family. The best position for such a convenience would be in a small room set apart for boots, hats, overcoats, &c., as it has been

already suggested. Lavatories may be obtained at all prices, and suitable to all positions, but the most useful, speaking generally, is a lavatory stand in mahogany, French polished, with earthenware table-top basin without valves for hot, cold, and waste water at £7 10s., or with these valves at £12 10s. A good wash-hand basin which may be fixed in a wooden frame, by the carpenter, with brass tap, washer, plug, fly-nut, union, &c., may be had at prices varying from 10s. to 21s., and for all ordinary purposes this appears to be sufficiently good and useful.

**204. GAS-FITTINGS.** Lastly, in the finishing of the interior of the house, we come to the fitting of the gas piping and fixing of the gaseliers, pendants, brackets, &c., which is done by the gasfitter. Water and steam-fittings, as well as gas-fittings, are done as frequently, if not more so, by the gasfitter than the plumber.

Provision for all gas-pipes and tubing should be made throughout the house while it is building, and pipes of all kinds placed in position, to save damaging the floors and walls, which must inevitably happen if the gas-fitting be left to the last. In the same way, all water-pipes should be fixed before the finishing of the house has been completed. All large gas-piping is made of iron: composition gas-piping for the interior varies from  $\frac{1}{4}$  in. to 1 in. in diameter, and is sold at prices from 6d. to 2s. 9d. per yard, according to size. Block-tin tubing is not so heavy as composition tubing: all kinds, both large and small, are sold at 1s. 8d. per pound. Tubing is connected by bends, elbows, T joints, and crosses, according to circumstances. For passages, staircases, &c., bracket burners are useful. A pillar may be placed with advantage in a hall, supported on the main post of the staircase at the foot, or on the scroll with which ordinary staircases are generally terminated. Two ornamental pillars present a good effect on either side of a staircase that springs from the centre of a hall, and branches off on either side to the upper floor. Brackets may be single, double, or treble jointed, to fold back against the wall. The prices of these, and cork slides, with one or two lights for ordinary rooms, vary according to length, as do pillars also. They also vary according to ornamentation and material. Gaseliers are generally used for sitting-rooms, with three or more lights. There are also star-burners and sun-burners, but these last are only suitable for very large rooms, in which a brilliant light is required. They are expensive, ranging from 17 inches in diameter with 12 jets, to 50 inches with 171 jets, and varying in price from £6 to £30. Moons, to use the trade term applied to glasses ground and otherwise used as gas shades, vary in price from 10d. to 3s. each, according to shape and enrichment.

An excellent light is obtained by the use of the Patent "London" Argand Burner, designed to economise the consumption of gas, and to increase the light given. The difference in illuminating power between this burner and the ordinary Argand may be seen from the fact that, in cases where the latter gives a light equal to ten sperm candles, the former, consuming the same quantity of gas, gives a light equal to eighteen and a half sperm candles, or 85 per cent. more light for the same quantity of gas consumed. Another burner possessed of many admirable properties, and yielding a soft but brilliant light, is the Patent Christiania Flat Flame self-acting Governor Burner.

All noises, singing, and undue escape of gas, can be obviated by the use of Bronner's Patent Burners, which are made in eleven different sizes, and to give the shaped flame that will yield a maximum of light with a minimum of gas. These burners are extremely durable, and do not wear out so quickly as the common and more wasteful kinds of burners. To secure a good light from gas, it is further necessary that a room should be papered or painted in a light colour, so as to reflect as much light as possible, and that the support of the globe should be as slight and small as possible, that the shadow thrown by it may be reduced to a minimum. The globes, although they should not be transparent, should not be opaque, and should be frequently washed. A soft and pleasant light is diffused by an opal globe over a gas light, but these, being opaque, absorb much light.

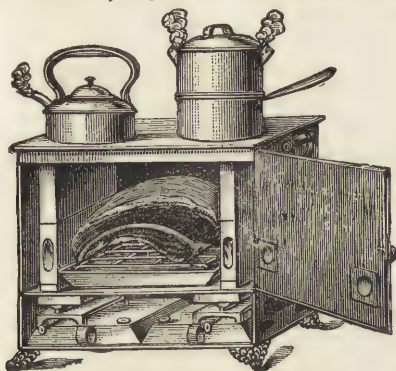


The quantity of gas burned is denoted by circles on a plate attached to the meter, and marked with figures; the hand on the circle to the right pointing out the consumption of every 100 cubic feet of gas up to 1,000, that on the middle circle the consumption of every 1,000 feet up to 10,000, and that on the third the consumption of every 10,000 feet of gas up to 100,000.

For lighting purposes, since the discovery of petroleum in various parts of the United States, lamps burning this mineral oil have come into use. There are many varieties, distinguished by the form of the burner, but as these stand in some degree on debatable ground between the House on one hand and its Furniture on the other, we shall take occasion to speak of these on a future occasion. Here it is necessary to point out more particularly the stoves for warming, cooking, &c.,

in which petroleum is used as fuel, and which can be purchased at a low rate, the cost being regulated by the size. Cooking utensils to be used with these stoves are sold separately. They are simple to manage, effective in use, portable, and self-contained. They are especially useful in summer, as water can be boiled, and meat roasted, grilled, fried, or stewed, and vegetables and puddings steamed by its aid. Useful stoves, calculated to meet in every way the requirements of small families, may be bought at prices from 20s. to 30s.

A substitute for coal fires in sitting-rooms exists in Strode's Asbestos Gas Fire, which may be fitted to an ordinary fireplace, the price, including asbestos, complete,



RIPPINGILLE DINNER STOVE.

varying from £2 2s. to £4, according to the number of burners.

205. IN THE FOREGOING PAGES everything that space would permit has, we think, been said on the house, its architecture, its occupation, and its purchase, and the building of the house has been traced, from the excavations necessary for its foundations, to the finishing stroke of work to render it suitable as a dwelling-place. The cost of a house complete depends so much on its capacity, and the many variable items that enter into its composition, the prices of materials, and the distance to which these materials must be carted, that it is impossible to say how much must be laid out to render it complete. From £250 to £1,250 may be laid down as a range within which houses may be built, from a five-roomed cottage to a villa with a dozen rooms. The best course for a man to pursue who has a sum at command within these limits, is to go to an architect or builder of repute, tell him how much he can lay out, and what sort of a house he wants, and learn from him the size and style of the best house that can be built for him for his money.



## CHAPTER X.

## HOW TO FURNISH.—WAYS AND MEANS.

Furnishing—Cash Payments—On Credit—The Hire System—Co-operative Associations.

**206. FURNISHING.** As soon as the house has been hired, bought, or built, as the case may be, the first consideration is the furniture with which it must be supplied in order to make it habitable. The questions with which we are now confronted are :—

1. *How to buy.*
2. *Where to buy.*
3. *What to buy.*

In the present chapter we will consider the ways and means by which furniture may be acquired in the present day, leaving the treatment of the "where" and the "what" of the matter to the chapters that have yet to follow.

**207. THE BEST AND MOST PROFITABLE** mode of buying anything is to pay cash for it. Cash payments are more advantageous, both for buyer and seller; for the buyer, because there are few tradesmen in the present day who will not give him discount on purchases to the amount of twenty shillings and upward—that is to say, let him have them at a slight reduction on the marked price, or price at which they are quoted in the seller's catalogue, if he have one; and for the seller, because, by the sacrifice of a small sum thrown back to the purchaser by way of discount, he gets back with a profit the capital already expended by him on the goods sold, and can make it available to make other purchases, and thereby yield a fresh profit.

**208. CASH PAYMENTS.** It is therefore the best course to have sufficient money in hand before purchasing furniture, that the transaction may be completed by a cash payment, subject to discount for cash. It is the cheapest and most satisfactory method of acquiring furniture, for when money and furniture has changed hands, neither buyer nor seller need trouble any more about the matter, whereas, when the transaction is a one-sided one in that the furniture has been received but not paid for, a debt is created which frequently becomes a source of trouble and loss both to the one and the other.

**209. ON CREDIT.** It may be necessary, however, for some to

begin housekeeping before they have the wherewithal to purchase the necessary furniture, and until recently it was necessary for such as these to get into debt for the furniture they required, if they could find any one sufficiently accommodating to permit it, and in former times it was not so difficult to do this as it is now, or to go into a furnished house or furnished lodgings. It is a bad thing to rent either house or furniture, when there are means of applying the sum paid as rent to the actual acquisition of either; but it is certainly more unnecessary and thriftless to rent furniture than it is to rent a house.

**210. THE HIRE SYSTEM.** Furniture, when the intending furnisher cannot pay cash for the goods he wants, may be had "on hire," as it is termed—that is to say, it may be bought and paid for by instalments, in much the same way that a house may be purchased through a building society.

**211. VARIOUS FURNISHING UPHOLSTERERS** supply goods on the new hire system, but the mode on which the transactions with these firms are carried out are all somewhat similar to the mode of procedure adopted by the General Furnishing Company, a society which was the first to adopt this system, and by which the supplying of goods for periodical payments was originated in 1872.

Any one desirous of obtaining furniture on this system should apply for a prospectus and form of proposal, which latter should be returned duly filled up. It will facilitate matters if the applicant has a friend who will guarantee the punctual payment of instalments as they fall due, but if he can find no one who will do this, it is necessary that he should give satisfactory references with regard to himself, his position, means of payment, &c.

A list of firms from whom goods of various kinds may be obtained are sent with the prospectus, and from these the applicant may choose where or from whom he will obtain the goods he requires, and as soon as his proposal is accepted, he is furnished with orders on the firms he desires. He then proceeds to select his goods, and invoices of the goods chosen are forwarded at once to the Company, when a proper statement is prepared and forwarded to him, with an intimation that the agreement awaits his signature. On signing this document, he makes the payment down, varying from £2 to £4 on £30, to from £5 to £10 on £100, according to the mode of hiring, which may be either weekly, monthly, or quarterly, the longer periods, of course, being the most costly, and the goods are then delivered by the tradesmen at whose establishments they have been selected, according to instructions.

The duration of hiring can be extended over one, two, or three periods, each period comprising forty weeks, or ten months, or three quarters: thus furniture can be bought and paid for by weekly, monthly, or quarterly instalments, extending over from ten months to two and a half years. The charges for the accommodation made by the Company vary from 5 to 6 per cent. for the first period (according to mode of payment, whether weekly, monthly, or quarterly), and from 4 to 5 per cent. for the second and third periods. The payment down need not exceed £5 for each £100 of goods. To make this clearer, let it be supposed that the applicant desires to lay out exactly £100, which will purchase goods worth £102 11s. 3d., the cash discount allowed by furnishing upholsterers being never less than 2½ per cent., or 6d. in the pound. We will also suppose that the three period hiring, with

weekly payments, has been selected. This would extend the hiring over 120 weeks, the charges and payments being as follows :—

CHARGES.		£	s.	d.	PAYMENTS.		£	s.	d.
Goods (net., <i>i.e.</i> , deducting discount).....	100	0	0		Payment down, <i>i.e.</i> , payment in cash to Company on signing agreement.....	5	0	0	
Company's charge for 1st period of 40 weeks, calculated at 5 per cent. on £95 ( <i>i.e.</i> , on the net. invoiced prices of goods, less payment down—see contra—of £5....	4	15	0		119 weekly payments at 17s. 11d....	106	12	1	
Company's charge for 2nd period of 40 weeks, at 4 per cent. ....	3	16	0		120th and last weekly payment ...	0	14	11	
Company's charge for 3rd period of 40 weeks, at 4 per cent.....	3	16	0						
	112	7	0						

Thus furniture of the value of £102 11s. 3d. is bought by easy payments for £112 7s., or, in other words, the cost to the buyer is the difference between these amounts, namely, £9 15s. 9d. So says the Company. There is, however, another way of viewing the transaction. If the buyer had bought for cash, he would have paid £100 for the goods, deducting discount at  $2\frac{1}{2}$  per cent.; but by buying through the Company, he has had to pay, by way of interest on £95 for  $2\frac{1}{2}$  years, the sum of £12 7s., which is the rate of £5 3s. 9d. per cent. per annum, which, considering the accommodation, and the benefit derived by the borrower in living in his own hired or purchased house, instead of in furnished apartments or a furnished house, is no very heavy or exorbitant rate of interest. We have taken care to put the matter in the worst light possible for the "New Hire System," and the result is highly favourable to it, and to the method of dealing adopted by the General Furnishing Company.

No publicity is given to the transaction in any way: it is of a nature different entirely to that in which money is lent on furniture as a security, and for which a bill of sale on the furniture must be given, which must be registered, and therefore known to any and all who care to know it. In dealing with the Company, goods are purchased for deferred payments, that is to say, on credit, under certain conditions, as they may be bought of any tradesman who may be willing to do business in this way, and this being the case, no bill of sale or any document involving registration is required.



## CHAPTER XI.

### THE FURNITURE OF THE HALL, STAIRCASE, AND PASSAGES.

Divisions of a House in relation to Furniture—Mats and Scrapers—In the Porch—Hall Furniture—Staircase Furniture—Stair Carpets, &c.—The Lavatory—Bath-room Furniture—Blinds.

**212. FURNITURE.** In dealing with so large and various a subject as the furniture of a house, we have to consider places and things ; or, in other words, we have to look at the movable articles that constitute what is called the furniture of a room in connexion with the room itself, and the purpose to which it is devoted. What is well adapted for one room is manifestly unsuitable for another. For example, the table and chairs used in a dining-room should be rather strong and solid than light and elegant, and those used in a drawing-room the reverse. Thus the substantially made telescope table, supported on four massive legs at its four corners, that is essential for a dining-room would be out of place in a drawing-room, and *vice versa*. The round or oval table, supported on a central pillar and base, with projecting claws, so commonly found in drawing-rooms, would be utterly unsuitable to a dining-room.

A house may be completely furnished from cellar to attic at any of the large furnishing establishments of the metropolis. These firms, generally speaking, publish illustrated catalogues of great value and interest, which may be had on application, and which will be found especially useful in making a selection of furniture for a house.

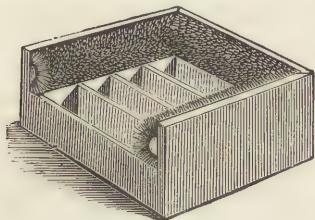
**213. THE VARIOUS PARTS OF THE INTERIOR OF A HOUSE** seem to resolve themselves into parts, which may be described as follows :—

1. *The approaches to the rooms*, including hall, staircases, and passages.
2. *The rooms used by day*, including breakfast or morning-room, dining-room, drawing room, lady's boudoir, library, study, billiard-room.
3. *The rooms used by night*, comprehending bedrooms and dressing-rooms generally.
4. *The rooms used by children*, namely, schoolroom, day nursery, and night nursery.
5. *The rooms used for cooking and storage*, including kitchen, back kitchen or scullery, cellars for wine and beer, larder, pantries, &c.



214. **THE APPROACHES TO THE ROOMS** that are ordinarily found in a house comprise, as it has been said, the lobby or entrance hall, staircases, and passages. It will be convenient in this section of our subject to consider certain places for special or occasional use, as the porch or flight of stone stairs leading to the principal entrance door, as the case may be; the water closet, the bath-room, the lavatory, and room for hats, overcoats, boots, shoes, slippers, &c., and, lastly, blinds, within and without the house.

215. **MATS AND SCRAPERS.** In town or country the most desirable form of scraper is an iron box, with bars or strips of iron edge upwards, across the top, on which the



COMBINED FOOT-BRUSH AND SCRAPER.

soles of the boots may be scraped, and projecting brushes of stiff bristles round the sides, by means of which mud adhering to the sides, toes, and heels of the boots may be taken off. To perform this very necessary operation on an ordinary mat is difficult. Scrapers with side foot-brushes may be procured from 12s. 6d. to £1 1s., and a handsome article of the same kind in polished mahogany for in-door use for £1 11s. 6d. Ordinary door scrapers with pan cost from 1s. 9d. to 3s. 9d., according to size and weight.

Mats vary in material according to the position in which they are placed. No mat should be kept without doors or exposed to the weather; and scrapers with which foot-brushes are combined should also be under shelter in the porch or just within the entrance door. Continued rain and exposure to rain, even for a short time, will do much damage both to mats and brushes.

The only kind of mat that can be used without doors, and which should find a place just before every entrance door, and as the *first* mat on which the foot is placed in every porch, whether open or closed with glazed doors, is made of thick India-rubber pierced with hexagonal holes. These mats act as mats and scrapers combined. They are manufactured for the most part to order only, and sold at the rate of 2s. per pound. The mats can be made to order to fit any given space. It will be seen at once that the sizes being the same, a mat rim, thick will cost twice as much as a mat  $\frac{1}{2}$  in. thick.

Ornamental mats with the old Pompeian adornment of a dog straining at its collar, and the words *Cave Canem*, "Take care of the dog;" or the single word, "*Salve*," expressive of cheerful greeting, are often placed just within the entrance door, or in the porch without. We venture, however, to suggest that the only appropriate word for a mat is the English word, "Welcome." It is not everybody, even in these days of School Boards, that understands Latin, and the chained dog is altogether out of place.

Cocoa mats vary in size from 24 in. by 14 in. to 39 in. by 24 in., and in price from 1s. 6d. to 10s., according to size and quality. Cocoa slips and slip mats range in size from 30 in. by 12 in. to 36 in. by 12 in.; the former are made in three qualities, varying in price from 2s. to 4s., according to quality; the latter range from 2s. 6d. to 3s., but either sort are made to order in any size at the sale of 1s. per square foot. Sheep-skin mats, often laid before bedroom doors, if small; and before washstands, dressing-tables, &c., may be purchased in every size and colour, and vary in price, according to size, from 2s. 6d. to 12s. 6d. Mats of another description, known as *Adelaide* mats, with a fine, twisted-worsted thread surface in

green, crimson, or any colour, ranging from 33in. by 15in. to 39in. by 20in. in size, and from 6s. to 9s. 9d. in price, according to size. Adelaide slip mats vary from 30in. by 12in. to 36in. by 12 in. in size, and from 4s. 4d. to 5s. 3d. in price.

India mattings, whether white or coloured, are cool and pretty for passages in the upper part of a house. These vary from 18in. to 54in. in width, and are sold at from 9d. to 2s. 9d. per yard, according to width. The ends should be secured by binding with leather. For passages leading to kitchens, cellars, &c., cocoa-fibre matting should be used, which is very durable, and varies in width from 18in. to 72in., and in price from 10½d. to 5s., according to width. This material can also be made to any size that may be required.

**216. ALL STAIRS**, whether front or back, should be covered, the flight leading to the cellars excepted; but when the kitchen and morning-room is placed in the basement, this part of the staircase should be covered with floor-cloth, linoleum, or kamptulicon of a suitable width. Front stairs from the hall to the first floor should be covered with Brussels carpeting of the second quality, if not of the first. For the stairs above this in a lofty house, giving access to bedrooms on the higher floors and attics, Patent Victoria Felt or Wool Dutch will be found good enough. The prevailing colours in the carpeting of the lower stairs should be retained in that laid on the flights above.

**217. WHEN STAIRCASES ARE CARPETED** the noise of persons ascending and descending is much softened, if not altogether deadened; and this when there is much going up and coming down in a house is desirable for those who may be in good health, especially if they happen to be engaged in any occupation demanding quietude, and much more for those who are in delicate health, or prostrated by illness for a season.

Turkey stair carpets may be had in lengths of about 50ft. and 28in. in width, for about 15s. per yard. They are used occasionally in the best class of houses with stone staircases, although many a stone staircase is covered with good Brussels, which answers the purpose quite as well. Brussels carpeting for stairs of the best quality may be had in widths ranging from 22in. to 36in. at from 3s. 3d. to 7s. 6d. per yard, according to width and quality. Patent Brussels or tapestry stair carpeting 18in. or 22in. in width ranges from 2s. to 3s. per yard. Twill carpeting and Dutch, in wool and hemp, are made in the same widths, and sold at from 1s. 3d. to 2s. per yard, except that in hemp, which costs from 6d. to 8d. per yard. The hemp carpeting, however, is not very durable, and the colours soon fade. The Patent Victoria Felt is warm and comfortable, but apt to stretch at the edges; it is made in one width only, namely, 22in., and costs about 1s. 6d. per yard.

**218. THE FURNITURE REQUIRED IN THE HALL OR LOBBY**, unless it be large enough to be used as a billiard-room, a billiard-table being placed in the middle is not much; and in all cases the quantity must depend on the size of the place. The hall, or lobby, of an ordinary house may contain some of all of the following articles:—two hall chairs, or a hall bench, a hat and umbrella stand, or a rail for hats and overcoats, and a dwarf umbrella stand, and a dial or bracket clock.

The hall chairs should be of mahogany, strongly made, and nicely carved and polished. Servants should be charged never to stand on them, as they will do to

light gas-pendants or brackets, that may be out of their reach. Hall chairs in mahogany cost from 12s. 6d. to 35s., according to pattern and the amount of work in them.

Hat and umbrella-stands in various designs may be had at all prices, from £1 10s. to £10 10s. or £12 12s. A very useful stand is one that is filled with a plate-glass mirror in the back, the hat pegs being disposed around the broad framing. Movable hat-rests, with hooks for coats, may be had in any length from 12s. 6d.,



HAT-RAIL HUNG ON NAILS.

and plain rails in mahogany, oak, walnut or birch, grained and varnished from 5s. upwards. Dwarf umbrella-stands in bronzed metal range from 5s. 6d. to 21s., according to size. It should be remembered that much damage is done to rail and wall, if the former be removed by fixing it to the wall by nails. It is better in all cases, whether for suspending coats or hats upstairs or downstairs, to fix stout rings in the upper part of the rail, as shown in the accompanying engraving, and to pass the rings over brass-headed nails driven into the wall. The nails need never be removed, but the rail may be taken down at pleasure without breaking away the plastering of the wall or hurting the rail, as would have been the case, if it had been secured to the wall by nails.

A good striking clock that may be heard all over the house should find a place in the hall, and a barometer is both ornamental and useful. American clocks good enough for all practical purposes, may be had to strike the hours from 15s. to 35s. An octagon-shaped eight-day dial, with carved drop case to contain the pendulum, will be found useful and attractive in form. English clocks suitable for halls range from £2 2s. to £11 11s. Barometers may be had in almost any kind of wood from £1 1s. to £4 4s., according to ornamentation and finish. A useful and ornamental piece of furniture for the hall or passage, combining a clock, thermometer, and barometer in one, may be purchased for about £3 3s. by those who would rather have these articles together than singly.

A gong and gong-stand has of late years superseded the old-fashioned dinner-bell, and is useful in large families to summon the inmates to meals. A good Chinese gong, which is soft, and yet sonorous in tone, costs about £2 2s., and a suitable stand as much more.

219. THE FURNITURE OF A WATERCLOSET is limited to floorcloth of some kind, and a gas bracket or wooden bracket for holding a small lamp. Suitable brackets roughly, but effectively, carved, may be bought at prices varying from 6d. to 3s. or 4s. These brackets with small petroleum lamps are effective in halls, staircases, and passages, when there is no gas in a house.

220. IN A BATHROOM, two or three chairs should be provided—



GRATING FOR BATH-ROOM.

strong wooden chairs are the best. The floor should be covered with floorcloth, as the water which must inevitably fall on it can be easily wiped up from its hard painted surface. By the side of the bath should be placed a wooden grating, on which one may stand on coming dripping out of the bath. As soon as the feet are thoroughly wiped, the bather may step from this to another piece of boarding covered with warm carpeting, on which he may stand while dressing. Attention to little matters of this kind



materially increase personal comfort while in the bathroom. To place under baths or in front of wash-stands and toilette-tables in bedrooms, oil baize mats and linoleum mats are used, ranging in price from 1s. 9d. to 5s. 6d. in the former material, and from 1s. 6d. to 21s. in the latter, according to the size.

Of late years the Turkish or Hot Air Bath has come much into use, and has been highly recommended by the late Erasmus Wilson, F.R.S., and other eminent physicians, as an excellent means for the preservation and improvement of health, and the prevention and cure of disease, by its action in opening and cleansing the pores of the skin and promoting the proper action of that important organ of the human body. The Turkish Bath is also most useful in cases of gout, rheumatism, lumbago, sciatica, ague, and liver complaints, and it is said that those who use it habitually are peculiarly free from coughs and colds, and are also rendered less susceptible to attacks of epidemic and infectious disorders. Hitherto it has only been possible to enjoy a Turkish bath at establishments especially devoted to this purpose, but now, by means of a clever contrivance, called the Cabinet Turkish Bath, all the benefits arising from the use of the hot air bath may be secured even in one's own bath-room or bedroom, without the loss of time and expense that a visit to a regular bathing establishment necessarily involves. This bath, as the name implies, is a wooden cabinet 2ft. 4in. by 2ft. 8in., and large enough to admit the person with ease. Being light and portable it can easily be moved from one room to another. The head remains outside, so that no inconvenience arises from breathing the heated air. The bath is fitted with an adjustable seat and foot warmers, and heated by petroleum in a lamp especially contrived for the bath, or by a simple spirit lamp or gas stove as may be preferred. The degree of heat may be regulated at pleasure by turning the lamp up or down. After using the bath the body should be well sponged with tepid or cold water, and well rubbed with a rough towel or friction brush. The price varies from £4 4s. in good pine to £9 in black walnut or oak, for baths of ordinary size; a small extra charge is made for larger sizes made to order, and for fittings such as a book-rest, small doors through which the arms can be passed, &c.

221. **BLINDS** form an essential element in the comfort of a house. There must be few who have moved from one house to another, who have not found how cheerless and uncomfortable the new home was until the blinds were up, and what a change seemed to come over the whole place as soon as they were fixed and in working order. Blinds may be considered from two points of view, namely, as being outside the house and inside the house.

222. **IN EXPOSED SITUATIONS**, and in any aspect that receives a large portion of the day's sunshine, storm shutters, as they are called, will be found convenient. These are nothing more than broad frames, with thin pieces of wood from side to side set in the frame at an angle like louver boards, and sloping downwards so as to intercept the sun and rain. These blinds cost from 3s. to 5s. per foot superficial. Sometimes Venetian blinds in ornamental cases for protection from the weather are used outside windows. These cost at the rate of 2s. per foot superficial. Whenever the sun strikes full on an entrance-door that is not deeply recessed in the lobby or protected by a porch, it is desirable to have a blind of stout material fitted in a narrow box outside the door at the top, which may be let down to the ground in very fine weather. This blind may be so managed, that the



door may be opened and a free current of air admitted, and yet everything within be hidden from the sight of passers-by.

The best blind for all purposes within the house appears to be the Venetian blind. It costs more at the outset, but does not often want repairing or re-painting after it has been first fixed in its place. Blue or green are the most suitable colours, though Venetians are now painted in almost every variety of tint. The plain wood simply varnished has a good appearance. The cheapest and best venetians are supplied by those firms who devote themselves wholly to their manufacture. The wood used in these blinds is thoroughly seasoned, and the paint does not crack or blister under exposure to the sun. The webbing is woven throughout, the cross pieces that sustain the laths not being sewn to the upright bands in the ordinary way, but woven into them. A house may be fitted with these blinds at three days' notice, at a cost of 10d. per foot superficial, not less than 18 feet being charged for in any blind.

Holland blinds are made in white, buff, green, and crimson. White is apt to soil quickly, and crimson soon fades. Green holland when exposed for some time to the light acquires a bluish tinge; but when holland is used this colour is desirable in all aspects exposed to the sun's rays. Buff blinds are equally serviceable, and perhaps more useful even than green, for while they admit more light when pulled down, they exclude the red or hot rays, and the blue, or growth-promoting rays, and admit only the yellow rays which are non-actinic. Yellow blinds should be fitted in any room that is to be used as a sick-room or home-hospital, because they exclude the active principle of light, indeed, pitting from smallpox is said to be preventable by the use of blinds of this colour.



BLIND OF STRIPS CEMENTED TOGETHER.

form on a light ground, where the blind is between the light and the beholder, can easily be produced, as above described; but when the light is on the same side as the beholder, or emanates from some point within a room, as for example, a lamp, the pattern will not be visible if ground and ornamentation be of the same colour, so to make the pattern apparent under such circumstances it will be desirable to have it of a colour different to that of the blind.

In cutting and contriving to adapt old blinds to new windows, Kay's Coaguline will prove of valuable assistance. The writer has seen a wide blind made of two narrow blinds, that had been used for the side-lights of a bay window, by cutting off the hems on one side and lapping over the material to the extent of three-quarters of an inch, or one inch, and cementing the edges together. The effect produced when the blind was down—it was a buff blind—was that of a dark stripe down the centre at A. Of course the hems at the sides B and C look as dark. A better effect is produced by cementing strips from top to bottom at D and E. The hems at the sides and the casing for the lath at the bottom may be secured by Coaguline more neatly than by sewing or hemming, and quite as efficiently.

The use of Kay's Coaguline in this manner will suggest many desirable methods of ornamentation for blinds, and not only for these necessary portions of the equipment of a house but for other objects also. The effect of a dark pattern in any

## CHAPTER XII.

### THE FURNITURE OF ROOMS USED BY DAY.

Articles common to all rooms used by day—Carpets—Hearthrugs—Curtains—Couches—Sofas—Lounges—Settees—Ottomans—Chairs—Tables—Table Covers.

223. **THE ROOMS USED BY DAY** may be briefly summarised as breakfast, or morning room, dining-room, drawing-room, ladies boudoir, or sitting-room, library, study, and billiard-room. There are some articles of furniture that are common to all these rooms, such as

- |                                   |  |                         |
|-----------------------------------|--|-------------------------|
| 1. <i>Carpets and Hearthrugs.</i> | 2. <i>Curtains.</i>                    | 3. <i>Couches.</i>      |
| 4. <i>Chairs.</i>                 | 5. <i>Tables.</i>                      | 6. <i>Table-covers.</i> |
| 7. <i>Chimney-glasses.</i>        | 8. <i>Fenders, Fire-irons, &amp;c.</i> |                         |

These we propose to treat *en masse* rather than singly, pointing out as we proceed the kind of carpet or description of tables that may be better suited for one kind of room than another. Again, there are certain articles of furniture that are appropriate only to certain kinds of rooms, as the

Side-board and Dinner-Waggon to the Breakfast-room or Dining-room,

Cheffonier, Davenport, Canterbury, and Whatnot to the Drawing-room,

and these must be treated briefly as supplementary to the general furniture of each room under the heading of the room to which it belongs.

224. **IT MUST BE REMEMBERED** that we do not pretend to speak of every article of furniture that may be used in a house ; we can only speak of furniture that is most generally used, and in doing this we must restrict ourselves to leading types of furniture.

225. **THE OLD STYLE OF CARPETING** the floor of a room entirely is now gradually giving place to the far more healthy and cleanly mode of laying down a square of carpet in the centre of the room, the flooring between the edge of the carpet and the skirting-board being stained and varnished or polished with bees-wax as in the French style. When the floor is unstained strips of India matting may be laid down to conceal the unsightliness of the boards.

226. **CARPETS.** According to the old style, the carpet when carried all over the room to the very skirting-boards was secured in its place by driving in a tin or iron tack at intervals of a few inches, rendering its removal a matter of the greatest difficulty. Sometimes the carpet has been fastened down by sewing rings to the under part of the carpet,

a little within the edge and putting these over hooks driven into the floor. A carpet of suitable weight and substance will always keep in place by its own weight when laid in the middle of a room, and ought to require no nailing.

When carpeting is laid all over a room, which is not recommended, the floor should be first covered with brown paper, which may be bought in large rolls, and cut in lengths to go across the room one way or the other, that is to say across the length or breadth, as may be desirable. For this purpose the strong material known as the "Taplow Mills Brown Paper," sold in rolls by most stationers and upholsterers, is recommended, as it obviates dust and draughts, preserves the carpet, and is a preventative against moth. The flooring of a house is too often put down before it is properly seasoned, and then it shrinks, leaving a long narrow opening between each board. Through these the dust that accumulates between the flooring of the room above and the ceiling of the room below, or in the space below the flooring when the room happens to be on the ground-floor with no cellarage under, will ascend when raised by a current of air through the air-bricks, and the consequence is that the under surface of the carpet is striped with dirty marks at every opening between the floor-boards. Stains of this kind will be prevented by the use of brown paper.

The cheapest kind of carpet that is made is Hemp Dutch : it costs from 8½d. to 1s. per yard : it is not suitable for sitting-rooms, but may be used in winter time in rooms that are much frequented as a kind of crumb cloth or top covering to save the carpet below. It is cold in its nature and is not desirable for bedrooms where the bare feet will sometimes come in contact with it. Wool Dutch carpeting which is a yard in width, and costs from 2s. to 2s. 9d. per yard, may be used for breakfast-rooms, bedrooms, and day and night nurseries, as it is tolerably strong and sufficiently warm. It keeps its colour, too, far better than Hemp Dutch, which soon fades in sunlight. For bedrooms and morning or breakfast-rooms, Kidderminster and Felt carpets are well suited.

The Patent Victoria Felt carpets are admirably adapted for bedrooms as they are very warm to the touch, felted materials being good non-conductors of heat. Felted carpeting varies in width for rooms, from 3ft. to 4ft. in width, ranging, according to width, from 1s. 3d. to 3s. 9d. per yard. A large area can thus be covered for a comparatively small amount. The pattern being printed on the surface it follows that it will be worn off in time by passing and re-passing on it, and as soon as the colour begins to wear off the carpet looks shabby. Some felts are dyed, red, green, or light brown, before the pattern is imprinted on it in shades of the same colour, but they do not wear better, if so well, as the light undyed ground. A felt carpet of handsome pattern looks tolerably well in any drawing-room that is but seldom used, but its use in any principal reception room is not recommended.

A woollen carpeting in wool called Albert or Imperial Twill a yard in width, and varying in price from 2s. 6d. to 3s. 3d. per yard, of substantial thickness, is recommended for bedrooms, nurseries, stone passages, staircases, &c.

Brussels and Tapestry Brussels carpeting are best suited for reception and sitting-rooms in ordinary houses, being strong and heavy, and fitted to endure much wear and tear before showing signs of growing shabby. Brussels carpeting varies from 4s. to 5s. 6d. per yard, if it be really good : inferior qualities can be bought at lower prices. Brussels carpets are made of yarns that are dyed before they are woven into the material, and the pattern is formed in weaving. Tapestry Brussels, on the contrary, are woven of yarns all of one colour, and the pattern is imprinted on the surface, as in the case of the Felt carpeting. In consequence of this they do not apparently wear so well as Brussels, and in addition to this the ground-work on which the carpet is woven is not so substantial. These carpetings are all three-quarters of a yard in width. Good tapestry varies from 3s. to 3s. 6d. per yard. When it is intended to lay a square of Brussels carpet in the centre of a room it should be surrounded with a border to match. Felt carpets may also be finished in this way.

Brussels carpeting is good enough for any drawing-room, but some prefer a carpet



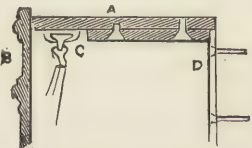
of higher price and better quality. These are found in the Axminster, Aubusson, Wilton Pile and Velvet Pile carpets. Axminster carpets are now made at Wilton and Kidderminster, the manufacture being wholly removed from the town from which they took their name: they are an English imitation of Turkey carpeting, and are almost as expensive. They differ from Brussels—in which the yarn is disposed in short loops—in having a long rough shaggy pile as Turkey carpets have. Aubusson carpets of French manufacture generally present strong contrasts of colour, having for example, a design in a medallion of rich coloured ground, as blue, claret, crimson, &c., surrounded by dazzling white, the whole being set with a border of beautiful design in which the colours of the medallion, or medallions, if there be more than one, are repeated. They are of a long pile, and soft and yielding to the tread. They are seldom used but in drawing-rooms of pretension, and ladies' boudoirs, or private sitting-rooms, being very costly as well as delicate in colour. The style of Aubusson carpets is imitated to a certain extent in the Wilton Pile and Velvet Pile carpeting in design as well as in substance, but the pattern is repeated in these carpets as in Brussels, as they are made in strips three-quarters of a yard in width. They vary in price from 4s. to 9s. 6d. per yard; but if a really good carpet of this kind is required the higher price should be given.

Hearthrugs may be had in any size from 1ft. 6in. by 3ft. 6in. to 5ft. 6in. by 2ft. 6in., and in any colour or combination of colours to match any carpet. Good yarn rugs, suitable for bedrooms, may be had from 3s. 6d. to 6s. 9d. A useful rug is made having a mottled centre with coloured border in shades, at prices varying, according to quality, from about 7s. 9d. to 15s. 9d. Rugs in Velvet Pile and in worsted, in various patterns, are about the same in price. Axminster rugs, in the largest of the sizes given above to suit any kind of carpet, cost about 21s.; these rugs may be had of better quality and in larger pieces at from 31s. 6d. to 55s. Prices of carpets and hearthrugs, and indeed of all kinds of furniture, will be found to differ slightly in different establishments, but the prices quoted may be taken as representing the average rates charged for these goods.

It is almost unnecessary to say that the carpet should be in harmony with the curtains and upholstery of the furniture, or in judicious contrast. Carpets with a light ground will wear better than those with a dark ground: stone colour or drab wearing better than any. For a dining-room a Turkey carpet or a rich mingling of colour as shown in a genuine Oriental carpet is desirable, and this kind of carpet is also suitable for a library or study. A carpet of brown and white, or green, black and white, is pretty for a drawing-room. A carpet in a breakfast-room or morning-room should be bright and cheerful in colour and not too dark.

**227. HANGINGS.** To pass from carpets which cover the floors of rooms to hangings which drape the walls, it is necessary to consider the curtain itself and its mode of attachment. When a curtain is hung across a door, chiefly for the purpose of excluding any draught, it is generally attached to brass rings which are passed over a rod of similar material and no great diameter, that rests on brackets screwed to the most prominent part of the mouldings on either side of the door.

**228. CURTAINS.** Curtain poles in mahogany and walnut are not expensive, a pole 4ft. 6in. long with turned ends rings and brackets complete, being supplied at from 3s. 6d. to 10s. Poles 5ft. long and 2¼in. in diameter with all the necessary fittings vary from 9s. to £1 5s., the rings in the more expensive kinds being ornamental with gilt or white studs if preferred. A brass curtain pole of the same length costs about 20s. Longer poles can be had at a proportionate



SECTION OF CORNICE.



advance in price. Brass moulded cornices mounted on wood with turned ends, varying in depth from 4in. to 9in., may be had from 1s. to 2s. per foot according to depth. Gilt cornices vary from 2s. 9d. to 7s. 9d. per foot, according to pattern. The curtains under a cornice move in slides on studs (C) to which they are attached by hooks, or on rods by means of rings. These fittings are charged for at the rate of about 1s. per foot-run of rod or slide. The cornice, of which A is the top and B the front, is fixed to the window by means of brackets (D).

*Apropos* to household needlework, let us recall to mind a kind of work once frequently carried out at the cost of much labour by our great grandmothers, who were certainly more industrious in this way than their great grandchildren of the present day. This work was something akin to Berlin wool-work on a large scale, as it was the embroidery of carpeting for bedrooms, in a coarse, strong, worsted yarn called crewels on a strong coarse canvas. The writer remembers from his earliest recollection one of these in his father's house. It was made in the form shown in the engraving, to surround a four-post bed. The ground was a deep rich orange with a diamond-shaped pattern on it arranged as in the cut in shades of brown or claret. The border was also in shades of brown or claret, the darkest shades being on the outer edge on each side of the border line, and becoming lighter and lighter till they merged into a line of the ground colour in the centre. Doubtless there had been strips of carpeting to match this to



CARPET SURROUNDING BED.

lay before fire-places, chests of drawers, washstand and dressing-table. Its very weight, backed as it was by a lining of stout canvas kept the carpet in its place without tack or nail. This, the writer ventures to suggest, is the proper way of carpeting bedrooms, the boards being stained and polished. In the room of which he has been speaking, the skin of a favourite brown setter of Irish breed lay before the washstand in perfect harmony and keeping with the time-tempered browns of the bedside carpet.

229. A COUCH is a desirable article of furniture in a morning-room, a drawing-room, a boudoir, and a nursery, where a strong and substantially-built old-fashioned sofa, not only affords a resting-place for the little ones in times of temporary illness, but may be converted with a little stretch of imagination, by no means difficult to a child, into a coach, a boat, a railway carriage, and even into a citadel on a very small scale, as may suit the times, play, or purpose. It is out of place in a dining-room or library.

230. THE OLD-FASHIONED SOFA has almost entirely disappeared, and in its place has appeared a crop of modern ottomans, settees, and lounges, as they are called, whose outlines are by no means attractive, nor their forms suggestive of perfect comfort and repose, though they are meant to be so. It may be objected that the old-fashioned sofa took up too much room. Perhaps it did, but as a set-off against this it must be urged that it afforded an ample resting-place for the sick or weary, which is more than can be said of most of the

modern contrivances, which, like too many other things of the present day, are intended rather for show than for use.

**231. FURNITURE FOR RECEPTION-ROOMS** and drawing-rooms is now generally made and sold in suites to match, the suite comprising a settee or lounge, easy chair, ladies' easy chair, and half-a-dozen ordinary chairs. The difference between a lounge and a settee appears to be that the former has a high end as in Fig. 1, and the latter a low



Fig 2

SETTEE.

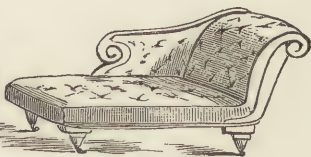


Fig 1

LOUNGE.

end more like the arm of an arm-chair as in Fig. 2, the back at A being intended for leaning against when in a *sitting* posture, and the lounge for a *recumbent* position, though a lounge is seldom long enough to enable one to stretch out one's self at full length as on an old-fashioned sofa.

**232. OTTOMANS** are made in various ways. The most comfortable is the side ottoman which is nothing more than a rectangular, box-like seat comfortably stuffed, either with or without springs, and an upright back. This kind is well suited for placing, as the name implies, against the wall in rooms of considerable size, picture galleries, private museums, &c. Centre ottomans to be placed in the middle of a reception-room are circular or rather oval in form, as in the annexed diagram which shows a plan of the seat. A back and arms rise from the seat, dividing the whole space into four compartments, two larger and two smaller in size. Sometimes these centre ottomans are made in four separate pieces, forming two arm-chairs and two settees which can be separated or put together to form an ottoman as may be desired.



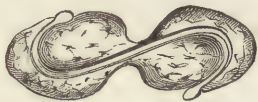
SEAT OF OTTOMAN.

**233 IN CHAIRS** there is as great a variety as in couches, and they are distinguished by as many fancy names. They may be broadly distinguished as easy chairs and ordinary chairs, the former class being intended for a comfortable lounge, as the name implies, and the latter for ordinary purposes. There are many varieties of each class, easy chairs for the dining-room differing from easy chairs for the drawing-

room. Both kinds are made *en suite*, with the ordinary chairs and the couches assigned to each.

Easy chairs of all kinds should be furnished with castors, for the sake of the carpet, if for no other purpose. Among the many different forms that have been made of late years, the Deep Thread-screw Socket Castor appears to be a useful castor for all purposes. This castor, as the name implies, is screwed on to the end of the leg, and on this account will not work loose and break away from the wood, like the ordinary castor. The pivot action, too, is good, and the entire castor more substantial and durable than those that have been commonly used up to this time.

Easy chairs for the drawing-room or boudoir, upholstered to match the couch and other chairs, may be had in various forms for ladies and gentlemen, the lady's chair being somewhat smaller than the gentleman's chair and often without arms. They

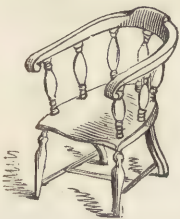


TÊTE-À-TÊTE CHAIR.

range from about 25s. to £5, according to the material in which they are upholstered and the style of make. They are usually made in walnut-wood, and covered with chintz, cretonne, worsted, or silk damask or rep, Lyons silk, silk brocade or Utrecht velvet. A lady's boudoir chair or *tête-à-tête* chair, with a seat on the plan shown in the engraving, with a back to each seat, may be had in walnut-wood frame well stuffed for 42s. The Elizabethan chair, whether easy or ordinary, that is to say, with or without arms, is easily known by its broad, square seat and high back, often enclosing a padded panel between the uprights on either side. These chairs are frequently mounted in Berlin wool-work. Chairs of this period were usually made of oak, and the wood of the modern Elizabethan chair should be stained to resemble oak; the back, seat, and legs are generally richly carved, the legs and uprights being in a twisted form, and the feet sometimes projecting as cabriole legs. These chairs cost from 40s. to 50s.

Chairs with cane seats in imitation mahogany, rosewood, or birch, may be had according to quality and shape, at from 15s. to 28s. per set of six. These are useful for morning-rooms and bedrooms. Arm chairs to match may be had from 8s. 6d. to 14s. 6d. A better kind of chair with cane back and seat in imitation wood, may be had for 48s. per set of six, and in walnut or cherry wood for 70s. Arm chairs to match cost in imitation wood 15s. 6d., and in real wood 18s. 6d. each. Cane-seat chairs in real mahogany frames may be had for 75s. the set of six.

For kitchen use, the Windsor chair with solid wooden seats and back made with rails are the most useful. This kind of chair costs from 3s. to 4s. 3d. each, and arm



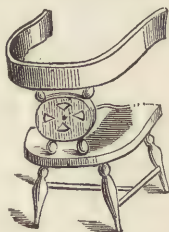
LIBRARY CHAIR.

chairs can be had to match at 7s. each, or, with high backs from 7s. 6d. to 12s. 6d. A better kind of Windsor chair, polished in imitation of mahogany, may be had at 4s. 6d. and 5s. 6d. each, and arm chairs to match at 12s. 6d. For any one who has to sit for any length of time, nothing is more comfortable than a wooden chair. Such a wooden chair for the library or study as is shown in our illustration costs from 12s. 6d. to 28s. Those with wooden frames and cane seats of the same shape cost about the same, but are not so comfortable; moreover, cane wears out the seat of the trousers much quicker than wood. Revolving chairs of this form, useful in the study and library, cost from 30s. to 63s. Other chairs suitable for libraries and studies, in oak or mahogany covered with roan leather, morocco, or Utrecht velvet, at various prices from £1 1s. to £2 10s., or of superior make and quality from £4 to £5. A very convenient form of chair for a library is that shown in the illustration on the other page. In this a back of horse-shoe form, supported by a broad, curved rail rising from the seat, affords a resting place against which the sitter may lean, turning himself in such a position that he may place his back



against one side, and rest a book upon the other. The absence of any support, except the rail at back, enables him to turn round in the chair from side to side until his further progress is stopped by the rail.

Drawing-room chairs, in walnut-wood, *en suite* with settee, arm chairs, &c., with carved backs, may be had from 15s. to 55s. each, according to make and pattern, and the material with which they are upholstered. Dining-room chairs, consisting of mahogany frame with hair-cloth seat, cost from 12s. 6d. to 31s. 6d. each, and at 12s. 6d. and 15s. 6d. in American leather cloth. A better class of chair in oak or mahogany, stuffed with hair and upholstered with leather, may be had at from 21s. to 42s. or with stuffed back from 28s. to 60s. The difference in prices is according to the style of the frame of the chair, and the quality of the leather, whether roan or morocco, with which it is upholstered.



READING CHAIR.

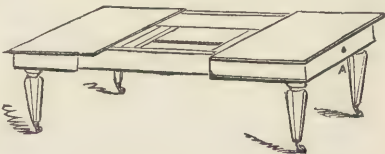
Among chairs for special purposes, we must not omit to call attention to the step chairs, the principle of which may be understood from the annexed diagram. The seat of the chair is divided in two parts as at A in fig. 1 joined together by hinges. By pulling the back forward in the direction shown by the dotted arrow, until the back part of the seat is completely turned over and rests upon the fore-part; the points B C of the back in fig. 1 assume the position of B C in fig. 2, and that which was a chair is now converted into a sort of steps.



STEP CHAIR.

**234. TABLES**, like chairs, differ very much in form and make, according to the purpose to which the rooms in which they are placed are devoted. The table, be it of what kind it may, is simply a plain surface of wood raised at a certain height above the floor, from 27 to 30 inches, and supported on legs or pillars, and sometimes, as in the case of library-tables, on pedestals which contain drawers. Occasional tables, used solely in drawing-rooms and rooms devoted to ladies' use, are comparatively speaking, long and narrow in form, and supported by a slight pillar at either end, connected at the lower part by a rail.

Mahogany dining-tables are generally made in telescope fashion, that is to say, so as to open out, to admit of the introduction of two or more leaves for the accommodation of a greater number of persons. In a large room, when the family is also large, the additional leaf or leaves may be left in at all times; but their removal is most useful in rooms of small size, as the contraction of the table gives more room for moving about. These tables are made in two portions, the sides that support the board on top of the table on one side working within those of the other part. These are connected with substantial cross-laths to which an iron cylinder is attached cut



TELESCOPE DINING-TABLE.



with a thread screw inside, in which a screw works turned by a key or handle inserted through one of the end rails of the table as at A in the annexed drawing. By means of the screw the ends are pushed sufficiently apart to admit of the introduction of the leaf, when they are again drawn together. Good mahogany telescope dining-tables may be had at from £3 to £5 5s. according to size, varying from 3ft. 6in. by 5ft. with one leaf, the smallest size made, to 4ft. by 8ft. with two leaves. A stronger and better kind of table, with thick mouldings and fluted legs may be had from £4 4s. to £10 10s. ; these are fitted with the patent screw, and may be had from the smallest size already mentioned up to 4ft. 6in. by 10ft. Dining-tables may be made to any size required. Superior tables in oak or mahogany with finely carved legs and screw, ranging in size from 4ft. by 8ft. to 5ft. 3in. to 18 ft., may be had at prices varying from £9 9s. to £26 5s., according to size. If desired, telescopic dining-tables with circular ends to resemble lloo tables when closed, instead of square ends, or with oval ends, may be bought in the same sizes, and at the same prices as dining-tables with square ends. Tables of large size are furnished with an additional leg in the centre to support the weight in part, and to reduce the excessive length of bearing from end to end. For the reception of the leaves when not in use Dining-table Leaf Stands are made in stained and polished deal, mahogany, or oak on castors, ranging in price from 55s. to 95s. according to material.

Loo tables, as the round and oval tables supported on pillar and claws used in drawing-rooms and boudoirs are commonly called, may be had in every variety, the price being regulated by the size and amount of carved work, &c., displayed in the table. Round loo tables in walnut with deal top may be had, in diameter from 3ft. 6in. to 4ft. 6in., from 45s. to 65s. Cheaper tables of this kind may be had in mahogany with deal top, or even with mahogany top at lower prices than those just quoted. Oval loo tables, varying in length from 4ft. to 5ft. with handsomely carved pillar and cabriole claws, range in price from 63s. to 126s. according to quality. Shaped out tables richly carved or inlaid with fine buhl work may be had at rates varying from £5 5s. to £12 12s., or as in the case of the round tables. Cheaper oval tables with deal top and mahogany rim may be had from £1 11s. 6d. to £2 2s., or entirely of mahogany with carved pillar and claws at from 55s. to 95s.

Library-tables are usually made in mahogany or oak, having an embossed leather top within a broad, veneered edging of either kind of wood and furnished with drawers. Such tables as these are supported on four strong legs usually turned and slightly carved. They vary in length from 3ft. 6in. to 6ft., and range in price, according to length, from £2 12s. 6d. to £6 6s. Library-tables are also made in mahogany on pedestals at the sides instead of legs, in which additional drawers are placed. These range in size from 4ft. to 5ft. in length, and in price from £4 15s. to £8, according to size and quality. Such tables as these can be had with a sloping



LIBRARY TABLE.

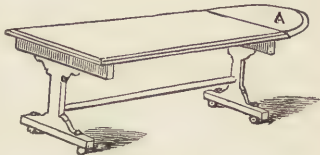
desk and light small drawers on the top of the table with gallery back and shelf and pigeon holes inside the desk, varying in price from £10 10s. to £15 15s. according to size, quality of leather, and nature of the locks with which the drawers are fitted. For a drawing-room or boudoir, a pretty writing-table with gold-embossed morocco top, and drawers with gold locks, may be had for £5 5s.

Occasional tables are of various shapes, but the character common to all is shown in the drawing on the next page ; a top supported by pillars at either end connected by a rail and sometimes with a flap at either end as shown at A.

Card-tables are supported on a pillar and claw : the top is in two parts, folding one upon another and attached by hinges, and lined with morocco, cloth, or velvet, within an edging of veneer. The top moves on a pivot on the bed attached to the top of the pillar, so that the pillar may be in the centre of the table when opened and afford support to both flaps. Handsome card-tables in walnut wood range in

price, according to size, from £3 10s. to £8, but a cheaper article may be had in mahogany, which will serve the purpose required equally well.

A useful occasional table or work-table may be found in the tripod or gipsy table, which consists of a round top of deal covered with cloth or velvet, and supported on three legs which issue above and below from a ball as if passing through its centre. The top of the table is surrounded with fringe, and this and the cloth is held in place by gilt studs. Prices of these tables range from 25s. to 100s. A walnut work-table furnishes a useful and appropriate piece of furniture for the morning-room and lady's boudoir, either with or without a sewing machine, and it is by no means out of place in the ordinary drawing-room.



OCCASIONAL TABLE.

These tables, with carved mouldings and inlaid top, vary in price from 15s. to 42s., or, with drawer and well of wood veneered or of silk, with fittings of satin wood and silk lined, from £1 1s. to £3 3s. Small round or oval tables, or in a rectangular but oblong form, supported on a pillar and claws, generally known as coffee-tables range in size from 2ft. by 1ft. 6in. to 2ft. 6in. by 2ft., and in price from 8s. 6d. to 12s. 6d. Round tea-tables, varying in diameter from 2ft. 6in. to 3ft. 6in. with deal or birch top on pillar and claws, stained and polished in imitation mahogany, range in price from 7s. 6d. to 40s. Pembroke tables with deal top and drawer and two short flaps one on either side of the central piece, varying in size from 3ft. by 3ft. to 3ft. 6in. by 3ft. 6in. or even 3ft. 9in., range in price from 9s. 6d. to 18s. 6d., or if in birch and mahogany and on castors, from 25s. to 50s., according to size and quality.



GIPSY TABLE.

The form of the bagatelle-board with its ivory balls, mace, cue, and bridge is too well known to need any special description. These boards are in two parts attached by hinges and folding one over the other. They vary in size, from 5ft. by 15in. to 8ft. by 24in. the larger size being fitted with India-rubber cushions, sides of greater thickness, and double marking holes. The ivory balls, vary from 1in. to 1½in. according to the size of the board. Prices range from 27s. to 92s. 6d. These boards may be opened on any ordinary dining-table, but they are rather too low when in this position for playing in comfort. It is better to have, for boards of the larger sizes, a telescope stand with self-adjusting screw legs, on which to place the board, when the extra cost is of no moment. The stand with the self-adjusting legs and in mahogany, costs about £2 2s. Those who are fond of billiards, but have no room for an ordinary table, and possibly lack the means to buy it, may fall back on the miniature billiard-table on four short legs, suitable for placing on a dining-table. This little table, which is furnished with the regular complement of pockets, balls, mace, cues, &c., is sold complete for 21s. The short legs on which it stands raise it to a sufficient height above the level of the ordinary table to insure comfort and ease while playing.

For those who can boast of a separate place for a billiard-table, whether in the entrance hall, or a room specially set apart for the purpose, the above-named cheap and pretty table will be of no use, as they will require a table of ordinary size. Unless it be perfectly level, a billiard-table is next to useless, and to avoid any detriment through the warping or otherwise of a wooden table, the material used for the table itself is slate which is accurately bedded on a stout wooden frame and covered with green cloth, as indeed all bagatelle-boards and billiard-tables always are. A perfectly level surface, which will never alter unless by wanton injury, can be obtained in slate, and, when the level has once been obtained, it will never vary under ordinary use and circumstances. The sides are padded with projecting cushions of India-rubber, covered with green cloth tightly strained, and the pockets

at each corner and in the centre of each long side are of strong network. Excellent billiard-tables, measuring about 8ft. by 4ft., are manufactured and sold by various firms of well-known makers, both in London and the country, and any of these firms will forward prices on application. When not in use a bagatelle-board should always be kept closed, and a billiard-table should always be covered with a large piece of stout, closely-woven linen, as the green cloth is injured by the settlement of too much dust on the surface which necessitates brushing the cloth.

**235. TABLE COVERS.** For tables in dining-rooms, and occasionally in drawing-rooms, table covers are desirable. When a table, for economy's sake, with a deal top is bought, a cover of oil baize must be first put on to hide the deal, and over this must be thrown a pretty table cover to hide the oil baize. Again, a thick woollen table cover should at all times be kept over a well-polished mahogany or oak dining-table—except at such times when the cloth is removed for dessert, when old-fashioned people like to see the mahogany—to preserve it from injury from hot plates and dishes, which, however, should always be placed on mats.

It is desirable that a little colour should be introduced into the damask table-cloths used, as into the unbleached linen damasks now coming into favour for ordinary daily use in summer time. For dining-rooms and morning-rooms nothing can be prettier. Curtains of this material are frequently surrounded by a broad stripe of pink or blue at a short distance from the edge, which is generally furnished with a deep fringe.

The commonest, but by no means the ugliest kind, of table cloth, is the cotton in-grain red and blue Turkey check. These range in size from 45in. by 45in. to 90in. by 72in. and in price from 1s. 6d. to 5s. 9d. according to size. Cotton damask table-cloths, of the same size, in two colours such as crimson and blue, green and black, and others, cost from 2s. 6d. to 7s. 6d. according to size. Table covers in worsted damask, and of richer colours, varying in size from 54in. by 54in. to 108in. by 72in. range in price from 5s. 6d. to 15s. 9d. according to size: woollen baize covers of about the same sizes printed in black pattern on coloured ground with borders, are the same in price or very nearly so. Fine cloth covers, also printed in black pattern on coloured ground with borders measuring from 54in. by 54in. to as much as 162in. by 90in., cost from 8s. to 75s. according to size and quality. A fine cloth cover specially designed for the drawing-room or the boudoir is printed in chintz colours disposed in bold and handsome patterns. This kind of cloth in squares of 6ft. each way is sold, in two qualities, at 21s. and 25s. 6d. Another kind of printed cloth for covers having a black pattern on a coloured ground is made in two widths, namely, 2yds. and 2½yds. and is sold at prices varying from 4s. 9d. to 17s. 6d. per yard, according to quality. An embossed table cover, showing a raised pattern in black on a coloured ground and 6ft. each way is made in two qualities, selling respectively at 12s. 6d. and 15s. 9d.

Table covers suitable for the drawing-room are found in the fine cloths, embroidered with gold coloured silk, and finished with an edging also worked in silk: these cloths are of self colours, green, crimson, maroon, scarlet, blue, black &c., they are made in a variety of sizes, ranging from 63in. by 63in. to 108in. by 72in. and 90in. by 90in. and from 12s. 9d. to 55s. in price. Cloths, 6ft. square, more elaborately embroidered in floral designs, some of them in natural colours may be purchased at prices varying from £2 2s. to £6 6s. Velvet pile table covers, printed in rich colours and elegant designs, suitable to all kinds of prevailing tones, in the furniture of a room can be bought from 25s. to 57s. 6d. and French tapestry table covers in floral designs, medallions, &c., at prices varying from £1 1s. to £21. These tapestry table covers are all 6ft. square but the sizes of the velvet pile table covers range in accordance with those of the fine cloths more simply embroidered in gold silk.



Oiled baizes, in printed patterns or in imitation of marble and various kinds of wool, of which the best kinds are painted by hand, are made  $1\frac{1}{2}$  yds. wide and in various qualities and from 1s. to 2s. per yard.

As with curtains, so with the exercise of a good deal of labour, care, and taste, very effective table cloths may be made at home in appliqué, the material being a piece of cloth, or wide silk of a self colour, such as is manufactured for curtains, and the pattern in silk, or satin of a contrasting colour, or lighter or darker shades of the colour of the ground. In all appliqué work, the edge of the overlaid material should be hidden by braid, or cord in gold, or some other colour.

Table cloths in plain colours, and curtains in worsted damask, of one colour throughout, and varied by nothing more than the pattern on their surface, and the braid or lace with which they are bordered, may be readily renovated when faded or otherwise discoloured, by the use of Judson's well-known Dyes, which may be procured of almost all chemists and oil and colour men throughout the United Kingdom. These useful dyes require no preparation. All that is necessary is to infuse the dye in warm water, and soak the article to be dyed in the water when thus prepared, moving it about with a stick until the required depth of colour is obtained. Ample directions are given with each packet, and all that is necessary to be done is to follow implicitly the instructions given, taking care to suit the quantity of dye stuff to the size of the curtain, table cloth, or other material that it is desired to dye. It will be well to remember that most articles will look best when dyed again of the same colour, or of a colour which contrasts effectively with the original colour—thus green curtains may be dyed green or red, the latter colour being in proper contrast to green, according to the laws of colour, and similarly a yellow curtain may be dyed yellow, or orange, or purple, which is the contrasting colour to yellow.





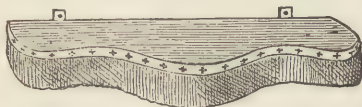
## CHAPTER XIII.

THE FURNITURE OF ROOMS USED BY DAY (*continued*).

Mirrors—Fenders—Coal Scuttles and Coal Vases—Special Articles of Furniture—Sideboards—Cheffoniers—Dinner Waggons—Hassocks and Footstools—Chair-back Screens—Folding Screens—Dumb Waiters—Dust Covers for Curtains—The Davenport—Portfolio—The Jardinere—The Whatnot—Cabinets—Screens—The Canterbury—Pianos—Music Stools—Chamber Organ—In the Library and Study—Book Cases—Reading Chairs—Reading Tables—In the Billiard Room—The Day Nursery.

**236. MIRRORS.** The appearance of a room is improved by the presence of a handsome pier glass or chimney glass, but now that a mirror is so often introduced into pieces of furniture, as in the back of a sideboard, or console-table, and the back and even doors of a cheffonier, it is not so absolutely necessary as heretofore. The changes in the fashion of chimney-pieces, or rather the return to the style that was prevalent in Queen Anne's time and the early Georges, when the chimney shelf was far higher than it is now, and a broad expanse intervened between the moulding that formed the frame work of the opening in which the grate was set, and the chimney shelf raised high above it, has also tended to throw the chimney glass somewhat into disuse, as, in the modern chimney-pieces a mirror takes the place very frequently of the panel or panels under the shelf.

A mantle board covered with cloth, or velvet, surrounded with a deep bullion fringe, attached to the wood within by gilt studs, is often placed under the pier



MANTELSHELF.

glass, above the chimney shelf itself, especially if the latter be narrow or has been rendered unsightly in any way by discolouration or otherwise. These boards are generally shaped as in the annexed engraving. As the foundation is nothing by a piece of deal board cut to the pattern required,

it may be easily covered and made ready for use at home, but when purchased, they may be had in cloth or velvet of any colour, with gilt studs and fringe at from 10s. 6d. to £2 2s., according to size.

Effective ornaments for the walls of rooms are found in girandoles, which are generally circular or oval in shape, but may be had in the form of an oblong rectangle. The centre consists of a mirror, which is surrounded by a richly-ornamented frame to which are attached brackets for candles, which may be turned in any direction. It is from these candle-brackets and sockets, that this piece of furniture takes its name, the word *girandole* meaning "chandelier" or branched candlestick. Sometimes they have a bracket shelf beneath the mirror covered with velvet, in which case they resemble a miniature console-table. They vary in size from 8in. or

oin. by 8in. to 26in. by 20in. exclusive of the frame, this being the measurement of the plate only, and they range in price according to size and enrichment from 15s to £3 5s. Exquisite little ornaments of this description, consisting of an oval mirror surrounded by a floral frame in porcelain, may be had, but these are expensive.

Pier and chimney glasses, console-tables, girandoles, and all articles of this kind, including brackets, gilt jardinières, étagères, &c., add greatly to the appearance of a drawing-room or boudoir, and neither should be permitted to be without some of these pretty articles of decorative furniture. Old mirrors can be re-silvered, and their frames re-gilded, at a comparatively trifling expense.



GIRANDOLE.

**237. FENDERS** and fire-irons are manifestly essentials in rooms of all kinds, in which a fireplace is found.

**238. DIFFERENT KINDS OF FENDERS.** Fenders are made in all sizes, and in all shapes. It is impossible to do more here than speak of them as suitable for the morning-room, the dining-room and library, the drawing-room, the nursery, and the kitchen, respectively, without more special reference to form and shape, than saying that a fender with a flat or rounded top as shown in Fig. 1 with balls or indentations at either side for the reception of the fire-irons is preferable in every way to those made in a scroll pattern with standards for the fire-irons as shown in Fig. 2. In the fender represented in Fig. 1 there are no projections, and the flat or rounded bar at top, is such that the feet can be placed on it with comfort.



Fig 1.

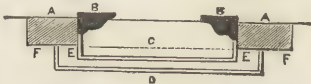


Fig 2

FENDERS.

The projections in Fig. 2 bristle with points that may catch and tear the dress, while they afford anything but a comfortable resting-place for the feet; if used at all, they should only be found in drawing-rooms, in which a more elaborate style of fender is permissible than elsewhere, and where a greater space before the fire-place is kept clear of furniture than in dining-rooms and other reception-rooms.

Fenders will vary in price according to size, and no scale of prices according to length can be given except in the case of kitchen fenders. In choosing a fender for a room, supposing in the annexed drawing that A, A represent the jambs of the chimney-piece in plan, and B, B, the sides of the stove within them; if the room be small, and it is desirable that the fender should project as little as possible into the room, as in a small morning-room or bedroom, the width between the jambs, as shown by the dotted line, may be taken as the extreme length of the fender from end to end, outside measurement, so that the ends of the fender may fit against the sides of the stove itself as shown at E, E,



MEASUREMENT OF FENDER.

In all other cases, it is desirable that the ends of the fender should rest against the pedestals of the jambs, and the length of the fender may then be any measurement between the inside corners E, E, of the jambs or the outside corners F, F. Perhaps midway between these is most suitable as shown at D. In fact, in ordering a fender the width of the chimney-piece both *within* and *without* the jambs should always be noted.

Nursery fenders, both for the day and night nursery and for the schoolroom also, are made of japanned green wire with a brass moulding at top, from 24in. to 30in. in height, and at widths varying from 3ft. to 4ft. 6in. : they range in price from 15s. to £1 5s. according to height and width. They have their advantage in saving a child from contact with the stove in case of a fall against it, but children are apt



DRESS GUARD.

to climb, and cases have been known where severe injury has been caused by the child falling forward into the space within, and receiving serious burns from coming into contact with the bars of the stove. Whenever an ordinary fender is used in a nursery, an iron bar-guard, mounted with brass knobs should be used, to keep the children at a proper distance from the fire: these are made from 3ft. to 3ft. 9in. in width and vary in price from 3s. to 6s. The guards japanned green may be had from 9d. to

1s. 6d. each, or in wire, blue, tinned, or brass, with domed tops from 14in. to 20in. in width, at prices ranging from 1s. 6d. to 7s. according to the material, the blue wire being the cheapest, and the brass wire the most expensive. Dress guards of the form indicated in the engraving, to be attached to the bars of a grate, cost, when of small size and japanned green or in tinned wire, from 1s. 6d. to 3s. 6d., but in brass wire of some substance from 15s. to £1 5s.

Fire-irons suitable for bedrooms and morning-rooms, consisting of poker, shovel, and tongs, varying in length from 23in. to 29in., may be had at prices ranging from 1s. 9d. to 8s. per set. Larger sets suitable for dining-rooms and drawing-rooms from 29in. to 31in. in depth, may be had at prices varying from 8s. to £5 15s. The last-named price is high for these articles, as a set, fit for any drawing-room may be had at from £1 10s. to £2 2s. either in plain polished steel with cut head, or of twisted steel with ormolu head, in all cases the price depends on the pattern and the amount of work involved. Pokerettes of polished steel, to be used instead of the poker belonging to the set, cost from 1s. 6d. to 5s. each, and steel tongs for removing coals from coal vases to the fire, from 2s. 6d. to 4s. per pair. In the kitchen the poker is chiefly used, with a broad and short hand-shovel. Pokers suitable for kitchens range in price from 1s. 6d. to 2s. 6d. each; but a set of fire-irons, for kitchen use, and tongs, always useful in a kitchen for building up a fire in an open range, may be purchased at from 3s. 6d. to 5s. per set.

### 239. COAL SCUTTLES AND COAL VASES. From a consideration

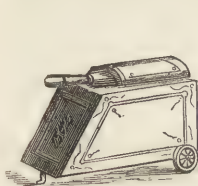


Fig 3



Fig 2



Fig 1

COAL SCUTTLE, COAL HOD, AND COAL VASE.

of fenders we are drawn by a natural transition to coal scuttles and coal vases.

The scuttle as shown in Fig. 1 is by no means an ornamental article. It stands on a foot, and is low and open in shape, varying from 14in. to 18in. in height,

and in price from 1s. 3d. to 6s. The higher-priced scuttles or scoops, as they are also called, are lined with zinc, and wear much longer than the cheaper ones that are made of thin iron plate. Coal hods as shown in Fig. 2 are the same in price. They



take up less room, but are awkward to handle. Hand-scoops for ordinary coal scuttles are sold at 1s. Coal-scoops, japanned and enriched with a gold fillet, and having hand-scoops to match, may be bought at prices ranging from 3s. 6d. to 10s. 6d. Coal vases, or boxes of the shape indicated in Fig. 3, range in price, from 4s. 6d. in japanned iron to £4 4s. in polished wood, with brass mounting, brass hand-scoop, and lining of galvanized iron. Some of the more expensive vases or coal-boxes, are beautifully painted by hand. Copper coal scuttles are expensive, varying in price from 18s. to £1 15s. each: to look well they ought to be frequently cleaned and polished.

Wherever the coal scuttle, scoop, hod, or box is kept, it should stand on a mat in order to preserve the carpet from being soiled. In the case of the box, however, it is unnecessary to take anything beyond the iron lining to the coal cellar for replenishing. Mats for coal-boxes, in India-matting bound with leather, may be had from 1s. 6d. to 4s. 6d. each, and in linoleum or kamptulicon at from 1s. 6d. to 2s. 6d. each.

**240. SPECIAL ARTICLES OF FURNITURE.** We have now glanced briefly at articles that are absolutely necessary to all rooms that are used as reception-rooms and though it is manifestly impossible to give a description, and the price of every kind of article that is to be found in a well-appointed house, we must now take the various classes of rooms in turn, and turn our attention to some special articles of furniture, that belong more particularly to each, we shall find assistance in doing this if we set out these rooms as groups, namely:—

- |                                       |                              |
|---------------------------------------|------------------------------|
| 1. <i>Breakfast and Dining Rooms.</i> | 2. <i>Library and Study.</i> |
| 3. <i>Drawing Room and Boudoir.</i>   | 4. <i>Billiard Room.</i>     |

**241. TAKING THE GROUPS OF ROOMS** in the order in which they are arranged above, it appears that the prices of furniture that chiefly demand consideration with regard to them are:—1. *The Sideboard*, used in morning-room or dining-room. 2. *The Cheffonier*, used in the morning-room, or in the dining-room of an ordinary house, and when shaped and filled with marble shelf, mirrors, &c., even in the drawing-room. 3. *The Dinner-Waggon*, serviceable alike in the dining-room or morning-room. 4. *The Wine Cooler*, to be found only in dining-rooms of good houses. In addition to these we may also speak of—5. *Hassocks* or *Footstools* useful in all rooms be they what they may; 6. *Chair-back Screens*, desirable in the breakfast-room or dining-room; and, lastly, 7. *The Folding Screen*, that may be made ornamental as well as useful, and serve to impart an aspect of comfort and cosiness to many a large old-fashioned room which might otherwise have a dreariness of aspect, especially towards night-fall and at night, to which the very amplitude of the room would lend intensity.

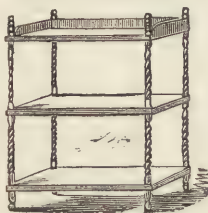
**242. SIDEBOARDS.** The ordinary form of the sideboard is that of two pedestals, each of which forms a cupboard, the space between being empty, or provided with shelves, as may be desired. On the pedestals rest a top, usually fitted with drawers; and from the back of this top or shelf which is massive and frequently moulded along the upper edge rises a back of wood, higher in the centre than at the ends, and finished with a moulding, or a frame work of some height, enclos-



ing a large and handsome mirror. The cupboards in the pedestals are furnished with slides and shelves, cellaret, drawers, &c.

243. **CHEFFONIERS**, are distinguished as cheffonier sideboards, and cheffoniers pure and simple. The great point of distinction between a sideboard and a cheffonier, is, that a sideboard has a recess between the pedestals which may remain open, affording a convenient place for a wine cooler, or be closed by doors that range behind the pedestal doors; and that a cheffonier, which is altogether smaller, has the space below the shelf and drawers, if there be any, shut in with two, three, or four doors, according to the number and arrangement of the compartments within.

244. **THE DINNER-WAGGON** is generally formed of three tiers of shelves one above another, as shown in the illustration. These shelves are supported by an upright at each angle, into which they are notched, and a ledge runs round the back and sides of each shelf, the front being left without any. The uprights are turned and furnished with castors. Sometimes the shelves are attached to two standards, one on either side, the standards springing from cross pieces, supported on rounded feet, or they are sustained by long and boldly-carved brackets, springing from a framed back. Sometimes the lower shelf is raised to a height sufficient to admit of the insertion of two drawers below it, and occasionally the space between the lowest and middle shelves is closed with panels at the back and sides, and with doors in front forming a convenient cupboard or recess to hold a cellaret and trays.



DINNER-WAGGON.

245. **THE WINE COOLER** is not like some articles of furniture, such as tables and chairs, absolutely indispensable; but it would be found extremely useful, and should be added to the fittings and furniture of the dining-room in all cases when the room is sufficient large. The space between the pedestals of a sideboard is a suitable place for it, and, if there be no sideboard in the room, it is a hard matter if it cannot be conveniently stowed away in one of the four corners.

246. **FOOTSTOOLS**. No room is complete without a pair of footstools, which often afford change of position and ease to those who are sitting for some time, by raising the legs and relieving the under parts of the thighs from the pressure against the seat of the chair; and which often serve as a convenient seat for little ones before or near the fire in dark winter days and long winter evenings.

247. **SPEAKING OF FOOTSTOOLS**, some mention must not be omitted of frame stool ottomans with stuffed top, which are usually mounted with needlework, and box ottoman seats. The seats of all these lift on hinges, and disclose a convenient receptacle below for

needlework, clothes, and linen in process of mending, and other things that it is undesirable to leave exposed to view or about the room, until it is ready to be restored to its proper place. Frame stools, as the name implies, are made with the sides framed and shaped as in the annexed engraving. The sides are then covered with canvas, and upholstered with any suitable material, and the top is stuffed and generally mounted with needlework. Box ottoman seats are simply boxes with the sides straight or shaped, having a stuffed top, and covered with chintz, cretonne, or any other material. They are useful alike in sitting-rooms and bedrooms. When of considerable length they are sometimes furnished with a couch head, end, and back.



FRAME STOOL.

**248. CHAIR-BACK SCREENS.** Whether the dining-room or morning-room be large or small, it is desirable to add to the furniture of each a couple of chair-back screens, for the comfort of those who may have to sit with the back to the fire. And here a caution may be given to those who engage in sedentary pursuits never to sit with the back to the fire for any lengthened period. Long sittings in themselves hurt the liver in one way or another, and the evil is aggravated by roasting or toasting the back before the fire, however comfortable it may be at the time. Willow chair-back screens, or screens of fine basket work, with large hooks of the same material for attachment to the back of the chair, cost from 3s. 6d. to 4s. 6d. each.

**249. FOLDING SCREENS.** To cause an apparent diminution in the size of a large, dark, old-fashioned room, or to prevent draughts from imperfectly filling doors or windows, there is nothing more suitable or useful than a folding-screen. These consist of frames of wood, over which canvas is strained, and covered in its turn with decorative work, or painted. The frames or folds,



FOLDING SCREEN.

as they are called, are connected by hinges, and can be opened out or closed to such an extent as may be desirable.



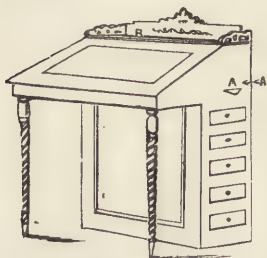
**DUMB WAITER.** shelves should be made to turn round the pillar. They are not made now, but may be bought sometimes at sales.

**251. WE COME NOW** to articles of furniture which are appropriate to the drawing-room and boudoir, rather than to any other room. In

considering these, the various articles that most require notice appear to be :—

1. *Dust covers for curtains and loose covers, for suites of furniture, Chairs, &c.*
2. *The Davenport.*
3. *The Jardiniere.*
4. *The Whatnot.*
5. *Fire Screens.*
6. *The Canterbury.*
7. *Canterbury Whatnot.*
8. *The Piano and its different adjuncts.*
9. *The Music Stool.*

252. IN THE DRAWING-ROOM AND BOUDOIR the curtains are generally more costly, and liable to damage from dust, &c., than those of the dining-room. The upholstery of the furniture, too, is also a material that may quickly soil or tarnish, or a colour that may easily be spoiled by untoward usage. When the drawing-room or boudoir is not in every-day use, through the temporary absence of the family from home or otherwise, it is desirable that dust covers should be provided for the curtains and furniture. Covers for curtains and suites of furniture are generally made in chintz, or in brown holland, bound with braid in white, scarlet, or green. They may be made at home without difficulty. If purchased from the upholsterer who furnishes the suite a price will be given, such articles not ordinarily kept in stock.



DAVENPORT.

253. A DAVENPORT is simply a writing table for a lady's use. It is made in a variety of ways, but the general type is shown in the accompanying engraving. The writing-desk at top is supported on legs generally carved and twisted in front, and on a pedestal behind, filled with drawers at the side, or with a door in front enclosing drawers. At A there is a drawer or a shelf that pulls out to hold a lamp or candle, when the top is made available as a bag to hold writing materials.

254. COLLECTIONS OF PRINTS often form a conspicuous feature in a drawing-room or library, according to the tastes of the owner.

255. THE JARDINIÈRE is a pretty and appropriate ornament for a drawing-room or boudoir, and may be placed with good effect in the centre of a bay window, or used to mask a corner, and take off the stiffness of the angle formed by the meeting of the sides of the room. The jardiniere may be described as a tripod holding a circular top, just large enough to receive one of the pretty cachépots that are seen in such variety in all places where glass or earthenware are sold. Sometimes chains are attached to the legs as an ornament. These articles of furniture are usually made in black and gold.

256. THE WHATNOT is a piece of furniture for general use, as the name implies, or, as if the question were asked, "For what not suitable." It resembles the dinner-wagon being a series of shelves sup-



ported by uprights at the corners, or if the shelves be shaped, by a framed back or ornamental brackets and uprights in front. A whatnot is made in three or four tiers, and of any shape : square, oblong, shaped, or with shelves in the form of a quadrant or quarter of a circle, as in the annexed illustration, to fit into a corner. Sometimes when the whatnot is rectangular a drawer is added below the lowermost shelf. They are generally intended for the reception of music-books, china, &c.



WHATNOT.

**257. CABINETS** are made in all forms, and at all prices, according to the size, design, and elaboration of adornments. They resemble the cheffonier-whatnot in some cases, in having a central cupboard, and a set of shelves on either side, which, however, are enclosed with glass doors. They are surmounted with a pier glass or not, according to fancy. They are intended chiefly for the reception of china of great value, or rare and costly curiosities.

**258. SCREENS.** A useful and appropriate ornament for the drawing-room and boudoir is always to be found in a handsome pole screen or cheval screen. Of the smaller screens of all kinds that so often find a place on the mantelpiece there is no occasion to say anything here, as, although we are treating of furniture in the widest possible sense of the word, it is manifestly impossible to go into all the minutiae of articles that are used for decoration, as clocks, vases, lustres, china, *et hoc genus omne*. We can only call attention here to the pole screen, and its miniature form, the banner screen, and the cheval screen.

**259. THE CANTERBURY** is designed for the reception of music bound in volumes and for loose music. In a pedestal supported by four short legs is a drawer for the latter, while on it four or more leaves are set in an upright position, as shown in the annexed drawing, forming compartments in which bound volumes of music may be placed on edge. This is a convenient mode of keeping music-books, as the back of the volume is uppermost, and on this may be placed a label or letter-piece indicating the character of the music contained in the volume.



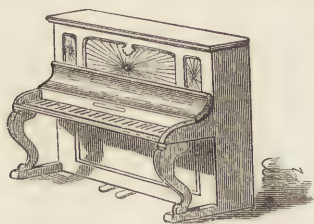
CANTERBURY.

A Canterbury for holding music with partitions cut in fret work, and a drawer below, may be purchased at from £1 1s. to £4 4s. according to the amount of work involved in its manufacture. A very handsome one may be bought at from £2 to £2 10s. *Canterbury whatnots* are made like the ordinary Canterbury above, but, twisted or carved, pillars are added at the four corners, which support a shelf with sides and back in fret work to correspond with the leaves that form the compartments. They vary in price from £2 2s. to £5 5s.

**260. PIANOS.** Pre-eminent among the furniture of the drawing-room, the boudoir, and the schoolroom stands the piano. These in-



struments may be bought in various shapes and at any price, but it must be remembered that a bad instrument is an expensive one even if it cost next to nothing. If a good piano be wanted that will



UPRIGHT PIANO.

do good service, it is far better to give a fair price for an instrument that has been sent out by a manufacturer of established reputation than to buy a cheap article that may be good for nothing after a few years' use. It is not reasonable to expect to get a good instrument for less than thirty guineas, nor is it necessary to go beyond fifty guineas, as the extra outlay only secures better material for the case and more

elaborate ornamentation.

In the present day, most, if not all, manufacturers of pianos sell their instruments on the three years' system, by which a good instrument may be obtained in an easy manner, a desideratum to many when it is considered that it is not every one who can manage to lay out so many pounds as must be given for a good piano at once. The following remarks may be useful as an explanation of the system. Suppose, for example, that it is desired to acquire a piano that is priced at 30 guineas for cash. It is unreasonable to suppose that a purchaser on the three years' system could obtain it for twelve quarterly payments of 2½ guineas each, as by such a transaction the seller would lose something like a year and a half's interest on 30 guineas, besides incurring a certain amount of risk; so, to compensate him for all this, a sum of, say 6 guineas, is added to the price of the instrument, and the buyer can call it his own after paying twelve quarterly instalments of 3 guineas each.

**261. MUSIC STOOLS.** The last thing that absolutely demands notice in connection with the drawing-room, &c., is the music stool. Two of these are necessary to accommodate two performers in the execution of a duet. They are usually made in walnut or rosewood, and consist of a handsomely-carved tripod below, supporting a pillar in which a strong screw with a deep-cut thread works in order to raise the top, which is stuffed and upholstered with leather or ornamental needlework to such a height as may be suitable for the performers.

**262. A CHAMBER ORGAN** is preferred by some to the piano, especially for the performance of sacred music. Perhaps there are no instruments of this kind that are superior to the Smith American Organs, which have been largely imported into this country of late years from the manufactory in the United States.

These organs are distinguished from all others by their superior sweetness of tone, which is also full and possesses a voice-like quality. The cases are made from artistic designs, harmonising with the best modern furniture. The prices range according to size and style from £15 to £175. The organ sold at £15 possesses a fine set of reeds of five octaves compass and strong and fine tone, with knee-swell action. It is well adapted for use in a school room. Another organ, sold for £25, has four stops, Dulciana, Diapason, Flute, and Principal; two full sets of reeds of five octaves, and is fitted with knee-swell. A third at £28 possesses in addition to these, Sub-bass and Octave Coupler Stops, and an octave of sub-bass. These com-

compact and powerful little instruments are 3ft. 9in. long, 3ft. 7¾ in. high, and 1ft. 9in. deep.

**263. IN THE LIBRARY AND STUDY.** Let us first turn our attention to the book-cases, which the manufacturing upholsterer usually keeps in stock and which may be bought at any time when required. The commonest form, and indeed the form usually adopted, is that of a pedestal containing cupboards below, and shelves above, with or without glazed doors. Such book-case, in mahogany, from 3ft. to 4ft. in width, ranges in price from £3 10s. to £5 5s. A better kind of the same width and 7ft. 9in. in height may be had from £4 15s. to £8 8s., according to size: these are fitted with shifting shelves. When made in combination with a *Secrétaire* opening flap covered with leather, and with drawers and pigeon holes within, ranging in width from 3ft. 6in. to 4ft. 6in., they vary in price from £5 15s. to £8 15s. When filled with plate glass doors and raised to the height of 8ft. 6in., the price runs from £9 9s. to £15 15s. An open book-case without cupboard underneath, 6ft. 6in. high and 4ft. wide, costs about £4 4s.: similar book-cases of larger size may be had for higher prices. A useful size is found in one about 3ft. 8in. in height and 6ft. wide. These are furnished with cornice and plinth and shifting shelves, with embossed under edging in leather. Book-cases in mahogany, oak, or walnut, with projecting centre from 8ft. to 8ft. 6in. in height and from 4ft. 6in. to 8ft. in width may be had at prices varying from £15 15s. to £31 10s.

**264. A SO-CALLED READING CHAIR,** is manifestly not the chair in which to read with a steady purpose, as it is provocative of slumber rather than study. Yet some people like them and for those that are pleased to indulge in them there is nothing better than a strongly-framed chair showing the wood, with cushioned seat and back, and padded arms. The arms should be further furnished with sockets, one in either arm for the reception of an extending bracket for a candlestick or small reading lamp at one side, and for an easel for a book on the other, which, by means of a frame working in notched ledges, may be raised to any desired angle. The easel resembles a drawing-board in some respects and is fitted, like the rest for music, in front of a piano with a ledge and slips of brass to keep the book open. Such a chair, complete, may be bought at from £2 to £5.

**265. WALNUT READING TABLES,** that may be brought over the arm of the chair, fitted with a book easel in fret-work and a brass shifting light socket on pillar and claw, may be purchased at from £1 11s. 6d. to £2 15s. according to the extent of carving that is lavished on the mouldings, claws &c.

Of all reading easels, the most convenient is that which is or used to be called the Literary Machine, but which is now better known as the Patent Reading Easel. It is constructed in such a manner that it may be made available for holding the book, writing-desk, lamp, and meals in any position over a bed, sofa, or easy chair, and is thus brought within the category of invalid furniture of which something must be said in a future chapter. These easels are sold at £1 and £2 10s., and will be

found most useful by those who absolutely stand in need of some assistance of this sort. The student, however, must bear in mind that there is nothing so suitable for reading as a chair with a wooden seat, the book or paper being held in the hands.

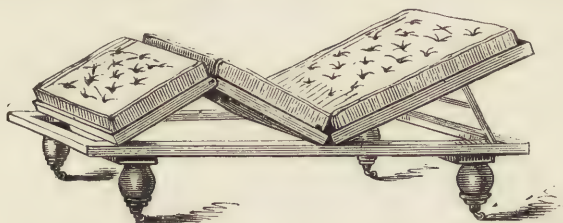
**266. IN THE BILLIARD-ROOM.** With reference to the billiard-room, mention has been already made (see section 103) of the billiard-table, which is the principal article of furniture in the room. If the room that is appropriated for this purpose be long and somewhat narrow, it is desirable to have a raised platform at one end, on which may be placed cushioned benches for those who like to watch the play. Wherever seats are placed in a billiard-room, they should be raised much above the ordinary height of a chair, that those who occupy them may be enabled to look down on the table and see the whole of the play. A marking board, and racks for cues, maces, &c., are indispensable.

**267. THE DAY NURSERY,** as its name implies, is a room appropriated to the use of children during the day, and especially the younger children, who are for the most part under the care of the nursemaid and the nursery governess. The schoolroom is but the day nursery in an advanced stage, a room where lessons are learned and meals taken by older children, who are under the charge of the governess. Of each of these rooms it will be necessary to say something in regard to minor details, although we have already touched on many pieces of furniture, carpets, &c., that are suitable to these rooms, in the preceding part of this chapter.

For the day nursery, it is as well to keep the room as clear from furniture as possible, to let there be a clear space in the middle for the little ones to play in, and let the tables, chairs, &c., be relegated to the sides of the room as far as possible. Let there be a thick, soft, heavy carpet—an old Turkey carpet, if possible, for these carpets are good after many years' wear in the dining-room or library—in the middle of the room, and let the boards of the floor between carpet and skirting-board be stained and varnished. A strong, old-fashioned sofa, covered with a pretty bright cretonne, has been already spoken of elsewhere as useful for children to play with and in times of temporary illness. A strong Pembroke table, with flaps to put up or let down at pleasure, and that may be placed on one side of the room, is suitable for meals. Children's high chairs are of course wanted, as per number of little ones, and a small table and comfortable chair should be provided for the nurse. Windows in deep embrasures, with cushioned seats, are always desirable in a nursery if they can be had, the space under the seat affording a suitable nook wherein to stow away toys, &c. A rocking-horse is a *sine qua non*, but nurse must keep a sharp look out that fingers and toes do not get ugly pinches under the rockers. Fenders suitable for nurseries have been mentioned elsewhere. A neat little commode, with a tin of carbolic powder, should find a place in one corner. Cupboards, too, are desirable; and as the nursemaid will often find time to do a little ironing, the day nursery should have, for special use therein, one of the useful silver-plated irons for ironing, glazing, and gauffering, and doing everything that can possibly be done with a hot iron, that may now be purchased for 15s. of any general ironmonger, or at all events can be procured by him to order. A wall, coloured prettily in pale pink, blue, or green, divided into panels, with floral wreaths, flanked by oak mouldings in paper, or with a nice stencil pattern under the cornice or ceiling, and above the chair-rail or skirting, will form a good background for some coloured pictures, simply but nicely framed; and

as children like change and variety, the cupboard might contain changes of subjects, so that the Scripture scenes of one week might give place to animals the next week, and to remarkable natural objects the third week, to be replaced by trades and manufactures the fourth week, and so on. Lastly, let all the articles of earthenware used in the day nursery be pretty and tasteful in form and embellishment. There is no objection to variety, and to let each child have its different and favourite plate and teacup and saucer, or mug, as the case may be; and throw all cracked and spoutless jugs, all chipped plates, and all handleless cups and mugs, into the dustbin as quickly as possible.

What is right for the nursery is also right for the schoolroom, but the latter will require shelves for books in the recesses, with cupboards below for educational appliances, and facilities for wall maps, which should be contained in a case, and draw up and down like a blind, so as to be put out of sight when not in use. The schoolroom should be a spacious room, with a cheerful outlook, and not higher than the first floor, if it is not on the ground floor. The first floor is a suitable position for the day nursery, which should be close to, if there be not a door leading directly into, the night nursery. For the schoolroom there is a piece of furniture, not commonly made and sold, but which must be made to order, that may



USEFUL LOUNGE FOR INVALIDS, ETC.

take the place of the sofa, or be used in addition to it. It is shown in the accompanying drawing. A stout frame, supported on four short turned legs, and furnished with a notched rack within each side bar, supports three flat boards jointed into one another, with or without cushions, as may be preferred. These three boards or panels will lay flat on the frame, or may be raised, as shown in the engraving, by means of the racks, to any desired angle. It is most useful for growing girls, who are compelled to lie, for a certain period of time each day, either in a horizontal position on the back, or with back and knees slightly raised. The board that supports the spine supports it equally in every part, and in this lies its advantage and utility. The "Matlock" Couch, which is sold by all upholsterers, or can be easily procured by them to order, is a very superior article of this description, its construction being such that it can be folded up and reduced in length so as to occupy but a small space when out of use; while, when in use it can be arranged as a flat bed or settee 6ft. 6in. long, or with its several divisions brought into any position that may be required by those who use it. For spinal complaints it is unequalled, the "seating" by which the body is supported being composed of a system of well-arranged wire springs, that form a comfortable and yielding couch. The price varies, according to make and material of framing, from £4 10s. to £6 6s. The "Matlock" bed-rest, made in a similar manner, ranges from £1 7s. 6d. to £1 10s. in price, according to material.



## CHAPTER XIV.

## ROOMS USED BY NIGHT.

Bedroom Furniture—Necessary Articles—Bedsteads—Mattresses and Bedding—Bed Furniture—Bedclothes—The Washstand—Toilet Tables—The Toilet Glass—The Cheval Glass—Chests of Drawers—The Linen Press—The Lady's Wardrobe—The Gentleman's Wardrobe—Minor Articles—Invalid Furniture—The Dressing Room—An Objectionable Habit—The Home Hospital.

**268. BEDROOM FURNITURE.** In treating of rooms used by day, it was necessary to regard each kind of reception room, and the furniture it contains, according to the use to which it is put. There will, however, be no occasion to do this in the present chapter, for the bedroom is the only kind of room used by night, and although bedrooms differ greatly from one another, according to the manner in which they are furnished, yet there is but one set of articles common to all, more or less of which articles are used. We will, therefore, glance briefly at the furniture that may be found in any well-appointed bedroom and its adjunct, the dressing-room.

**269. DRESSING-ROOMS AND BEDROOMS.** It is desirable that a dressing-room and bedroom should be immediately contiguous, and that there should be access to the dressing-room from the bedroom without having to go from the bedroom on to a landing to reach the dressing-room. In case of a married couple, for whom a dressing-room is far more necessary than for single persons, the dressing-room should be furnished with a view to the husband's use, and the bedroom for the special requirements of the wife. When the dressing-room is large enough, it should contain a bedstead at least 6 feet long by 2 feet 6 inches wide, which will prove of service on many occasions.

**270. NECESSARY ARTICLES.** In speaking of the furniture of the bedroom, we must notice the following articles :—

1. *The Bedstead, and its Palliasse, Mattresses, Bed, Bolster, and Pillows.*
2. *The Bedclothes, consisting of Pillow and Bolster-cases, Sheets, Blankets, Quilts, or Counterpanes.*
3. *The Washstand and its fittings, including Toilet-service, Toilet-pail, Can and Foot-bath, Water-bottle and Tumbler, Willow splash screen, &c.*
4. *The Toilet-table, with Toilet-glass, Toilet-cover, and Toilet-table set.*
5. *The Cheval Glass.* 6. *Chest of Drawers.* 7. *Lady's Wardrobe.*
8. *Bed-steps and Pedestal.* 9. *Towel Horse.* 10. *Bed Table.*

In speaking of the furniture of the dressing-room, we need not notice more than—

1. *The Gentleman's Wardrobe.*    2. *The Boot and Shoe Horse.*

All other articles that would find a place there having been mentioned with reference to the bedroom, we must then proceed to say a few words on—

1. *Appliances for Hanging Clothes.*
2. *Modes of Utilising Empty Recesses.*

271. **BEDSTEADS** are of various descriptions, but of whatever kind they may be, and whatever name each may bear, it is based on one simple form, that of a raised frame, supported and elevated above the ground, on four legs. To sleep on the surface of the ground or of the floor is unhealthy, for many obvious reasons, such as being in the current of air flowing into the room under the door, and making its way towards the fireplace, the necessity of having free ventilation under the sleeper, &c. Bedsteads are made of wood, with wooden laths from side to side, or strong coarse sacking to form the bottom; or they are made of iron or brass, with an interlaced lattice-work of iron laths as a support for palliasse, mattress, &c.

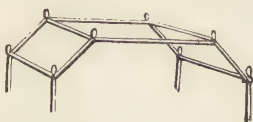
Strong iron stump bedsteads, suitable for nurseries, schools, and for servants' bedrooms, varying in size from 5ft. in length by 2ft. 6in. in breadth to 6ft. in length by 4ft. 6in. in breadth, may be had at prices ranging from 10s. to 20s. These beds, and all iron and most wooden beds are on castors. Iron French bedsteads, japanned like the iron stump bedstead, in blue, green, or maroon—the difference between a French bedstead and a stump bedstead is that the latter has no rail at the foot while the former has—fitted with dovetail joints and brass knobs or bases on uprights at corners, in widths ranging from 2ft. 6in. to 6ft., may be had at prices ranging from 15s. to £10 10s. The uprights, or head and foot posts, of the higher-priced bedsteads of this kind, are tapering tubes, imparting massiveness to the post, and ornamented with brass ornaments and mountings; the pillars, moreover, are richly ornamented. Some of these bedsteads are fitted with an upright bar on one side, supporting a pole for a curtain sweeping from this pole over the head and foot-rails. In this case, the bedstead is placed with the pole side against the wall. For making beds, it is more convenient to have the head against the wall; and, however pretty and comfortable in appearance bed curtains may be, it is always better to be without them, as they prevent, when closely drawn, the free circulation of air around the sleeper. The least objectionable form for curtains is the Arabian bedstead, which will be noticed presently. French bedsteads, with brass rails, or entirely of brass, as far as the head and foot go, may be had in sizes ranging from 3ft. to 6ft. in width, and at prices varying from £4 4s. to £25, according to size and style of make. Instead of a pole at the side, a brass curtain ring, which is fixed in the ceiling, is sometimes used to sustain the curtain. These rings are generally oval, and range from 10in. to 18in. in longest diameter, and from 5s. 6d. to 10s. 6d. in price.

The Arabian, or Half Tester, Bed, shown above, is the most suitable for general use, especially when fitted with curtains—or, to speak technically—with bed fur-



ARABIAN BEDSTEAD.

niture, has the posts at the head carried up to a height between 6ft. and 7ft., to support curtain rods, generally double, for the purpose of carrying curtains on the inner rod, and a vallance on the outer rod, and extending over about one-third of the bed. The curtains, &c., of an Arabian bedstead, are by no means so objectionable as the drapery enclosing a four-post bedstead around and above; for, while a free circulation of air round the sleeper is not prevented, he is also protected from any draught in the course of which the bed might be placed. Arabian bedsteads are made in the same lengths and widths as French bedsteads, and from about 6ft. 6in. to 8ft. 3in. in height. Prices vary from £1 to £25, according to size, the material in which they are made, whether iron or brass, and amount of work and ornamentation bestowed on them. Wooden Arabian, or Half Tester, Bedsteads, painted, or in polished wood, range in price from £2 to £16, according to the material, whether painted deal, polished mahogany, birch, or walnut, and the amount of work bestowed on the foot-board and cornice, which are often finely moulded and carved, while the pillars are also carved or twisted.



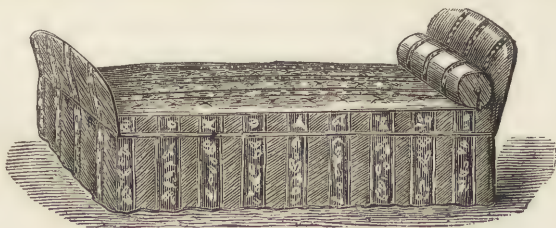
TOP OF TENT BEDSTEAD.

There are two other kinds of bedstead that demand a passing notice here, the old-fashioned tent bedstead and the press bedstead. The tent bedstead differs from the four-post bedstead in having shorter uprights at the corners, the loss in height being compensated by a framed top, as shown in the accompanying drawing, which was usually ornamented with wooden acorns or other ornaments, supported by stout iron wires. Mrs. Gamp had a bedstead of this kind, and suffered when the bedstead cast its fruit, which it was wont to do, even on the slightest provocation. The press bedstead, to quote Goldsmith, is

"Contrived a double debt to pay—  
A bed by night, a chest of drawers by day."

It is used by those unfortunates who are obliged to combine sitting-room and bedroom in one, or by domestic servants, still more unfortunate, for whom no accommodation can be found in the upper part of a small house, and who are consequently located by night in the kitchen, or perhaps the back kitchen. The bedstead itself is a frame, with sacking bottom, that folds into a case at the head, about 3ft. 4in. in height, closed by day, with doors or an imitation drawer front. This case holds the bedding, as well as the frame. Some are made higher, so as to admit of the introduction of a drawer at the bottom. They range in price from 25s. to 75s., according to height and width, or from 35s. to 85s. if an iron frame be substituted for the frame of wood and sacking.

A useful "Patent Combination Bedstead," with spring mattress, shown in the annexed engraving, is supplied at prices ranging upwards from 12s., or with wool



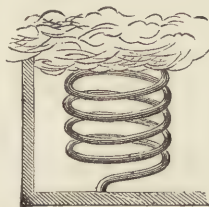
PATENT COMBINATION BEDSTEAD.

mattress in cretonne at 26s., and at higher prices when upholstered in more expensive materials. This couch-bed presents a good appearance, and is an

excellent substitute for the couch or sofa, so often necessary in the bedroom or dressing-room.

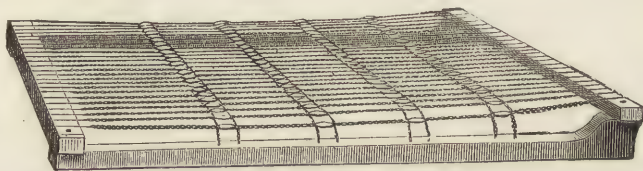
**272. MATTRESSES AND BEDDING.** The bedstead is merely a frame-work, on which suitable mattresses, &c., must be placed, which in their turn are covered with the bedding. The stratum next to the bottom of the bedstead, if we may be permitted to use the expression, generally consists of a palliasse, or straw mattress, as the name implies, on which is laid a mattress stuffed with wool, animal or vegetable, or horsehair, and on this is often placed another of the same kind, or a feather bed. There are various substitutes for the palliasse, in the form of what are termed spring mattresses, and mattresses woven of wire, with others that are modifications of these in one form or another, but which are too numerous to name *seriatim*. For health, it would seem that a spring or wire woven mattress, with a wool or horsehair mattress on top, is the best form of bed that can be used. Feather beds are not healthy. They are soft and comfortable, especially in winter, but they tend through their warmth to promote excess of perspiration, and are far too hot in summer. For the aged, however, or those whose vitality is low, they are desirable.

French spring mattresses, a far better substitute for the palliasse, cost, when stuffed over the top of the springs with wool, from 30s. to 95s., and when stuffed with horsehair, and with elastic sides, from 55s. to £7, according to size. In ordering a mattress of this kind, the width, and *inside* measurement of the bed, from head to foot-rail, should be given. A spring mattress consists of sides of wood, with laths from side to side, on which are fixed strong coils of wire, as shown in the annexed engraving. These yield to pressure, and recover their original shape and position when the pressure is removed. Over the springs a padding of wool or horsehair is placed, as said before. The greater the number of springs, and the closer they are set together, the more durable the mattress is likely to be. No violence, such as jumping on the bed, should be used with these mattresses. They are generally covered with a blue plaid tick, or red striped linen drill. They can be made in two parts, if desired, at an extra charge of 10s.



SPRING OF MATTRESS.

Another excellent substitute for the palliasse is to be found in the "Excelsior" Patent Spring Mattress, which is clean and durable, admits of perfect ventilation under any mattress that may be placed upon it, and does not easily get out



"EXCELSIOR" PATENT SPRING MATTRESS.

of repair. The frame of this mattress is of polished pitch pine, and the springs, supported at intervals by cross springs where the weight of the body chiefly falls, run longitudinally from head to foot. One admirable point in this mattress



is that, as may be seen from the illustration, the side-rail being of greater depth at the head than at the foot, the surface of the mattress assumes the form of an inclined plane. It may be had, however, with both ends raised, if preferred; and of any size, when made to order, so as to fit any bedstead, whether of brass, wood, or iron. Ordinary sizes are 6ft. 2in. in length, by breadths varying from 2ft. to 6ft. Prices range, according to size and construction, from £1 13s. 6d. to £3 8s. This mattress has the merit of being elastic, comfortable, and healthy; it can be easily repaired, and its peculiarity of construction prevents any depression in the centre when the bed is occupied by two persons. Nothing more than a thin wool or hair mattress is required with this spring mattress, thus reducing the cost of bedding and the labour of bed making.

Mattresses are made of flock, or cotton wool, sheep's wool, or horsehair, and may be had to suit any bed in either material. The case is of striped or plaid linen tick, in blue or white, or a stout linen drill with blue or red stripes. Cheap mattresses should be avoided—indeed, in most things there is a limit to cheapness, below which a low price is merely another name for dearness, as the material soon wears out, and the articles must be re-made, or replaced by another. In low-priced mattresses, the tick is thin and flimsy, and the stitching of the mattress with string and patches of leather from side to side but slight, and when grasped by the hand to turn the mattress, the former will often split into long slits and the latter creak. Mattresses of flock are sold from 10s. to 30s., according to size and thickness; of wool, from 15s. to £6 10s.; and of hair, from 30s. to £8. The hair mattresses are cool in summer, and very durable. Waterproof covers for mattresses, which are useful for beds occupied by young children, cost from 5s. to 10s., according to size.

The term "bedding" is generally understood to combine feather bed, bolster, and pillows. These are, or ought to be, made of strong linen tick, and stuffed with feathers. Some use bedding of wool, but if of cotton wool, the material gets into lumps, and requires much labour to make it comfortable, and if of sheep's wool, the wool requires to be pulled to pieces and re-made occasionally. The ticks used for feather bedding vary in quality, according to the quality of the feathers used, cotton ticks being used for the cheaper kinds, and linen for the more expensive. Bedding is sold by weight, the feathers being charged at so much per lb., while an additional sum is added for the tick and making. Good poultry feathers cost 1s. per lb.; grey goose, from 1s. 3d. to 1s. 6d.; Dantzic grey goose, 1s. 10d.; white goose, 2s. 3d.; Dantzic white goose, 2s. 6d.; best grey goose, 2s. 8d.; best white goose, 3s. 3d. Down is dearer, the grey costing 4s. 6d. per lb., and the white 6s. 6d. Down, however, is used for pillows, and not for bolsters or beds. It is not possible to give a scheme of prices of beds, bolsters, and pillows for all qualities of feathers, as it would occupy many pages. It will be sufficient to say that, for a full-sized bedstead, a bed of good white feathers, weighing 40lbs., will cost about £5 5s.; a bolster of 6lbs., 17s. 6d.; and two pillows, each weighing 3lbs., also 17s. 6d., making the whole cost for bedding, £7. Wool beds range in price from 10s. 6d. to 25s., according to size and quality; wool bolsters from 3s. 6d. to 5s.; and wool pillows from 2s. to 2s. 6d. Horsehair bolsters vary in price from 4s. 9d. to 18s. 6d., according to size and quality; and pillows of the same material from 3s. 9d. to 8s.

**273. BED FURNITURE.** A French bedstead should be furnished with a valance, which may be easily made at home of any material that may be chosen; but for Arabian and four-post bedsteads, furniture may be procured from the manufacturer of whom the bedstead is purchased. Bed furniture is usually made in chintz, cretonne, or dimity; moreen and worsted damask are also used, but these are not so useful as washing materials, whose freshness can be restored by washing or cleaning. The price varies according to the size of the

bed, and the mode in which the material is made up and trimmed, and whether lined or unlined.

**274. THE BEDCLOTHES** consist of bolster and pillow cases, sheets, blankets, and quilts or counterpanes: on each of these articles it is necessary to say a few words. Some people wrap the sheet round the bolster instead of using a case for it; but cases are cheap, and are desirable on the score of cleanliness, as they protect the tick from being soiled by any mischance.

Sheets are of linen or calico, the latter being warmer to the touch than the former, which are desirable for summer use. In winter, strong cotton sheets, with a sort of nap on the surface, generally called Bolton sheets, will be found warm, comfortable, and useful. Calico sheeting varies from 72in. to 80in. in width, and in price from 9d. to 2s. 11d. per yard, according to quality; linen sheetings, Scotch, Barnsley, and Irish, ranging from 40in. to 117in. in width, range in price from 1s. 5d. to 10s. 6d. per yard, but the last size and price are seldom needed or asked for. The usual length for a sheet is 3yds., which leaves enough to tuck in at the feet, and enough to fold over at top when the bed is turned down for the night. Calico sheets, unbleached, from 72in. to 80in. wide, vary in price, according to quality, from 5s. 9d. to 10s. 9d. per pair; bleached, from 72in. to 90in. in width, from 7s. 9d. to 17s. 9d. per pair; bleached sheets, from 80in. to 108in. wide, from 12s. 6d. to 28s. 6d. per pair.

Blankets vary in size from 2yds. by 1½yds. to 3¾yds. by 2¾yds. in width, and are made in about five different qualities. They range in price from 7s. 6d. to 46s. per pair. Scarlet witney blankets, the largest of which is 3yds. by 2½yds., made in three qualities, vary from 12s. 9d. to 50s. per pair. These brilliantly-coloured blankets are useful for throwing over a bed instead of a coverlet in winter. Austrian blankets are striped in different colours, and may be used for the same purpose, or as carriage rugs. They are of a large size, and range in price from 12s. 6d. to 42s. A coloured blanket may be used by an invalid when lying on the sofa, instead of an Afghan or knitted coverlet in stripes of different coloured woofs.

A counterpane is so called, because it was originally formed of squares of different coloured pieces, like panes of glass, or because it was stitched or ornamented in squares. Perhaps the patchwork quilt of the present day is the nearest approach to the old counterpane. The term is now generally restricted to a coverlet of cotton, whose surface is diversified by knots made in the woof in the process of weaving. White knotted counterpanes range in size from 2¾yds. by 1¾yds. to 3¾yds. by 2¾yds., and in price from about 5s. to 25s. Quilts run to a size larger, that is to say, to 3½yds. by 3yds. The Marseilles quilts are apparently of various thicknesses or layers of cotton cloth, the whole being *quilted* or stitched through in certain patterns, generally very elaborate. They range in price from 9s. 9d. to 37s. 6d. A lighter kind of quilt for the hot weather, called the toilet or summer quilt, ranges in price from 8s. to 40s. There are other descriptions of quilt, the most noticeable of which is the Alhambra quilt, a sort of coarse cotton damask in blue, red, or brown, with white. These quilts range in size from 2½yds. by 2yds. to from 3yds. by 2½yds., and from 3s. to 9s. in price, according to quality. They are suitable as coverlets for servant's or children's beds. The silk down quilts vary in price from 5s. to about £3; goose down quilts from 6s. 9d. to £4 4s.; and eider down quilts from 15s. 9d. to £5, according to size and material, whether chintz or sarcenet. Eider down quilts, supplied by all upholsterers and drapers, are extremely serviceable and durable. They range in price, according to size, from £2 15s. to £10.

Marseilles toilet covers, for the toilet table or chest of drawers, are made in various sizes, and range in price from 1s. to 3s. each. Of late years, a new style of toilet cover has been introduced. The ground is white, but, at a little distance from the fringe or heading, broad stripes of red or blue are interwoven, crossing at the corners, and forming an agreeable contrast and relief to the ground.

275. FURNITURE FOR BEDROOMS is now usually sold in suites, and, unless the purchaser has a decided objection to uniformity, there is a certain advantage in buying the bedroom equipment in this way. It certainly looks less patchy than when the chest of drawers is painted, and the wardrobe of mahogany, and the dressing-table of birch, &c., giving the idea of having been collected at various sales. The bedstead may or may not be *en suite*, according to fancy—that is to say, it may be of iron, brass, or wood. The other articles usually comprised in the set are—a wardrobe, chest of drawers, double washstand, toilet-table, toilet-glass, towel-horse, and three chairs; a pedestal toilet-cupboard, and bidet with pan, and bedsteps with pan, should be added, as the furniture of the room is incomplete without them.

The following are the prices of a useful suite of bedroom furniture in various styles as indicated, average sizes having been taken throughout the suite:—

FURNITURE.	Plain Polished Pine.	Enamelled Satin Wood, Walnut, &c.	Pine, inlaid with Tulip Wood border	Pine, inlaid with double Marqueterie border.
Washstand, 3ft. 6in. long.....	£ s. d. 1 7 6	£ s. d. 1 18 6	£ s. d. 1 15 0	£ s. d. 2 2 0
Toilet Table .....	1 7 6	1 18 6	1 15 0	2 2 0
Chest of Drawers, 3ft. 9in. high .....	3 13 6	4 4 0	4 18 0	5 10 0
Wardrobe, 4ft. wide, trays and drawers .....	7 7 0	8 0 0	9 9 0	10 10 0
Toilet Glass, with best plate .....	1 12 6	1 12 6	1 17 6	2 2 0
Bedsteps, with patent pan .....	1 1 0	1 8 6	1 8 6	1 15 0
Pedestal Toilet Cupboard (square) .....	1 2 6	1 7 6	1 11 6	1 18 0
Towel Horse, double rails at top .....	5 6	7 6	9 6	10 6
Four Chairs, cane-seated.....	1 6 0	1 12 0	1 14 0	2 2 0
Bidet, with pan .....	1 2 6	1 5 0	1 5 0	1 7 6
Total Cost.....	20 5 6	23 14 0	26 3 0	29 19 0

To the above totals, £1 8s. must be added, if it is desired to have a marble top to the washstand.

Bedroom suites are also made in Gothic oak, and in other ornamental or valuable woods highly polished. Such suites are usually mounted with handles to drawers and escutcheons of keyholes in brass or white metal. They are very costly, the prices of the different pieces of furniture, including a bedstead to match, amounting to a total of about £90.

Washstands of the commonest description in painted deal, ranging from 26in. to 36in., with one hole, cost from 3s. 9d. to 15s. 9d., according to size and quality; from 42in. to 48in., with two holes, from 18s. 6d. to 25s.

A washstand of solid mahogany or birch, with turned legs and two drawers—drawers in a washstand are not of much use—cost from 21s. to 50s., according to width, which ranges from 2ft. 6in. to 4ft., as with those of deal, and quality. The same stands, with marble top instead of wood, range in price from 28s. 6d. to 90s. Washstands on carved standards, with marble top, pillars and claws, with a turned rail between the pillars, cost from £2 12s. 6d. to £7 7s. Semi-circular washstands with marble top and shaped back, with or without marble bracket for toilet-bottle, ranging in width as those already described, vary in price from 18s. 6d. to 90s., according to size and quality. Washstands in mahogany or walnut, with marble top and cabriole trusses 4ft. in width, vary from £3 3s. to £7 7s., and on pedestals, with drawers, at £10 10s. Willow splash screens to protect the paper, from 3ft. to 4ft. in width, range in price from 5s. 6d. to 7s. 6d. These are fitted with large hooks in the same material by which they are attached to the back of the washstand.



Circular washstands take up but little room, and carry a large-sized basin. They consist generally of a rim that receives the basin, supported on three turned pillars; shelves below carry the requisites for the toilet, and afford a convenient stand for the ewer. They are made in painted deal, polished pine, birch, mahogany, walnut, and oak, and vary according to material and size, which ranges from 18in. to 24in. in diameter, from 15s. to 95s. in price. The higher-priced washstands of this class are fitted with a plug basin, that discharges its contents into a slop vase below. For lavatories, offices, or any room in which it is desirable to mask the real character of the piece of furniture, enclosed washstands are useful. These are square in shape, with a hinged cover and enclosed cupboard below the basin. They range in width from 2ft. to 2ft. 6in., and in price from 27s. 6d. to £4 4s., according to size and material, whether painted deal, pine polished, mahogany, or oak, of which they are made. The circular washstands are useful in the nursery as a bath for young children. Square nursery washstands, 18in. high, and measuring 24in. by 22in., or 27in. by 24in., painted in imitation of oak, maple, birch, &c., fitted with a white basin, soap and sponge dish, are sold at prices ranging from 15s. to 25s. Covers for these are sold at 7s. 6d. each. By the addition of one of these the washstand is converted into a small table.

The fittings of the washstand comprise :—1. the toilet service; 2. the toilet set; 3. the water-bottle and glass; and 4. the splash screen, which has been mentioned. The toilet service consists of nine pieces in all, namely—a ewer and basin (2 pieces); two chambers (2 pieces); one soap-tray (3 pieces, including dish drainer and cover); and one brush tray. To these a sponge tray of two pieces, and a small ewer and basin, called a mouth ewer and basin, are sometimes added. There is an infinite variety of toilet services, which range in price, according to quality and ornamentation, from about 7s. 6d. to £2 17s. 6d. Sets of French china, exquisitely painted, cost from £3 3s. to £10 10s. per set. Foot baths and slop jars may be had to match some of the more costly sets. To make a double toilet service, an extra ewer and basin is added. In any set, the price of a single ewer, basin, chamber, soap dish complete, or brush tray complete, is reckoned at one-sixth the price of the single set. Thus, if a set cost 15s., each of these will cost 2s. 6d. separately, and the set, with two ewers and two basins, will consequently cost 20s. The sponge tray and drainer and mouth ewer and basin are charged at one-third the price of the entire set, and either, according to the supposition that a set costs 15s., will cost 5s. Plain white foot baths in earthenware range from 16in. to 20in., and vary in price from 10s. to 15s. Covered slop jars in white earthenware cost about 9s. each. The patterns of toilet services are always changing, and it is difficult to match any after the lapse of four or five years.

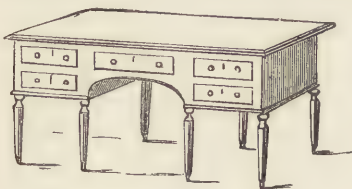
The toilet set consists of a toilet can, foot bath, and toilet pail. These are usually enamelled to imitate wood, or are ornamented with lines in colour on a white ground. The bath varies in size from 15in. to 20in. across the top; the capacity of the can from half a gallon to three gallons; the pails are made in two sizes, and are fitted with a self-draining cover. Complete sets vary in price, according to size and enrichment, from 10s. 6d. to £2 2s.; single foot baths from 3s. 6d. to 9s.; toilet cans from 2s. 6d. to 7s.; and toilet pails from 4s. to 5s. Hot water cans to match any pattern may be had from 3s. 6d. to 4s. 6d. When there is but limited space, the little japanned washstand, on supports, with basin, ewer, and soap dish complete, may be had at prices ranging from 10s. 6d. to 27s. 6d., and will be found useful and convenient; and for the nursery, a japanned round basin on a low stand in oak all over, or in bamboo outside, and white inside, may be purchased from £1 1s. to £1 15s. Servant's toilet sets may be had in 8 pieces, plain white at 4s., or in blue painted pattern at 5s. 6d. per set. Toilet water-bottles and tumblers range from 1s. in plain or moulded glass to 8s. 6d. in cut glass, according to the style and extent of cutting.

**276. TOILET TABLES** are generally supplied to match the washstand, and with the cheaper painted washstands, plain deal tables with straight, curved, or serpentine fronts, as preferred, are sold. A



deal toilet table is generally draped with muslin, over glazed cambric. A table of this sort looks well, even with the more expensive wash-stands. Toilet tables of most elaborate make, with toilet glass in combination, are now much used; but for ordinary houses the deal table, hidden from view with a "petticoat" of muslin, as it is sometimes called, or even of chintz or cretonne to match the curtains, ottoman boxes, &c., in the room is good enough.

Knee-hole toilet tables, that is to say, tables made as shown in the accompanying illustration, with five drawers, and on turned legs and castors, from 3ft. 6in. to 4ft. in

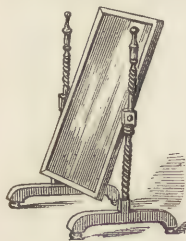


KNEE-HOLE TOILET TABLE.

length, range in price from 37s. 6d. to 42s., in painted wood, and from 50s. to 55s. in polished pine. From 25s. to 30s. extra is charged for a toilet glass on supports attached to the table. Sometimes the toilet table is placed on pedestals, one on either side, with drawers, and a range of three drawers along the top, as in the ordinary table. These range in price from £3 to £6, according to the material in which they are made. Enclosed toilet tables, with two drawers and cupboard below, like that of a cheffonier with shelves within, cost from £2 to £4, according to length and material. No toilet table is complete without a toilet-table set, which consists of six articles in china, namely, two pillar candlesticks, two pomade boxes, a puff-box, and pin-box or tray. To these are sometimes added a flat candlestick, ring-stand, jewel-tray, comb-tray, and scent-bottles; but these are considered as extras not essentially belonging to the set. Simple sets cost from 7s. 6d. to 27s. 6d. per set; the extras from 9s. to 22s. 6d. per set, according to quality and design.

277. **THE TOILET GLASS** is not commonly attached to the toilet table, but forms a separate article, being supported by pillars rising from a stand that is often adapted to carry drawers, or form a box, and stands on carved claws or knobs. The glasses turn on screws, which pass through the top of the supports and enter a nut fixed in the frame.

Toilet glasses are of all shapes, square, or rather rectangular, and oval, and of all sizes, from 9in. by 7in. to 26in. by 20in. The top of the more expensive rectangular glasses is generally rounded at the corners or arched. They vary in price



CHEVAL GLASS.

from 2s. 6d. to 90s., according to size and the mode in which they are made. The sizes given are the sizes of the plates, not of the frames by which the plates are surrounded. A useful glass of good quality, with best plate, 20in. by 16in., arched top, twisted pillars, and jewel-box in stand, may be purchased for 31s. 6d.

278. **THE CHEVAL GLASS** is a long glass in which the whole of the person may be viewed from head to foot. The frame is supported on pillars or standards, rising from bracket-shaped claws, as in the accompanying engraving. The frames and standards are usually made in birch and mahogany, and all parts are handsomely carved. Some, however, are made perfectly plain.

Plates of cheval glass range in size from 42in. by 20in. to 50in. by 26in., and in

price from about £2 15s. to £8 10s. They are not used as much as they were in the early part of this century in consequence of wardrobes being frequently made with a plate glass door, which serves all the purposes to which a cheval glass can be put, and is not so much in the way.

**279. CHEST OF DRAWERS.** There is not very much variety in the shape of chest of drawers, which are simply wooden cases, in which for convenience sake, drawers working on runners or slips of wood attached to the sides, are ranged in tiers one above another, the upper tier being occupied by two small drawers. The commoner kinds of drawers in painted wood are supported on four short legs. Those made in mahogany stand for the most part on a plinth, and have either a square or slightly rounded front. Many chests are made with round corners, which is desirable, as if a child has the misfortune to fall against a piece of furniture of this kind, less injury results from striking against a rounded surface than against a sharp angle. Sharp angles and edges should be carefully avoided in all kinds of furniture used in the nursery.

Painted chests of drawers are 3ft. or 3ft. 6in. in height, with four drawers in the smaller size, and five in the larger. They vary in price from 20s. to 40s., according to size and quality.

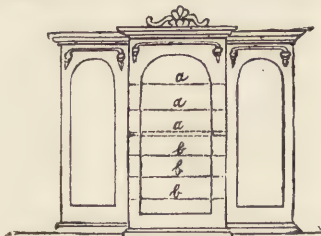
**280. THE WARDROBE**, as may be gathered from the name, is an article of furniture especially adapted for the reception of clothing. Linen presses and wardrobes for ladies' use and for gentlemen's clothes have some external resemblance in being portable, or rather moveable closets, enclosed with doors; but there are some essential points of difference in their construction, which render each better adapted for its intended purpose.

**281. THE LINEN PRESS** is a cupboard pure and simple filled with shelves for the reception of linen, such as sheets, table cloths, pillow cases, towels, &c., for household use, all wearing apparel of linen and cotton being kept in chests of drawers. Bags of lavender flowers should be placed in all pieces of furniture in which linen is kept, as it imparts a delicious freshness and fragrance to the linen. Furs should be kept in separate places, with camphor to keep off the moths, or what is still better, they should be stowed away when not in use in a chest made of camphor-wood or sandal-wood. These chests, with quaint-looking metal fittings, are imported and sold by various firms, who make it their business to supply these specialities, and from whom genuine Chinese and Japanese china, trays, cabinets, and works of art of every description may be purchased. To return, however, to the linen press, slides moving in and out on ledges will be found more useful than the fixed shelves with which they are usually filled, for if the sides of the press be furnished within with ledges from top to bottom, the places of the slides can be regulated to suit the quantity of linen in each.

Linen presses are made 6ft. in height, and from 3ft. to 4ft. in width, with two doors. Presses painted in imitation of oak, maple, &c., cost from £2 12s. 6d. to £3 15s., and if with round corners, bold plinth and cornice, and doors with arched

mouldings, from £4 15s. to £5 5s., according to size. In polished pine the price ranges from £6 10s. to £7 7s. These may be kept on any roomy landing, if there be no linen closet specially filled with shelves and hooks for dresses.

**282. THE LADY'S WARDROBE** consists of a hanging press above, and a deep drawer at the bottom for hats, bonnets, &c., and this, it may be said, is the most convenient form. In some the hanging press is placed on a complete chest of drawers, but in this case the cupboard above is more useful when filled with trays, as it is too high for



LADY'S WARDROBE.

hanging dresses with comfort to the user. Some have two deep drawers at the bottom, and the cupboard above is filled half as a hanging press and half with sliding trays. To describe, however, all the different modes adopted in making wardrobes would occupy too much space, and it is better to inspect a manufacturer's stock before coming to any decision. In a wing wardrobe the centre compartment is advanced beyond those on either side, as shown in the annexed drawing. This form is an extremely convenient one when the bedroom is sufficiently large to receive a piece of furniture of such a size. The side compartments are filled as hanging presses; the large centre compartment has a door filled with a looking-glass panel, which serves as a cheval glass; and within are shelves above, as at *a, a, a*, and drawers below as at *b, b, b*, the bottom one being deeper than the others.

**283. THE GENTLEMAN'S WARDROBE** generally consists of drawers below for linen, and a cupboard above, filled with sliding trays, for cloth clothes, which are usually folded up and laid on the trays. Side compartments, or wings, however, are useful for coats, which will crease unless they are very carefully folded, and should be hung up in order to get rid of the creases. A hanging closet in the dressing-room, if there be a recess in the room, will obviate the necessity of having wings to the wardrobe.

**284. MINOR ARTICLES.** We must now speak briefly of the bidet, or raised bath; the bed steps, or night commode; the pedestal, and the towel-horse—minor articles of furniture which it is unnecessary to describe minutely, or, indeed, to do much more than indicate the price.

The bidet, which is a frame raised on four short legs, and containing a shallow pan, generally shaped, with a wooden cover over all, that gives it the appearance of a low table, ranges in size from 13in. or 14in. in width to 22in. or 24in. in length, and in price from 15s. to £1 5s. including the pan. They may be had in mahogany, walnut, birch, or pine, polished, or in deal, japanned in imitation of maple, mahogany, &c.

The bed steps are made in two or three tiers, of various shapes, and with top and steps carpeted. The lower step or steps draw out, and disclose a pan, which



for health's sake should be fitted with an air-tight cover. The top lifts up on hinges. They may be had in any material, and vary in price from 12s. 6d. to £2 2s., according to size and quality. Mahogany commode arm-chairs cost from £1 15s. to £2 15s., and portable water-closets in japanned wood, £3 10s., and in mahogany, £4 4s.; or if fitted with castors and brass flush handle, from £4 10s. to £5 15s. Earth closets, for bedrooms, the principle and action of which have been described in another part of this book (*See Section 121*) are preferred by many, as they contain means of deodorisation in the form of dry earth. These commodes are made in deal, with a "pull out" or "pull up," or self-acting, from £2 14s. to £5 8s.; or in mahogany French polished, from £8 7s. 6d. to £8 15s., as fitted with a "pull up" or self-acting apparatus.

The pedestal, which resembles a short column with a marble top, and cylinder below, in painted deal or mahogany, is generally placed for convenience near the bed head at night, or is used as part of the furniture of the dressing-room. It has a shelf within, about half-way up. The price varies, according to size and quality: a useful article painted to imitate oak or maple can be purchased for 15s. 9d.

The towel-horse, or towel-rail, as it is sometimes called, should stand near the washstand. They are made in various shapes, generally with two rails above and one below, in painted wood, or in mahogany, birch, walnut, &c. They range in price from 2s. to 3s. 9d. in deal, japanned, or from 3s. to 18s. 9d. in mahogany. Towel-horses in birch, oak, or walnut cannot be had at a lower price than 5s. 6d.

**285. INVALID FURNITURE**, although required in sitting-rooms, is more called for in bedrooms, and may be conveniently noticed here. The manufacture of invalid furniture is generally considered to be a speciality, although some articles are kept and sold by the general upholsterer and furniture-dealer. Those, however, who are unfortunate enough to require anything of this kind should apply to some manufacturer of furniture of this description, because his appliances will be both good and comparatively inexpensive. A catalogue, or drawings of any article that may be required, will be sent to any applicant post free. All who are compelled to keep their bed, from any cause, for a longer or shorter time, will not fail to find a revolving bed table, which is adjustable to any height or inclination for reading or writing, a most useful adjunct to the furniture of the bedroom. These tables range in price from £2 5s. upwards. Among other specialities of invalid furniture may be named adjustable couches and beds, commencing in price at £5 5s.; exercising chairs, with horse action, from £5 5s.; carrying chairs at about half the price, and Merlin chairs at £6 10s. Trapped commodes for bedrooms may be purchased from £1 5s.; reclining boards, for preserving straightness of the body when in a recumbent position, and desirable at times in the schoolroom, at £1 5s.; back rests, so necessary to any one who is recovering from a dangerous illness and just beginning to sit up in bed, at 12s. 6d.; and leg rests at £1 10s. Cheaper bed-tables than the patent table mentioned above are supplied from 15s., and though it may be somewhat out of place to speak of such articles here, yet, while writing of invalid furniture, it may be said that a wicker Bath-chair, light, strong, and easily propelled, may be purchased for £2 2s. and upwards.

**286. PASSING ON TO THE DRESSING-ROOM**, as the gentleman's wardrobe has been already noticed, it only remains to speak of the



boot-horse or stand and boot-cupboard, and to say a few words on baths suitable for the dressing-room. The boot-cupboard is in every way preferable to the boot-stand, which was more used in the early part of this century, when Wellington boots were more worn than they



BOOT-RAIL.

are now. The boot-horse consists of a rail at the top, with pegs on which to hang shoes, supported on uprights like a towel-horse, and about half-way up, a shelf, notched, as in the annexed drawing, for the reception of boots, which were placed therein sole uppermost, the leather of the leg being drawn through the notch. The boot-cupboard needs no description, being nothing more than a cupboard with two doors and two shelves within.

Recesses are very often left empty in bedrooms, and these may be utilised as hanging presses by very simple means. In Fig. 1, let A A' B B' represent the edges

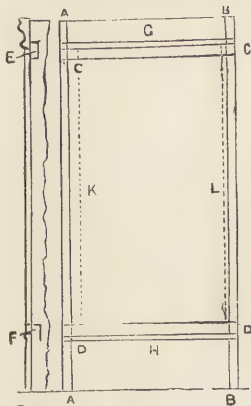


Fig 2

Fig 1.

HANGING PRESS.

of two boards placed against the opposite sides of the recess, kept apart and retained in place by two wide stretchers or rails, C D, notched into the sides, as shown in section at E F in Fig. 2. A broad and thick moulding, G, is nailed on above, slightly overlapping the rail C, and a piece of skirting below, as at H, to form a plinth. The edges of the sides at the back should be kept apart and in place by rails like C D, to the upper of which hooks are attached for hanging dresses, &c. Slips of wood are then nailed to the edges of the sides, as at K L, and to these one or a pair of doors are attached by hinges. These doors may consist of a light frame, to which chintz or cretonne is nailed, the edge of the chintz being covered with braid or gimp, attached with small nails. If preferred, a framework may be made with doors complete that may be screwed to the edges of the sides and the cross rails. It is surprising how much may be done in this way at a trifling expense to render a dwelling-house more comfortable and convenient.

**287. THE HOME HOSPITAL.** With regard to any room that may be used as a sick room or home hospital, it is desirable that it should be isolated as far as possible from the rest of the house, and located, if it can be, at the end of a short passage, across the entrance to which may be hung a blanket saturated with disinfectants when the disease happens to be infectious, such as scarlet fever and typhus and typhoid fevers, smallpox, &c.

The blinds should be yellow, as this colour is said to prevent pitting from small-pox. The walls should be coloured a cool, neutral grey, with stencilled borders in blue, green, or claret by way of relief, so that they may be cleansed and coloured anew when the late occupants of the room are restored to health and able to quit the sick chamber. The bed, or beds, should be of iron, as this can easily be rendered harmless and japanned anew at any time. They should, of course, be unincumbered with drapery of any kind, and the window should be curtainless and the floor carpetless. A comfortable appearance may be imparted to the floor by pieces of India matting. If the sick room be within easy approach to the back stairs, so much the better.

**288. FURNITURE PURCHASED AT SALES.** Those who are beginning housekeeping, and even those who have been housekeepers and householders for many years, will find it to their advantage to buy costly pieces of furniture, such as chests of drawers, wardrobes, sideboards, dining-tables, &c., at sales; because a really valuable and well-made piece of furniture may often be picked up for less than half the money that it would cost if bought new and first-hand at the upholsterer's. Frequently it may be months before the article required may be met with at a sale; but sales are of frequent occurrence in every neighbourhood, and the exercise of a little patience seldom fails to put the buyer in possession of that which he requires and desires.

All furniture should be carefully examined before it is purchased, and when bought it is desirable that it should be sent to an upholsterer's before it is brought home, to make sure of its soundness and cleanliness, and that any necessary repairs may be carried out. Great care should be exercised in the purchase of bedding of every kind, as bedding and bedsteads that are infested with insects will inevitably prove a fruitful source of expense and annoyance. It is better in every case to buy new bedding and new bedsteads. And here a caution may be given against the purchase at any time of what is called "brown wool," a term which is merely a euphuism of the trade for the material which is obtained by tearing to pieces in a machine any old and dirty pieces of carpet that can be bought up at the rag merchants'.

**289. AND IN BUYING AT SALES** it is well to fix a limit of price to be given, and never permit yourself on any account to exceed that limit; for if this be not done, the excitement of competition by bidding may often lead the buyer to make a dear bargain. It is also desirable to secure the services of a furniture broker to do your bidding for you, for you will save the commission that you will have to pay him by being spared "running up" at the hands of professional buyers, who never omit to help the sale at your expense if they possibly can.



## CHAPTER XV.

## ROOMS USED FOR COOKING AND STORAGE.

Cooking and Storage—Kitchen Furniture—The Back Kitchen—Cellars—The Butler's or Housemaid's Pantry—The Pantry—The Dairy—The Laundry.

**290. COOKING AND STORAGE.** We now come to the last of the four great groups into which the internal parts of the house may be divided, and we have now to consider the rooms used for cooking and the preparation of articles used for food, and for storage. These are—

- |   |   |
|---|---|
| 1. <i>The Kitchen.</i>                                | 2. <i>The Back Kitchen or Scullery.</i>                 |
| 3. <i>Cellars for Wine, Beer, Coal, Wood, &amp;c.</i> | 4. <i>Butler's Pantry and Pantry proper, or Larder.</i> |

Subsidiary to these, as not being found in ordinary houses, may be regarded—

- |                      |                        |
|----------------------|------------------------|
| 5. <i>The Dairy.</i> | 6. <i>The Laundry.</i> |
|----------------------|------------------------|

adjuncts to houses that should find a place in country residences where a few acres of land adjoining the house enables the owner to keep a cow, and where a laundry-maid is kept and the washing done mostly, if not entirely, at home.

**291. KITCHEN FURNITURE.** Of absolute furniture the kitchen wants but little: a strong kitchen table of deal, whose bed and legs should be stained and varnished, and the top kept white as driven snow by frequent scrubbing, and a few strong chairs also made of wood, is about all that is required, unless there be no pantry, and a press for table cloths and dinner napkins be kept in the kitchen. If the floor is covered, it should be with oil-cloth, which can be wiped up with a wet flannel at any time in a few minutes and polished with a dry one with a little oil sprinkled on it. No carpet should be seen in a kitchen from early morning until the dinner has been cooked and eaten. When this is done, and the kitchen has been tidied up for the evening, a square of heavy carpet may be spread in the middle on the top of the oil-cloth, and a bright-looking hearth-rug laid before the fire.

**292. PRICES.** The articles that are mostly required in a kitchen and its adjuncts, and which must find a place in greater or less number in every house, are utensils and appliances for lighting, cooking, cleaning, storing and preparing articles, whether of food or soiled clothing, for use, that are needed in every household, whether large or small. We shall now proceed to give a list of kitchen requisites that are (1) suitable for a cottage, (2) a small house, (3) a house of medium

size, and (4) a large house, naming a fair average price for each article or set of articles. These may be obtained from Mr. WILLIAM S. BURTON, 39, Oxford Street, W., who will send his illustrated price list to any applicant.

I. Articles suitable for a cottage. Total cost, £4 10s. :—

	s. d.		s. d.		s. d.
3 iron saucepans, gd., rs. 3d., 2s. 5d. ....	4 3	Brought forward £2	5 9	Brought forward £3	5 8
1 iron oval boiler .....	4 0	1 pepper box .....	0 6	1 flour tub .....	1 3
1 iron tea kettle .....	2 11	1 mustard pot .....	0 10	1 salt box .....	1 0
1 tin candlestick .....	0 9	1 flour dredger .....	0 7	1 hand bowl .....	1 0
1 bottle jack and screen	19 6	2 iron spoons .....	0 6	1 hair sieve .....	0 6
1 basting spoon .....	0 8	6 tea spoons .....	0 9	1 round tub .....	2 0
1 slice .....	0 6	1 tin tea-pot .....	1 2	1 housemaid's box .....	1 6
1 coffee pot .....	0 10	1 tea tray .....	1 6	1 chopping board .....	0 10
1 coffee mill .....	2 11	3 pairs knives and forks	2 3	1 clothes horse .....	1 11
1 frying pan .....	1 0	2 flat irons, rod. & 8d.	1 6	1 knife board .....	1 4
1 colander .....	0 10	1 stand for ditto .....	0 6	1 knife box .....	1 4
1 oven .....	1 3	1 meat saw .....	1 3	1 wood pail .....	1 4
1 gridiron .....	0 10	1 mincing knife .....	1 3	1 washing tray .....	3 0
1 gravy strainer .....	0 9	1 set skewers .....	0 3	1 cinder sieve .....	1 3
1 candle box .....	0 10	1 toast fork .....	0 3	1 hair broom .....	1 6
1 cinder shovel .....	0 8	1 chamber pail .....	2 0	1 banister ditto .....	0 9
1 coal scuttle .....	1 9	1 coffee canister .....	0 10	1 set shoe brushes .....	1 6
1 dust pan .....	0 6	1 tea ditto .....	0 9	1 sweep's brush .....	0 6
1 bread grater .....	0 6	1 sugar box .....	1 3	2 stove brushes .....	1 6
1 salt cellar .....	0 6	1 paste board .....	1 6	1 scrubbing brush .....	0 10
		1 paste pin .....	0 6		
Carried forward £2	5 9	Carried forward £3	5 8	Total .....	£4 10 0

2. Articles suitable for a small-sized house. Total cost, £10 :—

	s. d.		s. d.		s. d.
4 tinned iron sauce- pans, gd., rs., rs. 6d., 2s. 3d. ....	5 6	Brought forward £3	18 8	Brought forward £6	15 0
1 ditto and steamer ...	3 6	1 salt cellar .....	0 6	1 flour tub .....	1 6
1 ditto oval boiler .....	4 3	1 mustard .....	0 10	1 salt box .....	1 3
1 ditto tea kettle .....	3 6	1 pepper .....	0 6	1 vegetable presser .....	0 6
1 ditto stew pan .....	3 0	1 flour dredger .....	0 8	1 plate basket .....	6 0
2 tin candlesticks .....	2 0	2 iron spoons .....	0 8	1 wood hand bowl .....	1 6
1 bottle jack .....	8 6	6 metal tea spoons .....	1 0	1 glass tub .....	2 0
1 screen .....	14 6	1 tea-pot .....	2 3	2 hair sieves, 6d., 8d. ....	1 2
1 basting ladle .....	0 10	1 tea tray .....	2 6	1 plate leather .....	1 3
1 fish slice .....	0 10	6 knives and forks .....	5 6	1 housemaid's box .....	3 0
1 egg slice .....	0 6	3 flat irons .....	2 4	1 chopping board .....	1 0
1 fish kettle .....	6 0	1 stand for ditto .....	0 9	1 clothes horse .....	4 0
1 coffee pot .....	1 6	1 meat saw .....	1 9	1 knife board .....	2 9
1 coffee mill .....	3 0	1 mincing knife .....	1 3	1 double knife tray .....	1 6
2 frying pans, gd & rs gd	2 6	2 sets of skewers .....	0 8	1 wood pail .....	2 0
1 tin funnel .....	0 3	1 toast fork .....	0 6	1 dish tub .....	3 6
1 colander .....	1 6	1 spice box .....	2 6	2 washing trays, 4s., 3s. .	7 0
1 cheese oven .....	3 0	1 weighing machine & weights .....	9 0	1 stool .....	3 9
1 gridiron .....	1 0	1 chamber pail .....	3 0	1 wood cinder sifter .....	3 6
1 gravy strainer .....	0 10	1 coffee canister .....	1 0	1 plate brush .....	1 0
1 candle box .....	1 2	1 tea ditto .....	0 9	3 stove ditto .....	2 4
1 coal shovel .....	1 3	1 sugar ditto .....	2 0	1 hair broom .....	3 0
1 cinder ditto .....	1 6	1 dozen patty pans .....	0 10	1 double stair ditto .....	2 6
1 coal scoop .....	2 6	1 paste board .....	2 0	1 scrub brush .....	1 6
1 dust pan .....	0 9	1 rolling pin .....	0 6	1 set shoe brushes .....	3 6
1 mortar and pestle .....	4 6	2 wood spoons .....	0 4	1 sweep's brush .....	0 6
1 bread grater .....	0 6	1 butler's tray and stand .....	12 9	1 carpet broom .....	3 6
Carried forward £3	18 8	Carried forward £6	15 0	Total .....	£10 0 0



## 3. Articles suitable for a medium-sized house. Total cost, £15 :—

bottle jack and screen	26	0	Brought forward	£4	11	0	Brought forward	£9	6	1	
basting ladle.....	1	2	1 saucepan and steamer	4	0	1	1 carpet broom	2	0	0	
1 coffee pot .....	1	6	2 block tin saucepans...	3	6	3	3 stove brushes	3	0	0	
1 coffee mill .....	2	9	1 boiling pot.....	6	9	1	1 set of shoe ditto	5	0	0	
1 colander.....	1	6	1 tea kettle .....	4	3	1	1 sweep's ditto.....	0	9	0	
1 candle box.....	1	0	2 stew pans .....	3	6	2	2 scrubbing ditto	3	6	6	
1 mincing knife .....	1	4	1 hand bowl .....	2	0	1	1 double stair ditto.....	2	9	9	
1 meat chopper .....	1	9	1 soup digester .....	6	3	1	1 chopping board	2	6	6	
1 meat saw .....	3	6	1 preserving pan.....	6	6	1	1 paste board	3	6	6	
1 cinder shovel .....	1	4	2 sets of skewers.....	0	10	1	1 rolling pin .....	0	6	6	
1 coal shovel.....	2	0	1 fish slice .....	1	0	1	1 flour tub.....	3	0	0	
1 coal scoop .....	2	4	1 egg slice and ladle ..	1	0	3	3 hair sieves.....	2	3	3	
1 cheese oven .....	2	6	2 tin candlesticks .....	2	8	1	1 vegetable presser.....	0	6	6	
1 dust pan.....	1	0	1 pair brass candle-			1	1 lemon squeezer.....	1	6	6	
1 Italian iron .....	0	9	sticks .....	3	6	3	3 wood spoons .....	0	9	9	
3 flat irons .....	3	4	1 snuffers and tray .....	1	5	1	1 salt box .....	2	3	3	
1 flat iron stand .....	0	6	1 tea pot .....	2	4	1	1 knife board .....	2	0	0	
1 flour dredger.....	0	8	1 toast fork .....	0	6	1	1 plate basket .....	6	6	6	
1 pepper box .....	0	6	1 tea tray .....	4	0	1	1 double knife tray.....	4	6	6	
1 mustard pot .....	1	2	1 slop pail.....	4	3	3	3 plate brushes .....	2	8	8	
1 salt cellar .....	0	9	1 weighing machine			2	2 plate leathers .....	2	3	3	
2 frying pans .....	2	6	complete .....	15	0	1	1 clothes horse.....	7	6	6	
1 fish kettle .....	7	0	1 spice box .....	3	0	1	1 housemaid's box .....	2	9	9	
2 tin funnels.....	0	7	3 canisters, 1 each tea,			1	1 butler's tray and				
1 gridiron .....	1	8	coffee, and sugar ...	4	0	1	stand .....	16	6	6	
3 iron spoons .....	0	9	2 jelly moulds .....	3	6	1	1 dish tub .....	4	9	9	
6 metal tea ditto .....	1	1	1 pudding basin .....	1	3	1	1 glass tub .....	3	6	6	
6 knives and forks .....	5	6	1 box of paste cutters...	3	0	1	1 wood pail .....	2	3	3	
1 pestle and mortar ...	6	0	1 dozen patty pans.....	1	0	2	2 washing trays .....	13	0	0	
1 gravy strainer .....	1	4	2 larding pins .....	1	10	1	1 plate rack .....	6	0	0	
1 bread grater .....	0	8	1 sugar nippers .....	1	6	1	1 wood cinder sifter ...	5	6	6	
4 iron saucepans .....	6	7	1 hair broom .....	2	9						
Carried forward	£4	11	0	Carried forward	£9	6	1	Total .....	£15	0	0

## 4. Articles suitable for a large house or mansion. Total cost, £40 :—

	s.	d.		s.	d.		s.	d.			
1 brass bottle jack .....	9	9	Brought forward	£6	3	8	Brought forward	£15	4	6	
1 dripping pan & stand	8	9	1 copper omelette pan	6	0	1	1 oval boiling pot .....	17	6	6	
1 basting ladle.....	1	6	1 ditto cutlet pan .....	11	6	1	1 saucepan & steamer,				
1 wood meat screen... 2	10	0	1 cheese oven .....	2	6	1	tin .....	7	0	0	
1 coffee pot .....	4	6	1 tin fish kettle .....	8	6	1	1 wrought iron tea				
1 coffee mill .....	7	6	1 mackerel saucepan ...	4	6	1	kettle .....	11	0	0	
1 colander .....	4	0	1 turbot kettle.....	1	0	0	1 block tin ditto .....	5	0	0	
1 candle box, japanned	1	6	2 tin funnels.....	0	9	1	1 copper preserving				
1 mincing knife .....	1	4	1 fluted bar-gridiron ...	2	6	1	pan .....	16	6	6	
1 meat chopper .....	2	0	1 double hanging ditto	3	0	2	2 sets of skewers .....	2	0	0	
1 meat saw .....	4	0	3 iron spoons .....	1	0	1	1 fish slice.....	1	2	2	
1 cinder shovel .....	1	9	3 metal tablespoons ...	1	3	1	1 egg slice and ladle ..	1	1	1	
1 coal ditto .....	2	3	6 tea spoons .....	2	6	3	3 tin candlesticks .....	4	0	0	
1 coal scoop .....	6	6	6 knives and forks .....	6	0	3	3 block tin saucepans...	5	10	10	
1 dust pan.....	1	3	1 table steel .....	1	0	1	1 tea-pot .....	3	0	0	
4 flat irons.....	4	7	1 pair of carvers .....	3	0	1	1 toast fork .....	0	6	6	
2 Italian irons .....	1	9	1 pestle and mortar ...	8	0	2	2 tea trays .....	6	6	6	
2 flat iron stands .....	2	0	1 double knife tray.....	4	6	1	1 slop pail.....	5	6	6	
1 flour dredger.....	1	0	2 gravy strainers.....	2	10	1	1 weighing machine				
1 sugar ditto .....	1	3	1 bread grater .....	1	0	1	complete .....	17	0	0	
1 pepper box .....	0	6	4 wrought iron sauce-			1	1 spice box .....	3	9	9	
1 mustard pot .....	1	6	pans.....	1	10	0	1 hand bowl .....	2	0	0	
2 salt cellars.....	1	6	6 ditto stew pans.....	2	0	2	2 sugar canisters .....	9	0	0	
2 frying pans .....	3	0	1 ditto stock pot .....	18	6	2	2 tea ditto.....	4	0	0	
Carried forward	£6	3	8	Carried forward	£15	4	6	Carried forward	£21	6	10

	s. d.		s. d.		s. d.
Brought forward £21	6 10	Brought forward £24	0 4	Brought forward £27	9 10
5 coffee ditto	2 6	2 hair brooms	6 6	1 plate basket	6 6
2 jelly moulds	6 0	1 carpet ditto	3 0	1 silver plate ditto	3 3
1 pudding shapes	5 9	6 stove brushes	6 4	4 plate brushes	3 11
1 box of paste cutters	3 6	1 wool mop	2 0	3 plate leathers	3 9
1 box of vegetable do	4 0	2 scrubbing brushes	3 6	1 clothes horse	8 0
2 turnip and carrot		1 set of shoe ditto	7 6	1 housemaid's box	2 9
scoops	2 6	1 sweep's brush	1 0	1 butler's tray & stand	17 6
1 paste jagger	1 3	2 stair ditto	5 8	2 dish tubs	9 9
1 dozen patty pans	1 6	1 chopping board	2 9	2 glass ditto	6 6
2 tart pans, each fluted		1 paste board	4 0	2 wood bowls	5 9
and plain	2 10	1 rolling pin	0 6	2 wood pails	7 0
3 larding pins	3 0	1 flour tub	3 0	2 washing trays	14 0
2 cook's knives	4 3	4 hair sieves	3 0	1 plate rack	8 6
1 sugar nippers	2 0	1 vegetable presser	0 6	1 wood cinder sifter	10 6
1 pair of steak tongs	1 6	1 lemon squeezer	1 6	1 napkin press	1 6 0
1 egg whisk	0 8	6 wood spoons	1 6	1 double knife basket	6 6
1 beef fork	1 6	1 salt box	2 9	4 Windsor chairs	18 0
1 steak beater	2 9	1 buff leather knife		1 kitchen table	2 2 0
1 corkscrew	1 0	board	10 0	8-day English clock	2 10 0
1 salamander	7 0	1 mahogany knife tray	4 6		
Carried forward £24	0 4	Carried forward £27	9 10	Total .....	£40 0 0

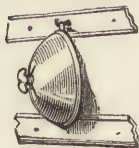
293. It must be understood that it is by no means necessary that every article in the above lists should be purchased by persons furnishing; they are merely intended to show collective summaries of articles that will be found useful, and the cost of each. Of course the sum total of any list may be reduced by striking out articles that do not seem to be wanted, or substituting for some of them articles of less value.

No kitchen should be without a good clock, and punctuality and strict observance of time with regard to everything that is done in it should be insisted upon. As long as the clock keeps good time it is of little importance whether it be an American cheap 30-hour clock, or a more expensive 8-day clock. Quaint old Dr. Kitchener says: "The dining-room should be furnished with a good going clock, the space over the kitchen fire with another, vibrating in unison with the former, so placed that the cook may keep one eye on the clock, and the other on the spit, &c. She will calculate to a minute the time required to roast a large capon to a little lark, and is equally attentive to the degree of heat of her stove, and the time her sauce remains on it, when to withdraw the bakings from the oven, the roast from the spit, and the stew from the pan." By all means have a good clock in the kitchen, and let good use be made of it.

294. **THE BACK KITCHEN**, or scullery, is an adjunct to the kitchen, where all the dirty work connected with the cooking, &c., is done—where the meat is prepared for the spit, pot, or oven, and where vegetables are peeled, or washed, or scraped, as the case may be. It requires little or no furniture, a strong table, a plate-rack, over or close to the sink, and shelves for cooking utensils being the extent of what is wanted.

Plate racks are intended for the reception of wet plates and dishes from the dish tub. It improves the appearance of these articles if they are allowed to drain before they are wiped, as they sometimes look "smeary" if wiped immediately after washing. Plate racks are made in two or three tiers, and from 2ft. 6in. long by 2ft. 2in. high to 5ft. long and 3ft. 6in. high. They vary in price from 7s. to 21s., according to size. If there be any convenient corner or recess in a scullery, it is

useful to have a set of shelves fitted up for the reception of pots, pans, &c., not in use. Stout boards may form the sides, and the shelves may be made of bars nailed to ledges that have been nailed to the sides to carry them.



RAILS FOR DISH-  
COVER.

**295. DISH COVERS PROVIDED FOR.** Before quitting the subject of kitchen and back kitchen, it should be said that in one part of the former two rails at about 12 or 15 inches apart should be nailed to the wall, to carry dish covers, &c. In the upper rail hooks should be inserted, over which the little metal loop inside each dish cover can be passed when the cover is hung up. The lower rails prevents the cover from touching the wall.

**296. FOR CELLARS** for wine, beer, and coals, no furniture is required, but there are appliances which are almost indispensable. In the wine cellar the patent wine-bin is now a necessity, and in the beer cellar the cask-stand, by which a cask can be depressed or tilted without disturbing the sediment from the liquor it contains. In olden times it was usual for cellars to be built with great stone or slate partitions, and the wine to be covered with saw-dust. Times, however, have changed, and ideas as well, and now it is thought that the more the wine is exposed to the air the better.

The best kind of bin for private houses is the *Cellular Bin*, in which a separate cell is provided as a receptacle for each bottle. Consequently, no laths are required and the trouble of binning is avoided. The bottles may be taken out or replaced by a child without risk of breakage. They can be had two bottles deep, where room is an object, but the single are easier of access. They can be made of any size or shape to fit any spare corner, and a sketch arrangement will be sent, without expense, in answer to inquiry. The price is 3s. per dozen bottles. There is also the *Exhibit Wine-bin*, by which arrangement the necks of the bottles are placed outwards, convenient to the grasp, so as to display the capsules, or tickets on the corks. This is the only form of wine-bin which offers this advantage, and renders it an almost perfect mode of storing wine: price 4s. per dozen bottles.

The beer cellar should be supplied with *Barlow's Patent Cask Stands* (which admit of the liquor being drawn off bright to the last drop) and *Syphon Taps* (which require no vent-peg). These may be procured by order by any ironmonger at the following prices: Cask Stands—Gallon Casks from 9s. to £1 1s.; Syphon Taps—with key, 4s. 6d.; plated, 9s. Tap wrappers in 6d. and 1s. packets; tap wrench with mallet, 1s. 6d.

In the coal cellar a coal pick should be provided, which costs from 1s. to 2s. This is like a hammer, differing only from it in having one side brought out to a point, causing it to act after the manner of a wedge in splitting any lump of coal into which it may be driven. A small spade, costing from 2s. to 3s., should be kept in the cellar to fill the coal-boxes, there being considerable difficulty in doing this with a common short-handled fire shovel. An old broom should be kept in the cellar for the use of the men when coal is brought in, and to save a better one when it is asked for to sweep up the coal dust round the trap or shoot after the coals have been shot into the cellar. The spade and coal pick should be hung up on nails in the cellar wall close to the door; if they are left on the cellar floor they may be buried when fresh coal is brought in.

**297. THE BUTLER'S OR HOUSEMAID'S PANTRY** is a small room where the tea and dessert service is usually kept, with glass of all kinds and jugs for parlour use. and where these articles are washed,



and the plate that is in daily use is kept, the dinner service and knives only being washed and cleaned in the kitchen by the cook, if a boy be not kept to clean boots and shoes and knives. A pantry of this kind must of course have a table, and be furnished with cupboards, shelves, and drawers; but these will be for the most part fixtures, and will not require any mention in detail here. It will be requisite, however, to say a few words on articles which will naturally find a place here, as for example :—

1. *Tea and Coffee Tins.*      2. *Tea Trays and Bread Platters.*
3. *Butler's Tray and Stand.*      4. *Dinner Mats.*
5. *Filter.*      6. *Brooms and Brushes.*      7. *Bottle Brushes and Jug Mops.*
8. *Plate Baskets, &c.*      9. *House Steps.*

And in addition to remarks on these something may be said about the knife-board, or machine for cleaning knives.

Tea trays are now generally made oval in form, a great improvement on the old square tray, with rounded corners. They are sold in sets of three, measuring respectively 16, 24, and 30 inches in width. Trays in iron, japanned, cost from 5s. to 42s. per set, according to finish and ornamentation; and from 25s. to 52s. 6d. in papier maché. Round waiters for jug stands, card trays, and for use as salvers in bringing in letters, &c., range from 6in. to 12in. in diameter, and from 6d. to 3s. 9d. in price, according to quality.

For bread cut for dinner, a *japanned bread basket or tray*, covered with a damask napkin, is useful, as in such an article bread may be more readily handed round to those who are sitting at table; but for breakfast there is nothing so good as the *bread platter or trencher* in white wood, with a border bearing a motto and appropriate floral ornamentation. These platters cost from 2s. to 3s. plain, and from 3s. 9d. to 12s. 6d. with ornamental borders; bread knives to suit the platters, with carved wood handles, cost from 2s. to 7s. 6d. each.

The *butler's tray* is a mahogany tray with high sides, on which glasses and other requisites for the dinner table are brought from the pantry to the dining-room. It is supported on a moveable stand, whose legs assume the form of the letter x when opened. They are connected at the point of crossing by nuts and bolts, and are prevented from opening beyond a certain width by pieces of webbing nailed to the cross pieces in which the opposite pairs of legs are inserted. The tray and stand complete in mahogany, polished, costs from 10s. 6d. to 21s., according to size. A "Sandwich" tray, as it is called, is very useful for bringing up a single lunch or supper. The sides of this tray are attached to the bottom by hinges, so that they may be turned down flat when the tray is placed on the table. A damask cloth is thrown over the tray before the plates, knives, forks, glasses, &c., are placed on it. This kind of tray, in mahogany, costs from 20s. to 30s. 6d.

*Dinner or table mats* are necessary to prevent injury to the surface of the table from the heat of dishes and plates placed upon it. These are made in various materials, and cost, in Mexican grass, bound with worsted, about 2s. per set; in Indian matting, bound with leather, 2s. 6d.; in thick oil baize, from 2s. 6d. to 5s. in sets of four, and double the money in sets of eight. Mats are usually sold in sets of four. Folding mats, in strips of light and dark wool alternately, look well, are durable, and cost from 6s. to 10s. per set of six.



BUTLER'S TRAY.



SANDWICH TRAY.



A large *filter* should be kept in a cool corner of the pantry, whence water may be drawn whenever it is required for the wants of the household. Cistern filters have been spoken of already, and where these are used there is of course no absolute necessity for a household filter. No house, especially in, or in the neighbourhood, of London, should be without a filter, sufficiently large for the wants of the household. The sizes in general use contain 1, 2, 3, and 4 gallons, filtering one pint in 5, 4, 3, and 2 minutes, and costing 12s. 6d., 18s. 6d., 22s. 6d., and 27s. 6d., respectively.

*Brooms and brushes* of various kinds are required in a house, as banister brushes, from 9d. to 4s.; carpet brooms, bound with leather, made of whisk, from 1s. 6d. to 3s. 6d.; crumb brushes, curved like a sickle, for clearing crumbs from the table-cloth into a tray held to receive them, from 1s. to 4s. 6d.; dusting brushes, of hair or feather, from 6d. to 3s. 9d.; flue brushes, with long wire handles for cleaning the flues of cooking stoves, from 1s. 6d. to 4s. 6d.; furniture brushes, from 1s. 6d. to 3s. 9d.; hearth brooms, from 9d. to 3s. 6d., or with japanned telescope handle and sheath, from 5s. to 10s. 6d.; long hair brooms, from 9d. to 4s. 6d.; patent adjustable carpet sweepers, with revolving brush, by which all dirt and dust on a carpet is collected into a covered box, costing 12s. 6d.; mops, of wool, from 1s. 3d. to 3s. 6d.; stair carpet brushes, from 9d. to 3s.; stove brushes, from 6d. to 2s. 6d. Turk's-head brushes on long poles, sometimes jointed like a fishing-rod, for the purpose of sweeping dust and clearing cobwebs from cornices and ceilings, at 4s. 6d. and 5s. 6d.; and other brushes for black leading, scrubbing, cleaning boots and shoes, &c., singly or in sets, at various prices.

Plate baskets are of two kinds, one for soiled plates of earthenware, the other lined with baize for the reception of forks, spoons, &c.; these cost from 2s. to 6s., the former, which are lined with tin, cost from 7s. 6d. to 11s. 6d. Linen baskets, for soiled linen, with covers, cost from 4s. to 10s. 6d. each. Knife trays cost, in oak, from 1s. to 2s. each; in mahogany, from 2s. to 7s. 6d.; and in wicker, lined with tin, from 5s. to 6s. 6d., according to size.

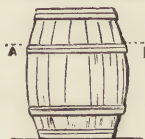
Lastly, in every house a set of steps should be kept, useful for cleaning windows, putting up and taking down curtains and pictures, and a variety of purposes that need not be mentioned in detail here. A set of steps, with support attached by hinges, costs from 3s. 6d. to 10s. 6d., according to size.

Knives should be cleaned in the scullery by the cook, but doubtless they may be done equally as well by the housemaid in the pantry. Knife boards covered with kamptulicon, or buff leather, may be had in all sizes from 18in. long by 4½in. wide, to 60in. long by 9in. wide, at prices varying, for kamptulicon from 6d. to 5s., and in buff leather from 5s. to 27s. 6d. There is a useful machine for cleaning knives, which saves much time and trouble, called the Patent Rotary Knife cleaner. This consists of a drum with holes at intervals in the rim, and padded rubbers inside, which revolve and polish the sides of the knife blades, made to clean from 3 to 10 knives at a time, including carver, costing from £2 to £14, according to the number of knives the machine is made to hold. Knives are not so subject to injury, and last longer when cleaned by this machine than when they are polished on the ordinary knife board.

**298. THE PANTRY**, properly so called from the French *paneterie*, a place where bread is kept—from the French, *pain*, and Latin *panis*, bread—is merely a small room or closet devoted to the reception of bread, meat, and viands of all kinds cooked and uncooked. It is sometimes called the larder. The only articles that require special mention in connection with this part of the house are the flour-tub and bread-tub. Besides these, it should contain tubs and pans for salting pork and beef; and earthen pans to hold cheese and other eatables.

Flour-tubs in white wood, with cover and handle, cost from 1s. to 5s. 6d. each. Bread-tubs, which should be scrubbed out occasionally and dried in the sun when

made of wood, can be best made out of an American flour-tub, which may be bought for 1s. or 1s. 6d. The upper part of the tub along the line A, B, should be cut away, and a wooden cover and handle made for it. An earthen tub with cover is generally used, but this kind of ware is very fragile, and is broken by a very slight blow. A wooden tub made as suggested, if properly cared for and stood on two slips of wood, to allow a current of air to pass under it, will outlast several of them. Flour bins in metal, japanned, blue, or green, with black hoops, and lettered "Flour," holding  $\frac{1}{4}$  peck,  $\frac{1}{2}$  peck, 1 peck, 2 pecks, are sold at 3s., 3s. 9d., 5s., and 6s. 6d., respectively; larger ones in iron, japanned in colours, or to imitate oak outside and white inside, holding from 4 to 20 stone, cost from 16s. to 35s. according to capacity.



WOODEN BREAD TUB.



EARTHEN BREAD PAN.

**299. THE DAIRY** requires mention here only to speak of the churn in which cream is converted into butter.

It is almost needless to say that all churns should be kept scrupulously sweet and clean. The modern machines are much preferable to the old-fashioned wooden churn, and do their work well and quickly. Churns containing from 1 to 8 gallons, and churning from  $\frac{1}{2}$  to 4 gallons respectively, cost from 10s. 6d. to £1 7s. 6d., according to capacity.

**300. THE LAUNDRY.** Last of all, the laundry with its various appliances for washing, ironing, &c., claims attention; comprising machines for washing, wringing, and mangling; irons and stove at which they may be heated, and clothes posts of various kinds, lines, pegs, &c., on which clothes may be hung out in the air to dry.

The simplest of the washing appliances, which have been partly superseded by more modern inventions were the old washing-tub and the washing-trough. Oak tubs ranging from 10in. high and 20in. in diameter to 13in. high and 23in. in diameter, cost from 3s. 6d. to 6s., according to size; and washing trays or troughs from 2s. 6d. to 10s. Stools on which the washing tray may be placed, range in price from 2s. 6d. to 7s., and American washing boards, to be procured of any oilman, at 1s. and 1s. 6d. Clothes baskets of wicker cost from 2s. to 3s. each, according to size; clothes pegs about 2d. or 3d. per dozen; clothes line from  $\frac{1}{2}$  yd. to 1 $\frac{1}{2}$  yd. or 2d. per yard, according to stoutness; and clothes horses for drying and airing clothes before the fire or in a warm room, from 1s. 6d. to 7s. each, according to size.

To proceed to the machines for washing, wringing, and mangling, and for performing other operations connected with washing, such as boiling clothes, drying and ironing, attention may first be called to the various washers, wringers, and manglers, manufactured by various makers of domestic machinery of this description. The patent "Vowel" Washing Machines are particularly ingenious, simple and easy to work. They require little labour, economise water and soap, and improve the colour of articles in washing, whilst there is no internal machinery that can injure the finest fabrics. Their "Vowel" A is a favourite family machine. With it a boy or girl of twelve years old can wash twelve shirts, necks and wristbands included, in from twelve to fifteen minutes, or two blankets in six minutes. It costs £3 15s. It is to be observed that the makers always advise the use, in addition, of a Wringer, supplied at various prices, as a great economy of soap, in consequence of all the suds being wrung back into the washing compartment, as well as for its great convenience, saving the labour of wringing by hand and its consequent slop. Another suitable machine for family use is that known as the New Patent "Vowel" A 1, in which a Washing, Wringing, and Mangling Machine are combined. It is to be had at a cost of £6 10s., or thereabouts. The Improved Patent "Shuttle"

Washing Machine is another ingenious and handy article. The name of this machine suggests at once its operative principle, that of a "Shuttle," or "Shuttle Dash," which, upon the slightest oscillation of the lever handle (almost without an effort), is self-acting, the user standing in the easiest possible upright position, operating at will, either in the gentlest manner upon the most delicate or costly lace, or—according to the increased momentum of the Shuttle Dash—upon the heaviest fabric, *with certain cleansing effect*; the "advancing wave" of suds following up the stroke of the dash, and the "receding, or return wave" of suds, constantly changing the position of the clothes in the most remarkable manner. It costs £3 15s., and with an "Acorn" A wringer 27s. extra. It is usual to send all large machines carriage free. A useful wringing and mangling machine on a low stand, to fix on a table, is to be had for 45s., with 21-inch rollers. Larger wringing and mangling machines are to be had at various prices. Another useful invention of its kind is the Improved Goffering Machine, known as the "Norwood." This machine is much valued in private families as well as by laundresses. With it goffering can be done without stint, because accomplished so quickly, and with so little trouble. It costs from £1 12s. upwards.

A very useful article for the laundry is the "Universal Laundry Iron," manufactured and sold at 15s. each, and procurable to order, if not kept in stock, by any ironmonger. This useful little iron is silver-plated, and combines four irons in one, acting by means of a simple change of position as smoothing iron, glossing iron, or banding iron, and as a fluting iron, by the addition of a fluting shoe which is used as a fluting plate. Irons are generally soiled when heated against the bars of a grate, and time is wasted in cleaning them on a board on which some Bath brick dust is sprinkled. To prevent this, a handy ironing stove for the laundry may be procured, which is light and portable and has ledges round its santing slides, on which the irons are supported while heating. The cost of this stove is £1 5s. Though not belonging to the furniture of the house, we may be allowed to point out the great utility of the "Patent Portable Folding, Elevating, and Revolving Clothes Dryer," far better than the ordinary clothes posts, consisting of a post or standard from 10ft. to 13ft. high, with arms that can be raised at pleasure by a cord passing through a pulley at the top. Through the arms clothes lines are passed, and when they are raised the whole top will move round the standard with the wind, causing the clothes to dry quickly, and preventing the violent twitching that so often causes damage when the clothes are hung on an ordinary clothes line. When raised, the machine shows about 50 yards of clothes line, nicely arranged in parallel lines. It can be placed in a socket let into the ground for its reception, so that as soon as it is done with it can be removed and put out of sight as easily as the ordinary clothes post. The cost of this useful machine, complete and ready for use, is £1 10s.





## CHAPTER XVI.

### LINEN, EARTHENWARE, GLASS, PLATE, CUTLERY, AND LAMPS.

The Completion of Furnishing—Good Linen—Services for Breakfast, Dinner, Tea, and Supper—Cut Glass—Plate—Electro Plate—Electro-silver coating on Plate Articles—Teapots—Table Cutlery—Lamps—Removals.

**301. THE COMPLETION OF FURNISHING.** When the rooms that we use by day and those also that we use by night have received their full complement of furniture, there yet remain many articles, all of them useful, and many of them ornamental as well, which are required to give completeness to the house as a furnished dwelling. These things may be classified under the following heads :—

1. *Linen for Household use, comprising Table Cloths and Napkins, Sheets, Pillow and Bolster Cases, and Towels.*
2. *Earthenware, including Services for Breakfast, Dinner, Tea, and Dessert, and Jugs.*
3. *Glass, including Decanters, Wine Glasses and Finger Glasses, Water Jugs and Bottles, Tumblers, and miscellaneous articles, as Cheese Dish, &c.*
4. *Plate, comprising Silver Forks and Spoons of all kinds, Cruet Stands and Salt Cellars, Knives and Forks for Fish and Dessert, Fish Slice, Cake Basket, Biscuit Box, &c.*
5. *Cutlery, including Large and Small Knives, Carvers, &c.*
6. *Lamps, for Vegetable and Mineral Oils.*

**302. GOOD LINEN** adds much to the comfort of bedrooms and the elegant appearance of the dining-table. For the table, linen damask should be purchased ; imitations in cotton are sold, but they cannot be recommended, as by frequent washing they get soft and flimsy to the touch. Whereas linen will preserve its substantiality, if we may use the word, until it is well-nigh worn out, and looks as lustrous when in this condition as it did when it was first spread on the table.

The drapery supplied for the dinner table and the bedroom by most manufacturers is now, it may be said, comparatively low in price, and excellent in quality. Beauty of design is the marked characteristic of all the table damasks of the present day ; the table-cloths and napkins to match, as well as the tray-cloths, exhibiting a variety of tasteful patterns treated in an artistic manner. Full information as to prices will be supplied on application to any firm.

Linen necessary for the bedroom has been mentioned in connection with beds and bedding, in section 274, and it need not be given in detail here.

**303. SERVICES FOR BREAKFAST, DINNER, TEA, or DESSERT** are now far less expensive than they used to be. There are many makers from whose extensive and beautiful stock a selection may be made to suit the requirements of the cottage or the mansion.

For breakfast and tea services there are two shapes generally followed : one being the French upright form, and the other the English open spreading shape. Each



form has its good qualities : in the former, there being less surface exposed to the air, the tea and coffee does not cool so quickly ; but the latter is not so liable to be overturned. A tea service comprises 28 pieces : namely, 12 tea cups, 12 saucers, 1 slop basin, 1 cream ewer, and 2 plates ; and a breakfast service 41 pieces : namely, 12 breakfast cups, 12 saucers, 1 milk ewer, 1 slop basin, 1 sugar basin, 2 bread and butter plates, and 12 plates. Breakfast plates are usually 7 inches in diameter, and smaller plates can generally be had, if required, to be used with the tea service 5in. or 6in. in diameter. Covered muffin dishes, egg cups, toast rack, teapot, stand, and bacon dishes measuring 10in. and 12in. The prices range as follows :—

	s. d.	s. d.		s. d.	s. d.
Tea Cups and Saucers per doz.	3	9	to 55	0	
Coffee Cups .....	5	0	28	0	
Breakfast Cups and Saucers,,	6	9	81	0	
Milk Ewer, 1 pint..... each	1	6	9	0	
Cream Ewer, ½ pint.....	0	7	7	6	
Slop Basin .....	0	7	8	6	
Sugar Basin .....	0	7	8	6	
Cake Plates .....	0	7	9	6	
Plates 5in. in diam. ....per doz.	3	9	39	0	
Plates 6in. in diam. ....per doz.	4	9	42	0	
Do. 7in. do. ....	6	9	48	0	
Egg Cups .....	1	9	27	0	
Toast Rack..... each	4	0	12	0	
Teapot Stand .....	1	6	6	0	
Covered Muffin Dishes...	3	6	12	0	
Bacon Dishes, 10in. ....	2	6	10	6	
Do. 12in. ....	3	6	13	6	

Coffee cups, toast racks, and teapot stands are not made to match the cheapest kinds of ware. Any single article is generally sold at a proportionate price, that is to say, any article priced above at per dozen.

Dinner services are generally sold in sets of 54, 100, or 113 pieces, and are made up as follows :—(1) Set of 54 pieces, comprises 12 meat plates, 12 pudding plates, 12 cheese plates, 6 meat dishes, being 2, 10in.; 2, 12in.; 1, 14in.; and 1, 16in.: 2 vegetable dishes and covers, 2 sauce tureens with covers, ladles and stands ; thus a vegetable dish complete makes two pieces, and a sauce tureen four. (2) Set of 100 pieces comprises 18 meat, 36 pudding, and 18 cheese plates : 8 meat dishes, being 2, 10in.; 2, 12in.; 2, 14in.; 1, 16in.; and 1, 18in. ; 2 pie dishes, 1, 9in.; and 1, 10in. : 4 vegetable dishes and covers, 2 sauce tureens, with covers, stands and ladles, 1 salad bowl, and 1 cheese stand. (3) Set of 113 pieces comprises 36 meat, 24 pudding, 12 cheese, and 12 soup plates; 7 meat dishes, being 2, 10in.; 2, 12in.; 1, 14in.; 1, 16in. and 1, 18in.; well dish, 4 vegetable dishes, 2 sauce tureens, 1 soup tureen, with stand, cover, and ladle, 1 salad bowl, and 1 cheese stand. Of course purchasers are not bound to the quantities named above in purchasing a set, they can have more or less, to suit their requirements. It is comparatively useless to buy ladles for soup and sauce tureens, as they soon get broken in the first place, and in the second place these articles usually form part of the plate in use in the household. The prices of dinnerware vary according to quality and ornamentation. The following table exhibits all the various pieces that may be included in a dinner service, with the range of prices from the highest to the lowest. From this table any intending purchaser will be enabled to make a list of the articles he requires before giving his order.

	s. d.	s. d.		s. d.	s. d.
Cheese Plates, 6in.....per doz.	1	0	to 20	0	
Pie " 8in.....	1	9	30	0	
Meat " 10in.....	2	6	35	0	
Soup Plates .....	2	6	35	0	
Trivet Dishes, 9in..... each	0	4	6	0	
Meat " 10in.....	0	5	7	6	
" 12in.....	0	7	10	6	
" 14in.....	0	10	15	0	
" 16in.....	1	0	21	0	
" 18in.....	2	6	27	6	
" 20in.....	3	9	37	6	
Well " 18in.....	5	0	45	0	
" 20in.....	6	0	52	6	
Pie " 9in.....	0	6	7	6	
" 10in.....	0	7	8	6	
" 11in.....	0	8	to 9	6	
Fish Drainers :—					
To fit 14in. Dish .....	1	0	15	0	
" 16in. " .....	1	6	21	0	
Vegetable Dishes .....	1	2	23	6	
Drainers for ditto.....	0	7	11	9	
Soup Tureen and Stand...	5	0	55	0	
Ladle for ditto .....	1	0	10	0	
Sauce Tureen and Stand...	1	0	23	6	
Ladle for ditto .....	0	3	4	0	
Sauce Boats .....	0	5	5	6	
Salad Bowl.....	2	0	23	6	
Cheese Stand.....	1	6	23	6	
Hash or Entrée Dish with warmers... ..	7	6	42	0	
Hot Water Plates.....	2	0	8	6	

Dessert services usually consist of 18 pieces : namely, 12 plates, 4 comforts, and 2 footed comforts ; centres are made for each pattern, but the purchase of these is optional. A rich oriental pattern on a buff, white, and gold ground, has an excellent appearance on a damask linen cloth or a mahogany table, far better than an elaborately-painted flower in the centre, with a border in deep blue, maroon, or green, relieved with gold. The prices range from the lowest to the highest, as follows, and sets may be made up in accordance with the requirements of the purchasers.

Dessert services of 18 pieces, that is to say, 12 plates, 4 comforts, and 2 footed comforts, cost from £1 1s. to £12 12s., according to quality and ornamentation. Centres to correspond range from 7s. 6d. to 31s. 6d. In these sets, plates vary in price from 7½d. to 10s. 6d. each ; comforts from 2s. to 18s.; and footed comforts from 3s. to 27s. The higher price sets are beautifully painted by hand.

**304. CUT GLASS** is blown first of all, but without the aid of a mould, and of greater thickness than it is intended to be. It is then cut into the form required by the action of sand and water applied by discs that revolve in a lathe, the polishing being effected by copper discs, charged with emery and oil. No handsome or valuable decanter or any kind of glass vessel need be set aside, if none can be found to match it, for its fellow can be blown and cut in exact *fac simile* at a small extra charge. Beautiful glass of tasteful form and design can now be purchased at as low rates as porcelain and earthenware of all kinds. We will now proceed to give a list of glass articles not generally used, with the prices of each kind from the lowest to the highest :—

Decanters are made to match in pints and quarts, and with all kinds except moulded decanters and cut decanters of the lowest price, a claret bottle, or rather jug, with lip and stopper, may be had. The globular form with a long neck is a far better shape than the old-fashioned decanter with upright sides, and a shoulder narrowing into a ringed neck. Decanters in moulded glass range from 4s. to 6s. per pair in pints, and from 6s. to 9s. in quarts ; in cut glass, straight shape as in fig. 2, 4s. 6d. per pair in pints, and 6s. 6d. in quarts ; in the globular form, 7s. 6d. to 31s. 6d. in pints, per pair, and from 10s. 6d. to 42s. in quarts. Claret jugs to match decanters of the globular form range from 7s. 6d. to 31s. 6d.



DECANTERS.

**305. PLATE.** In former times none but the wealthy could boast of more plate than sufficient forks and spoons for the requirements of the household : some knife rests, a cruet-stand, and perchance a spirit-stand ; and in nine cases out of ten these were not of solid silver, but plated, that is to say of iron or copper, covered with a substantial coating of silver. The discovery, however, of electro-plating, by which a deposit of the precious metal can be laid on any metal inferior in value to any degree of thickness by galvanic action, has brought many a pretty looking and useful article within the reach of ordinary persons with moderate incomes, and now there are few who can make any pretensions to respectability, whose tables are not set out with salvers, cake baskets, biscuit boxes, and a variety of articles in addition to those enumerated above.



Fig 1. Fig 2. Fig 3. Fig 4.

## PATTERNS OF PLATE.

306. IN MAKING THE VARIOUS ARTICLES that are comprehended under the general name of plate, four patterns are used: the fiddle pattern, which is perfectly plain; the beaded pattern, as in Fig. 2; the threaded pattern, as in Fig. 3; and king's pattern, or a shell with thread, as in Fig. 4. Of these the plain fiddle pattern is the neatest and cheapest. On examining a piece of plate four or five little stamps will be noticed on it, which are impressed at the Assay office of the district in which it has been manufactured.

The following is a scale of prices for articles of electro-silver on nickel that are most necessary in a household. When it is found requisite to purchase silver and plated goods, and cutlery, and furnishing ironmongery, it is false economy to buy any but those of the best description. The electro-plate as priced below is of the best quality.

ARTICLE.	ELECTRO.			ARTICLE.	ELECTRO.		
	Fiddle.	Beaded or Thrd.	King's. s.		Fiddle.	Beaded or Thrd.	King's. s.
	s. d. s.	d. s. d.	s. d. s.		s. d. s.	d. s. d.	s. d. s.
Table spoons or forks per doz.	30 0	41 0	45 0	Sauce ladles ..... each	3 0	4 0	4 6
Dessert spoons or forks "	22 0	29 0	31 0	Gravy spoons ..... "	6 0	8 0	9 0
Tea spoons ..... "	14 0	20 0	22 0	Fish Carving-knives ... "	12 6	14 6	15 0
Egg spoons (bowl gilt) each	1 6	2 0	2 3	Do. forks ..... "	6 6	9 0	6 6
Salt spoons do. .. "	1 6	2 0	2 3	Do. knives, ivory handles	12 0		
Mustard spoons do. ... "	1 6	2 0	2 3	Butter knives ..... "	2 9	3 6	3 9
Sugar tongs ..... "	2 6	3 6	4 0	Crumb knives ..... "	11 0	14 0	14 0
Soup ladles ..... "	9 0	11 0	12 0	Sugar sifters ..... "	3 0	4 0	4 0

On these initial letters can be cut at a charge of 2d. per letter, and crests at 4d. each.

307. **ELECTRO-PLATE.** Although every one who can afford to pay the price will undoubtedly prefer to have the articles comprised in the foregoing list in silver rather than electro-plate, there are many things useful and ornamental that the owner of a well-appointed house would like to possess in addition, but would find the cost of them in silver utterly beyond his means. In this case he has no other resource but to fall back on good electro-plated articles. To dwell upon each kind of article in order, or on the various forms and patterns that each article may assume, would occupy too much space. We must, therefore, content ourselves with giving a mere price-list of the principal articles that are desirable in a house, in addition to the ordinary spoons, forks, &c. It is desirable that the pattern selected should be plain and neat, and that the ornamentation should be as quiet and subdued as possible, or in other words, with as little, frosting, chasing, engraving, and adornment in relief, as needs be.

Tea and coffee sets, comprising coffee-pot, tea-pot, sugar basin, and cream ewer, range in price from £2 10s. to £18 12s. Each article may be had separately as follows :—

Coffee-pot, from.....	£ s. d.	£ s. d.	Sugar basin, from.....	£ s. d.	£ s. d.
Tea-pot „ „ „ „ „	0 15 9	to 6 0 0	Cream ewer „ „ „ „ „	0 10 9	to 3 15 0
	0 13 9	„ 5 10 0		0 9 9	„ 3 7 0

The usual capacity of a tea-pot is from 4 to 6 gills, or 2 to 3 pints ; of coffee-pots, from 5 to 6 gills, or 2½ to 6 pints. Single tea-pots, not forming part of any set, may be had from 10s. 6d. to 90s. ; and handsome tea-pots stands, with mountings in electro-silver, from 7s. 6d. to 21s. each.

Other articles range in price as follow :—

Tea kettles and stands, with spirit lamp, from £3 15s. to £7 15s.  
 Toddy kettles and stands, with spirit lamp, from £1 11s. 6d. to £4.  
 Toddy ladles from 3s. to 5s. 6d. each.  
 Urns, holding 4 pints, from £5 to £6 6s.  
 „ „ „ „ £8 8s. to £10 10s.  
 Urn stands from £1 1s. to £3 3s.  
 Tea or coffee trays, from 20 to 30 inches in size, at from £4 15s. to £5 15s.  
 Salvers or waiters, from 7 to 14 inches in diameter, at from 15s. to £5.  
 Claret jugs, with plated mountings, from 15s. 6d. to £6.  
 Cake baskets from £1 7s. 6d. to £4.  
 Biscuit boxes from 12s. 6d. to 95s.  
 Toast racks from 7s. 6d. to £1 11s. 6d.  
 Ditto, with 2 egg cups and spoons combined, £1 5s.  
 Glass butter coolers, with plated covers, from 9s. 6d. to 27s. 6d., or with revolving cover, from 31s. 6d. to 42s.  
 Butter knives from 2s. 6d. to 5s. 6d.  
 Marmalade frames, with glass dishes—single dish, 21s. ; double dish, 42s.  
 Marmalade spades from 3s. 6d. to 7s. 6d.  
 Muffineers from 2s. 6d. upwards.  
 Mustard pots from 7s. 6d. to 25s.  
 Pepper boxes from 3s. 6d. to 12s. 6d.  
 Salt cellars from 7s. to 25s. per pair.  
 Cruet frames, holding from 3 to 7 cut cruets, from 12s. 6d. to £5 15s.  
 Japanned frames, for ordinary use or for kitchen, holding 3, 4, or 5 cruets, from 2s. to 10s.  
 Cruet frames, for breakfast or lunch, complete, from 12s. 6d. to 35s.  
 Egg stands, gilt cups, and spoons, for from 2 to 6 cups, at from 25s. to 90s.  
 Pickle frames, holding 2 or 3 cut bottles, from 25s. to 75s.  
 Pickle forks from 4s. 6d. to 7s. 6d. each.  
 Soy, or sauce frames, for 3 or 4 bottles, from 15s. to 45s.

Liqueur frames, with 3 cut bottles, from 31s. 6d. to £6 6s.  
 Dessert stands, with bowls for sugar and cream, from 40s. to 75s.  
 Sugar baskets, with glass or opal linings, from 8s. 9d. to 31s. 6d.  
 Sugar sifters from 3s. to 5s. 9d. each.  
 Decanter stands from 15s. to 45s. per pair.  
 Bottle holders from 20s. to 42s. each.  
 Wine funnel, 13s. 6d., or 16s., gilt inside.  
 Ice pails, with glass in frame, from 10s. 6d. to 31s. 6d.  
 Ice tongs from 3s. 9d. to 5s. 6d. per pair.  
 Crumb scoops from 17s. 6d. to 28s. 6d.  
 Cheese scoops from 7s. 6d. to 20s.  
 Napkin rings from 15s. to 66s. per dozen.  
 Fish carvers, in case, from 15s. to 40s.  
 Fish knives, with fiddle-pattern handles, 10s. and 12s. 6d. each, or with ivory handles, 12s. and 15s. each.  
 Asparagus tongs and servers, from 15s. to 31s. 6d.  
 Skewers (for round of beef, fillet of veal, &c.), from 8in. to 18in. in length, at from 3s. 3d. to 7s. 6d. each.  
 Knife rests from 2s. 6d. to 5s. per pair.  
 Nut crackers from 2s. 6d. to 7s. 6d. per pair.  
 Grape scissors from 8s. 6d. to 18s. 9d. per pair.  
 Epergnes from £3 3s. to £21, in various designs, with cut glass dishes.  
 Candelabrum, to hold from 2 to 5 candles, from £6 to £9.  
 Pillar candlesticks from 15s. to 40s. per pair.  
 Piano candlesticks from 10s. 6d. to 25s. per pair, or with branches from 31s. 6d. to 45s. per pair.  
 Chamber candlesticks from 7s. 6d. to 21s. each, or with glass shades in addition, from 10s. 6d. to 25s. each.  
 Children's mugs, half-pint, from 7s. 6d. to 15s. 6d. ; pint, 25s.  
 Tankards from 7s. 6d. to 31s. 6d. ; with three handles, 42s. ; with covers, from £3 3s. to £4 4s.

308. THE ABOVE ARTICLES comprise all the smaller and most necessary electro-plated goods for the breakfast and dinner table. There are, however, a few others which are not so needful, but which must be enumerated. They are intended principally for use on the dinner table, and are all in electro-silver.



Vegetable dish, with three divisions, from 63s. to 115s. each.  
 Soufflet dishes, 6, 7, and 8 inches, from 40s. to 55s.  
 Hash dish, with spirit lamp below, 84s.  
 Soup tureens, holding from 1 to 4 quarts, from 75s. to 175s.  
 Sauce or butter boats, holding three-quarters of pint, 31s. 6d. and 42s. each.  
 Hot water muffin or chop dish, 42s.  
 Hot water bacon dish, with drainer, from 45s. to 70s.  
 Gravy spoon warmers, from 12s. 6d. to 42s. each.

Corner dishes for entrees, with covers and warmers to suit, so made that the handles can be removed from the cover to form four extra dishes, in all, eight or twelve, with four extra top dishes—The four dishes and covers from £8 15s. to £13 15s.; four warmers, from £7 15s. to £11 15s.; four extra top dishes, from £2 10s. to £3 3s.  
 Oval meat dishes, with leaded edges, from 12 to 24 inches across, from 42s. to 130s.  
 Hot water venison dishes, from £5 to £10.

309. THE ELECTRO-SILVER COATING on articles that are constantly used will perhaps wear away, and, if an inferior quality of electro-plate has been purchased, the metal below will present a dull, if not dirty, appearance. In such a case the electro-plating should be renewed, and as it may be of advantage to any one who has electro-plate in a worn condition to be able to estimate the cost of replating, a list of prices is appended.

ARTICLE.		Fiddle.	Thread.	King's.
		s. d.	s. d.	s. d.
Table spoons and forks .....	per dozen	16 0	22 0	25 0
Dessert ditto .....	"	12 6	15 0	16 0
Tea spoons .....	"	9 0	11 6	13 6
Salt, egg, and mustard spoons, gilt inside .....	"	11 6	13 6	14 6
Sugar tongs .....	per pair	1 6	1 9	2 0
Gravy spoons .....	each	3 0	3 9	4 6
Soup ladles ..	"	4 0	5 6	6 6
Sauce ditto ..	"	1 8	2 0	2 3
Fish slices .....	"	4 0	4 6	5 6
Butter knives .....	"	1 6	1 9	2 0

Other fancy patterns charged same as King's patterns.

Bread baskets, from 14s. to 23s. 6d.  
 Bottle stands, per pair, from 8s.  
 Butter boats, each, from 6s. to 10s. 6d.  
 Butter knives, with ivory handles, from 1s. 6d.  
 Cake baskets, each, from 12s. 6d. to 18s.  
 Candlesticks (table) at 8s. per in. in height.  
 Ditto (chamber) and extinguishers, 6s. each.  
 Ditto and branches, 25s. to 35s.  
 Cruet frames, 4 holes, 8s. to 11s. each.  
 Ditto 5 " 10s. to 13s.  
 Ditto 6 " 12s. 6d. to 15s.  
 Ditto 7 " 14s. to 19s.  
 Ditto 8 " 17s. to 24s.  
 Cream ewers, gilt inside, 10s. 6d. to 12s. 6d.  
 Coffee pots, 13s. to 18s.  
 Corner dishes and covers, 20s. to 30s.  
 Warmers only, 14s. to 18s.  
 Crumb scoops, from 5s. 6d. to 7s.  
 Dinner plates, 8s. each.  
 Dessert ditto, 6s. 6d.  
 Dish covers, 12 inch, 15s. 6d.  
 Ditto 14 " 18s.  
 Ditto 16 " 21s.  
 Ditto 18 " 25s.  
 Ditto 20 " 30s.

Dishes (table) 12 inch, 13s.  
 Ditto 14 " 17s.  
 Ditto 16 " 20s.  
 Ditto 18 " 25s.  
 Ditto 20 " 30s.  
 Dishes (Venison), 20 inch, 42s.  
 Ditto 22 inch, 43s.  
 Ditto 24 " 50s.  
 Egg stands, cups and spoons, gilt inside, 4 holes, 19s.; 6 holes, 29s.  
 Egg cups only, 1s. 6d. each.  
 Goblets, small, 4s. 6d. to 9s.  
 Ditto, large, and gilt inside, 10s. 6d. to 15s.  
 Ice pails, from 35s. to 45s.  
 Ink stands, 8s. to 18s.  
 Kettles, with stand and lamp, 28s. to 55s.  
 Liqueur frames, 3 holes, 14s. to 20s.  
 Labels, wine or spirit, 6s. to 8s. each.  
 Mustard pots, 5s. 6d. each. Gilt inside, 7s. 6d.  
 Pickle frames, 2 holes, 10s. to 13s. 6d.  
 Ditto 3 " 15s. to 18s.  
 Sugar basins, gilt inside, 14s. to 18s.  
 Soup tureens, 40s. to 60s.  
 Sauce ditto, 14s. to 18s.  
 Sauce boats, 7s. 6d. to 11s.

Soy frames, 6s. to 9s. 6d.  
Salt cellars, gilt inside, 8s. per pair.  
Tea-pots, 14s. to 18s.  
Tea trays, 20 inch long, 40s.  
Ditto 22 " 50s.  
Ditto 24 " 60s.  
Ditto 26 " 70s.

Toast racks, 5s. to 8s. 6d.  
Urns, 30s. to 50s.  
Wine coolers, 30s. to 45s.  
Waiters, 6in., 6s.; 7in., 7s.; 8in., 8s.; 10in., 10s.; 12in., 14s.; 14in., 19s.; 16in., 25s.; 18in., 32s.

The above prices are for plating in the best manner, and include any ordinary repairing required; a lighter quality of plating can be had if desired, but is not advised. Engraving, which should be done before re-plating, is charged as follows:—Initials, usual size in any style, 2d. per letter. Monograms, 8d. and rod. each. Crests, 4d. and 6d. each; larger size charged extra.

**310. TEA-POTS** for ordinary use or for the kitchen, and coffee-pots, are made in block tin or Britannia metal, and these look well if kept carefully, and cleaned regularly. The ordinary tea-pot contains a quart, but they are made in sizes, ranging from 1 to 3 pints, and increasing by half-pints. Good block tin teapots and coffee-pots to hold 1 quart, cost 1s. 6d. each.

**311. KNIVES.** Keen knives are essential to comfort, and the preservation of equanimity at the dinner table. Knives are made in two sizes, and known as table and dessert knives. In addition to these are carvers, manufactured to suit each quality. The handles are of horn and bone for knives of inferior quality, and of ivory and metal electro-plated for knives of the better kind. Poultry and game carvers are smaller in size than the ordinary meat carvers, but are sold at the same prices; dessert knives and forks are plated-electro on steel, to prevent the blackening of the blade by the action of the acid of the fruit; for fish, electro-silver bladed knives are used, which is far more convenient than tearing the fish to pieces and eating it by the aid of a fork and a bit of crust.

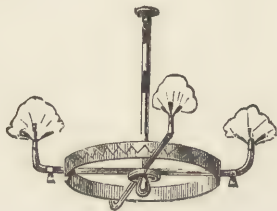
The following are the knives generally required for family use, distributed in three classes, namely, (1) Knives, &c., with handles of horn or bone for common use; (2) knives, &c., with handles of ivory or metal electro-plated; (3) knives and forks for fish. These are supplied by all ironmongers and dealers in cutlery at the undermentioned prices.

No.	DESCRIPTION OF CUTLERY.	Table Knives and Forks per dozen.	Dessert Knives and Forks per dozen.	Carvers per pair.
		s. d.	s. d.	s. d.
1.	Black horn riveted handles, small size .....	10 6	10 0	3 0
	Ditto ditto large size .....	13 6	11 6	3 0
	Black horn, edge pin, balance handles .....	18 0	16 0	4 6
	Best buck-horn handles .....	18 0	16 0	4 0
	White bone edge pin, balance handles .....	18 0	15 0	5 6
	Best white bone balance handles ..	27 0	22 0	5 6
	3½ inch ivory handles .....	14 0	11 0	6 0
2.	3¾ inch ditto to balance .....	27 0	21 0	7 6
	4 inch ditto ditto .....	33 0	24 0	9 6
	Finest African ivory, silver ferules to balance .....	42 0	35 0	17 0
	Ditto ditto electro-plated blades .....	48 0	35 0	18 0
	Nickel electro-plated handles, any pattern .....	23 0	19 0	7 6
3.	{ Ivory handles, with finely-chased blades .....	Knives per dozen.	Forks per dozen.	Carvers.
		45 0	39 0	23 0
	{ Electro-silver handles, ditto .....	60 0	54 0	40 9

Mahogany cases to contain 12 knives, 8s. ; ditto, 12 knives and 12 forks, 15s. Other kinds of knives and forks of all sorts can be purchased, but for prices reference should be made to catalogues of household ironmongery.

**312. LAMPS.** Even if gas be laid on all over a house, lamps, to the number of two or three, may be added to the furniture, partly for use in cases of emergency, and partly for ornament. The light of a lamp, it must be remembered, is softer than that of gas, and far more pleasant to the eyes for reading or writing. Moderator lamps, in which a vegetable oil, generally known as colza oil, is burnt, are supplied at prices varying from 8s. to £15, and Duplex Kerosene Lamps, for petroleum or mineral oil, from 10s. upwards. Hand lamps for burning oil or candles may be had at 3s. and 4s. 9d. respectively, and Queen's Reading Lamps with opal shades at 17s. and 25s.

**313. REMOVAL OF FURNITURE.** At times, in changing houses, removal of furniture becomes absolutely necessary. This involves considerable discomfort for a lengthened period ; indeed, there is an old saying to the effect that "three removes are as bad as a fire." Before the tables, beds, chairs, &c., and the movable furniture generally are transported from one dwelling-house to another, wisdom and prudence dictate that new carpets should be laid down, or old ones remade, for the new house, before a single stick is taken out of the old one. The getting into order will then be found to proceed much more rapidly than when everything is moved at one and the same time, and the furniture has to stand about here and there till the carpets are down. Finally, although it may cost a little more in cash paid down, much will be saved in breakages by putting the removal of furniture into the hands of men who are accustomed to the work, and who, by means of furniture vans specially constructed for the purpose, possess peculiar facilities for removing household furniture from any part of the United Kingdom to another.





## ARTISTIC HOMES.

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### CHAPTER XVII.

Importance of the Subject—Varieties of Form—Curves—Harmony of Colours—Primary and Secondary Colours—Effect upon the Eye—Simultaneous Contrast—Juxtaposition or Superposition of Colours—Proportions of Colours—Presence of all Primaries—Fundamental Bases of Beauty.

**314. IMPORTANCE OF THE SUBJECT.** There can be but little doubt that the surroundings of our daily life are largely instrumental, not only in affording pleasant sensations or inducing those of a contrary character, but in actually moulding our natures and characters in many important respects. Our great poet speaks of the mind, like the dyer's hand, becoming necessarily tinged by environing media; and another poet reminds us that—

“Our sleeping visions, waking dreams,  
Receive their shape and hue from what  
Surrounds our life.”

The verdict of philosophy is in harmony with these opinions. “Broad-browed Verulam,” the great chancellor to whom science owes so much, exhorts us to minute attention to the fitness and beauty of our dwellings, therein endorsing the opinion of Plato. Emerson, the sagacious American thinker, says, “Let us understand that a house should bear witness in all its economy that *human culture* is the end to which it is built and garnished. It stands there under the sun and moon to ends analogous and not less noble than theirs. It is not for festivity, it is not for sleep; but the pine and the oak shall gladly descend from the mountain to uphold the roof of men as faithful and as necessary as themselves, to be the shelter—open always to good and true persons—a hall which shines with sincerity, brows ever tranquil, and a demeanour impossible to disconcert, whose inmates know what they want, who do not ask your house how theirs shall be kept.” During the last few years many men, both in our own country and



abroad, but especially among ourselves, have been earnestly engaged in the cultivation of popular taste, knowing well that therein lay one of the surest means of a nation's progress. It is said of the late Mr. Owen Jones, that the whole aim of his life was to "bring the beautiful in form and colour home to the household," and since his death his mantle has fallen on the shoulders of more than one worthy wearer. To aid in some humble degree in the same good work is the object of the following pages. Of course, so great a field as the tasteful relations of our household can only be glanced at in some of its aspects, nor do we profess to treat the subject exhaustively. We think, however, every matter of importance has received some notice. Our pages are intended for popular reading, and the hints contained therein have, consequently, as broad general bearings as practicable.

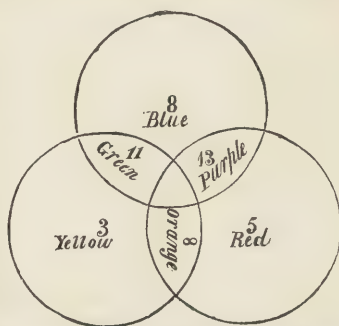
**315. VARIETIES OF FORM.** Amongst different nations, and sometimes at different periods of the same people's history, either curved or rectilineal forms may have been preferred. Sometimes they have been employed in combination, generally with either form preponderating as the taste of the period dictated. Thus, in the architecture of the Greeks we find the right line, either vertical or horizontal, predominant. With the Romans we begin to get semicircular curves, and in Gothic buildings curves of great variety and subtlety. Yet in each case fitness was paramount. The low roof and horizontal lines suited the climate of Greece. For the northern lands of the Gothic races, high-pitched roofs were required, and under these the pointed arch with its soft curves became a necessity. So in furniture and ornamentation. Either right line or curve is admissible if it truly serves the purpose. Different writers on taste have preached very varying canons on this point, but surely any one is competent to settle it by an ordinary exercise of common sense. In the old-fashioned Gothic and Jacobean furniture, for instance, we find the right line dominant and inflexible. And the result is solid and satisfying; a little heavy, perhaps, and unsuited to drawing-room or boudoir, but fitted for the real needs of life, and in good taste because of this fitness. But if we want a lighter chair, say for the boudoir, and form it of cane distorted to the sharp angles and straight lines of the Tudor oak chair, the cane is used in a manner unnatural and unfit, and such a piece of furniture is in the worst taste. Similarly, if wood is cut into curved forms, altogether irrespective of its grain — as is very often done in the open-backed birch chairs seen in every upholsterer's shop — the object is so brittle that a slight fall will fracture it, and the beauty of fitness and strength is altogether wanting. But if a chair with curved outlines is a necessity, and the straight-grained wood be bent to the desired forms by the aid of heat and machinery, as we see in the excellent chairs which Messrs. Thonet, of Vienna, introduced into this country in 1851, and which have since become so popular, the case is very different. Rendered pliable for the nonce as an osier withe or Indian cane, there can be no just reason why the softened wood should not be similarly manipulated, the desired form being thereby obtained

without unnatural use or loss of strength. As a general rule, curves are too freely used in much of our furniture, although certainly not to the same extent as was done thirty years ago, and the tendency of the present revival of Gothic and Queen Anne furniture will aid to keep them in check. In the days of Louis Quinze, the most debased period of the Renaissance, there arose a grandiose style of contour which insisted upon curves everywhere. This the cabinet makers eagerly appropriated and followed, because it gave them ample scope for their skill in what is termed "shaping," viz., forming the outlines of woodwork in any possible curve, swell, or bulge particularly unnatural and inconvenient. Thus, if straight, upright legs to a table or cabinet were found to be strong, convenient, and not in the way, the cabinet maker at once brought out his "shaped" pattern of those supports, giving them somewhat of the form of a top-heavy volute, weak, ugly, and in the way of every passer-by. A singular commentary on this cabinet maker's *penchant* for curved work is that an artist-artisan of even the eminence of Chippendale succumbed to it. In the notes which accompany some of his sketches for wooden candelabra modelled on classic patterns for similar works in bronze, he says, reassuringly, that there is no danger that the curves of the wood will tend to weakness, for each bend is supported by an iron wire run along the middle of it!

**316. CURVES.** Where curves occur, whether in outlines of articles of furniture or in designs (except where entire circles are represented in the latter), they are the more beautiful as they differ from the circular curve and become subtle. The circular curve, as struck with the compasses, or any combination thereof, is restricted and confined. But elliptic curves, whether struck from different centres, as in the lovely Gothic trefoil arch, or drawn freehanded, are beautiful adornments, whether in the outlines of suitable articles of furniture, or in surface designs, or bounding the subtle *entasis* of a Greek column.

### 317. HARMONY OF COLOURS.

It is very important in the upholstering of a room that colours and tints employed should bear that agreeable relation to each other and to the colouring of the walls which is termed "harmonious." In order to elucidate this subject we must introduce a little very simple but indispensable information relative to the composition of light. When a ray of sunlight is permitted to enter a darkened chamber by means of a round hole in the shutter, and is allowed to fall upon the opposite wall, or, still better, upon a white screen,



THE PRIMARY & SECONDARY COLOURS.

a circular spot of white light is seen. If, now, a piece of triangular clear glass, called a prism, and not unlike one of the drops of a lustre, be held behind the aperture in the shutter in such manner that the ray of light must pass through it, a curious change takes place in the ray. The figure formed upon the screen becomes changed both in form and colour. Instead of being round, it becomes a parallelogram; instead of being white, it is formed of bands of bright colour in the following order:—violet, indigo, blue, green, yellow, orange, and red. This figure is known as the solar spectrum, and resembles the rainbow, which is a natural spectrum produced by the descending raindrops acting on the sun's rays similarly to the prism; and the experiment proves that sunlight is not unique but made up of the colours given. A little consideration or experimentalising further shows that four of these seven colours can be produced by mingling some two of the remaining three; thus, as is well known, blue and yellow produce green; red and yellow, orange; and red and blue, violet, or purple. It results, therefore, that all colours may be reduced to these three.

**318. PRIMARY AND SECONDARY COLOURS.** If the prefixed diagram of the primary and secondary (or complementary) colours be examined carefully, it will be found to throw much light on the well-known fact that certain colours when placed in juxtaposition produce agreeable sensations, while others when put side by side create a sense of something discordant. The three circles here represented as intersecting each other stand for the primary colours, red, yellow, and blue. Of course, in crossing each other, the segments of circles so produced have the colour of the mingled primaries, as green, orange, and violet. The small triangular central space, being composed of a mixture of all the colours, would be white if we could procure *perfectly pure* pigments, which is necessarily impossible. What we wish our readers to especially mark is that the gore-shaped portion of secondary, or compound, colour *opposite* to any circle of primary hue is its "complement;" that is to say, if such secondary colour be used in connection with its primary an agreeable effect is produced, and one which the eye, however uneducated, perceives to be harmonious. Green is therefore the complement of red, violet is the complement of yellow, and orange of blue. A very simple optical experiment will show that this law of complementary colours is based on natural phenomena of the visual organs. If a disc of coloured paper or a wafer be looked at intently for a short time, and the eye be then turned away, a phantom disc will be seen of the complementary colour to the actual object. If that is red, the phantom disc will be green; if the object is yellow, its spectre will be violet. Even before the eye is turned away a slight halo of the complementary colour will be visible around the disc. Sometimes these complementary colours are termed "accidentals." In this manner, looking at a red object gives the eye an aptitude to see its complementary—green; if, then, the eye, overburdened by the red, be turned to a yellow object, an impression will



be received of a colour intermediate between green and yellow. Of course we are assuming that the eye of the observer is a normal one. Colour-blind people (and many are more or less so—some unconsciously to themselves) would not see the same phenomena. The philosopher Dalton, for example, could discern no difference of colour between a laurel leaf and a stick of red sealing-wax. The following brief but clear illustration of the manner in which sensations of colour may be induced, independently of external colour-stimulus—is quoted from Mr. T. Z. Lawrence :—

“If, closing one eye (say the right), any highly luminous white ground, such as some portion of the sky on a sunny day, is viewed with the left through a dark tube, so as to exclude all extraneous light, after a little the eye will begin to feel fatigued, and a librating, circular, smoky spectrum will be perceived at the end of the tube. When the tube is laid aside, and both eyes are directed to the sky, a similar spectrum will be observed, projected, as it were, on the surface of the heavens, but much darker. But if after a time each eye is alternately opened and closed, a rose-coloured spectrum is seen with the left eye, a pale green one with the right. These appearances are seen still better if, instead of the sky, a white screen is used as the plane of projection in the second part of the experiment. At first an almost black circular disc is seen ; this becomes lighter and lighter till it is finally succeeded in the left eye by a bright rose-coloured disc, surrounded by a violet border ; in the right eye by an equally bright green, with a rose border. These spectra sometimes appear as if on the surface of the screen, sometimes, on the contrary, as if originating in the eyeball itself, and, indeed, may be even seen with both eyes closed. To see the above phenomena with all their intensity, a slightly different plan must be adopted. As the field of projection, a sheet of dead-black paper in a dark room is to be used ; the spectra then seen with either eye are the same, and their colours most splendid, both as regards brightness and tint. At first an emerald-green disc appears, surrounded by a narrow carmine, or, more accurately perhaps, magenta border ; the magenta tint is then seen to encroach more and more upon the green, till the whole disc is of the former colour, surrounded by a bluish-violet border ; this last in its turn invades the magenta, till the final spectrum is of one uniform indigo-violet colour.”

**319. EFFECT UPON THE EYE.** It is a fact well known to drapers, upholsterers, and others dealing with coloured materials, that if a dozen pieces of, say red stuff, are displayed before a customer one after the other, the eye, by long looking at red, appears to see a certain infinitesimal portion of green, which sensation goes on increasing in intensity, so that each piece of red shown looks more dingy than the last. But by occasionally turning the eye to a piece of green material the aptitude of the organ to see the red in its proper tint and brightness is restored. If yellow stuff were long looked at and the dealer then exhibited some of orange or scarlet, these would seem a purplish-red or crimson, from the eyes' acquired aptitude by long gazing at yellow to see its complement—violet. M. Chevreuil, in his work on colour, gives some curious instances of the unreliability of the eye in this relation. For instance :—

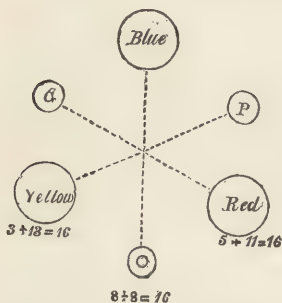
“Certain drapers having given to a calico-printer some cloths of single colours—red, violet, and blue—upon which they wished black figures to be printed, complained that upon the red cloths he had put green patterns, upon the violet cloths greenish-yellow ones, and upon the blue orange-brown or copper-coloured ones,



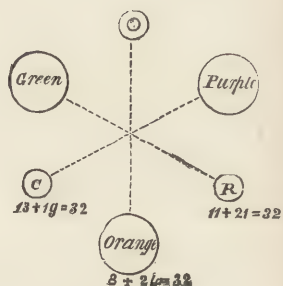
instead of the black figures which had been ordered. To convince them that they had no cause for complaint, M. Chevreuil took the cloths and surrounded the patterns in such a way as to conceal the ground, upon which the designs appeared as black as could be desired. And still further to convince the malcontent drapers, he placed some cuttings of black cloth upon stuffs coloured red, violet, and blue, whereupon the cuttings appeared of the same hue as the printed designs—*i.e.*, of the colour complementary to the ground—although the same cuttings when placed upon a white ground were of a beautiful black."

Similar errors may be easily made in choosing patterns for tapestries or curtains, which should be selected with due regard to contrast with the wall-paper, carpet, and upholstering of the furniture. In fact, to secure a really satisfactory result, the greatest attention is requisite.

**320. SIMULTANEOUS CONTRAST.** In intimate connection with this subject is the law which regulates the contrast of colours when viewed simultaneously. The general principle obtains here also that the primaries—red, yellow, and blue—diffuse their secondaries—green, violet, and orange—and that these three latter diffuse in turn the tertiaries which form *their* complements, viz., russet, citrine, and olive. In



PRIMARIES AND COMPLEMENTS.



SECONDARIES AND TERTIARIES.

the first of the annexed diagrams the three primary colours are represented by the larger discs, the secondaries being indicated by the smaller ones opposite to the primaries, and bearing letters—O, for orange, P, purple, and G, green. In the second diagram the tertiaries (or colours into whose composition the whole three primary colours enter more or less) are similarly placed opposite to the secondaries to which they are complementary, and are denoted by the letters—O, for olive, C, citrine, and R, russet. Mr. R. H. Patterson, in his *Essays*, thus succinctly sums up the law of the simultaneous contrast of colours:—

"When we regard attentively two coloured objects at the same time, neither of them appears of the colour proper to it (that is to say, such as it would appear if viewed separately), but of a tint resulting from the proper colour being tinged by the complementary of the colour of the other object, and that if the colours of the juxtaposed objects are not of the same tone, the lightest tone will be lowered, and the

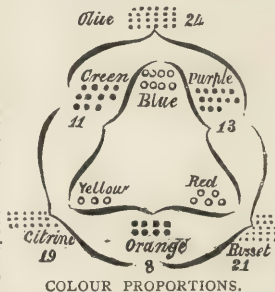
darkest tone will be heightened. We know, for instance, that a *red* spot tends to diffuse over the surrounding space its complementary colour, *green*;

"That green .....tends to diffuse red.

" orange .....	" blue.
" blue .....	" orange.
" greenish-yellow.....	" violet.
" violet .....	" greenish-yellow.
" indigo.....	" orange-yellow.
" orange-yellow .....	" indigo.

"Accordingly, if we place red and yellow side by side, we find that the red, losing yellow, appears bluer, and the yellow, losing red, appears bluer; in other words, the red inclines to purple, and the yellow to green. If we take red and blue, the red will incline to orange, and the blue to green. If we take yellow and blue, the former will incline to orange and the latter to violet. The fundamental reason of this phenomenon is that each colour tends to diffuse its complementary hue over the colour or colours placed next to it. But this tendency is intensified by the physiological fact that if any of our senses receive a double impression, one of which is vivid and strong, but the other feeble, we do not perceive the latter, and that this is particularly the case when they are both of the same kind. For instance, if two knocks are given simultaneously at opposite ends of a room, one very loud and the other weak, we only hear the strong one. Now, when red and blue are presented to the eye, the strength of the blue renders us insensible to any tinge of that colour which may be in the red, making red yellower; and so with other colours. Nevertheless, the influence of this law in modifying juxtaposed colours must, we think, be little more than theoretical when compared with the far stronger influence exercised in this matter by the law of complementary colouring."

**321. JUXTAPOSITION, OR SUPERPOSITION, OF COLOURS.** There are many rules founded on nature and formulated by authorities on decoration—notably the late Mr. Owen Jones—which treat of this subject minutely. It is needless to say that our limits do not permit anything exhaustive, but a few hints may be of use. It is considered that the primary colours will harmonise with, or neutralise, each other in the proportion of yellow 3, red 5, and blue 8, or integrally 16; and the secondary colours in the proportion of orange 8, purple 13, green 11, or integrally 32. The colours known as tertiaries, from being compounds of the three primary colours more or less, rank thus:—Citrine (orange and green) 19, russet (orange and purple) 21, olive (green and purple) 24—integrally 64. Each secondary is neutralised by the primary which it does not contain in the same proportion as its own equivalent number; as 8 of orange by 8 of blue, 11 of green by 5 of red, and 13 of purple by 3 of yellow. Each tertiary is neutralised by the secondary which does not enter into its own composition in a similar ratio, thus:—24 of olive by 8 of orange, 21 of russet by 11 of green, and 19 of citrine by 13 of purple.



**322. PROPORTIONS OF COLOURS.** An examination of the diagrams given will serve to illustrate the preceding observations. This is

especially the case with that showing the primaries, secondaries, and tertiaries with their complements. Here the colours of whatever grade which will harmonise with each other are arranged opposite the one to the other, and to each the proportional number in which it will combine is indicated by a series of small circles for the primaries, and of larger or smaller dots for the secondaries and the tertiaries. What has been adduced is sufficient introduction to a rudimentary knowledge of principles for our purpose. To any who may wish to follow out the interesting subject of the harmonious relations of colours, we would indicate the works of Owen Jones, Chevreuil, Dresser, and Hay.

**323. PRESENCE OF ALL PRIMARIES.** No pattern or total of ornament, say a room, can be considered perfect if any of the three primary colours is absent, either in its pure state or in combination. When two primary colours are placed in immediate juxtaposition, each becomes tinged with the complementary colour of its neighbour. (See "Harmony of Colours.") It is therefore important that such colours should not impinge on each other, and the advice of the old French rhymester, Dufresnoy, should be followed:—

" Forbid two hostile colours close to meet,  
And win with middle tints their union sweet."

When coloured figures are placed upon a ground in contrast, they should be bordered by a lighter tint of their own hue. Thus, a green leaf on a red surface should have an edging of lighter green. Coloured ornaments on a gold ground should have an edging of a darker colour; and bordering lines of white, black, or gold form proper edgings for coloured figures placed upon grounds of another colour. Gold ornaments, on whatever ground, should have a narrow black boundary-line; golden or coloured figures may be used, on the contrary, upon black or white grounds without edging of any kind.

**324. FUNDAMENTAL BASES OF BEAUTY.** Seeing, then, that beauty is never in conflict with utility, or in other words, the fitness of every object for its use, in which adaptation lies the very essence of the beautiful, let us seek to gain some general ideas as to what constitutes the beautiful and the fit. At the outset, we have the patent fact that of all objects, without exception, form and colour are the characteristics with which the human eye is concerned. Of course an object may be of elegant form and lovely colours, and yet be offensive to the palate or the olfactory nerves, as with some flowers or fruits; but in dealing with the various objects used in furnishing or decorating our houses, these qualities do not, of course, come into consideration.

## CHAPTER XVIII.

Decorations of Walls and Ceilings—Marble, Stucco, &c.—Arras, or Tapestry—Leather Hangings—Muralis—Encaustic Tiles for Walls—Wainscoting and Match boarding—Paper-hangings—Varieties of Wall-paper—Designs of Paper-hangings—Dados, Friezes, Borders, &c.—Distemper—Stencilling Walls—The Ceiling—Cornices and Centre Ornaments—Tinted and Ornamented Ceilings.

**325. DECORATIONS OF WALLS AND CEILINGS.** Next to the carpet the walls and ceiling of a room occupy the most important position, decoratively. The first-named strikes, so to speak, the keynote of the chromatic harmony with which the wall-surface should be in consonance, so that the eye is carried upwards gratifiedly until the ceiling is reached. Several points must be carefully attended to in order to secure success in this matter, but before treating of these let us glance at the origin and character of the various descriptions of wall-surface.

**326. MARBLE, STUCCO, &c.** The internal walls of the dwellings of the Jew, Assyrian, and Egyptian were, as a rule, of much the same material—perhaps of a more costly character—as the exterior. Marble, stone, or clay surfaces, modelled with figures in intaglio, as with the Egyptians, or in relief amongst the Assyrians, the whole being afterwards highly coloured, were found in palace and temple. Thin slabs of rare marble, as scagliola, malachite, and verde-antique, were used for walls in the palmy days of Rome, and were adapted from thence by the Byzantine decorators. The Romans made also extensive use of fresco painting on their walls and ceilings of plaster. This fashion, blotted out for the time by the barbarian invasions, sprang to life again amongst the Western nations in mediæval days, as being well suited for churches and princely halls. Stucco, covered with fantastic arabesques, in low relief, painted in the primary colours and gilded, was the favourite decoration of the Mohammedan nations.

**327. ARRAS, or TAPESTRY.** Amongst the Orientals the use of woven fabrics as wall-coverings is very ancient. The silken produce of the looms of Persia was in great demand by the luxurious Greeks of the Lower Empire, until, in the fourth century, Justinian succeeded in acclimatising the silkworm at Constantinople and manufacturing the raw material. By the twelfth century, Sicily, then under the Norman rule, also established the manufacture, which spread rapidly to Italy and France, and its produce was in request, not only for garments of price, but for rich hangings ("arras"), wherewith to conceal the bare stonework or rough boards of the feudal castles. But a limited and special manufacture of fabrics adapted for the purpose of hangings and curtains existed in very primitive times. Alike in the Book of



Exodus and the poems of Homer we find mention of the works of the needle and the loom. Such was the veil of the Holy of Holies, and the curtains of the tabernacle. In the early middle ages tapestry hangings were common in Western Europe, in the dwellings of the great. In many cases these were the work of the *châtelaine*, or lady of the castle, assisted by her maidens. Of this kind is the celebrated Bayeux tapestry, representing the battle of Hastings, and said to have been worked under the superintendence of Matilda, Queen of William the Conqueror. With the spread of luxury the dining-hall was hung with magnificent arras of wool and silk, and similar fabrics were used as divans to sit on upon the floor, or formed into curtain *portières* to exclude heat or cold. In the fourteenth century the manufactories of Flanders were celebrated, the town of Arras being especially famous, and giving name to this class of fabric in consequence. Other countries followed in their wake. Francis I. founded at Fontainebleau a factory where the tapestry was woven in one entire piece; and the French establishments of a similar nature of the Savonnerie, the Gobelins, Beauvais, &c., attained great perfection.

**328. LEATHER HANGINGS.** Leather, decorated by embossing, gauffring, and stamping, was used early in the middle ages as a material both for carpet and for wall-hangings. In 1416 Isabeau of Bavaria sent for "six leather carpets for the floor." Cordova, in Spain, was celebrated for leather of this kind. At first the leather hangings were painted of some uniform colour, and stamped with a simple pattern; but designs of an elaborate kind, brightly coloured, and heightened by gold and silver, succeeded until, in the fifteenth and sixteenth centuries, we find rich backgrounds of gold and silver, upon which are stamped arabesques, surrounding scenes and figures richly coloured and brightly varnished. At the present day leather is too valuable for extensive use in this manner, but several descriptions of paper-hangings are manufactured to represent it. Excellent imitations of the real thing as some of these are, they can scarcely be commended to wide adoption.

**329. MURALIS.** Unquestionably the most successful modern imitation (if such it can be called) of the antique leather hangings is a new linoleum product named by its inventor, Mr. Frederick Walton, "*Muralis*." It is a mixture of oxidised linseed oil and fibre, and on this, ornamentation in relief is stamped by machinery with the greatest clearness and sharpness of diversified outline. The use of colour in addition is optional, and the patterns may, if desired, be tooled after the first stamping. The effect produced is, according to the will of the designer, like that of carved wood, of embossed leather, of terracotta or plaster ornamentation.

**330. ENCAUSTIC TILES FOR WALLS.** These are very well suited to form dadoes for halls or kitchens. For the pantry the commoner qualities make the very best wall covering, and for the bathroom, either employed as a dado or covering the entire wall, nothing is so

well suited. Care should be taken in the selection of designs, for in this, as in most other matters connected with the ornamentation of our houses, an error in taste once committed is not so easily rectified.

**331. WAINSCOTING AND MATCH-BOARDING.** Wainscot is of great antiquity. We find that Henry III. imported from Norway pine boards to line the walls of a room in Windsor Castle, and that he only gave the workmen two days in which to finish their tasks; and we learn further that they were obliged to work day and night. But the word is strictly appropriate to oak-lining only, being derived from the Danish word *wagenschot*. We may, of course, take it for granted that if any of our readers are so fortunate as to possess a room or rooms partially or entirely panelled with good old wainscot, their minds will be at ease about that portion of the wall-surface. The employment of panelling of the old-fashioned type for the entire wall-surface of dining-room, or other large apartment, where the furniture is to be in the style termed Gothic, is very effective, but scarcely likely to be extensively revived. Panel-



GOthic OAK DADO.

ling should always be carefully polished and kept in order, half the beauty of its play of light and shade depending thereon. Where the panelling only forms a dado, the wall above may be either distempered, painted in flatted oil colour, or papered. Dados of parquetry are highly effective additions to the dining-room. Messrs. Arrowsmith, we may point out, have a specialty for this kind of work. We give an illustration of one of their oak dados, so far as can be done without the aid of colour. "Matched boarding" of narrow deal boards, with a bead run along one edge, is now frequently used as a wall covering, or for partitions in offices. The boards are arranged vertically, and stained and varnished. It is excellently adapted for this purpose, but the notion of its suitability in some rooms of a house is certainly erroneous, and the increased danger in the event of fire is a point of moment. The inflammable qualities of deal would probably bid defiance to the effects of a solution of non-inflammable nature.

**332. PAPER-HANGINGS.** Wonderful advances have been made of late years by many of our "paper-stainers," as the technical term runs. Forty years since we were far behind our French neighbours in the manufacture of paper-hangings, and some of the monstrosities which came from the English blocks were almost beyond belief. Even now we may sometimes encounter in out-of-the-way country places a few

examples of this happily fossil style which have outlasted their fellows. It was not enough that gigantic roses and honeysuckles should climb up green trellises of equally exaggerated dimensions, or that similar Brobdignagian specimens of other flowers should figure in the most glaring hues over the whole surface of the wall. No, the whole realm of animated nature appeared to furnish fair sport to the enterprising paper-stainers of "sixty years since." Beast and bird, fish and insect were utilised, and not content even with that, the artisan-artist frequently covered his hangings with vignettes of some impossible landscape. The late Mr. Welby Pugin, to whose initiative the improved taste of the present day owes so much, led the way to a change for the better in this matter by the excellent designs he furnished for the Houses of Parliament and other places. Since then slow but sure progress has been made in this branch of decoration, until, at the present time, the best papers of the best makers leave little to be desired; and even many very low-priced kinds are designed in excellent taste. There are two or three eminent firms in the metropolis to whom the credit of this reformation is undoubtedly due, and by whom many beautiful varieties of paper-hangings have been brought forward. The designs upon these are often the invention of eminent artists, this branch of business offering inducements in the way of remuneration to men of high rank in their profession.

**333. VARIETIES OF WALL-PAPERS.** The tint of the paper must, in a great measure, depend upon the taste of the purchaser. It can be either in unison or in contrast with the carpet, as may appear most desirable. The hints in our first chapter on the harmony of colours should be borne in mind in selecting, so that the proper complementary colours may be associated together. For backgrounds for pictures, Eastlake says that very light stone-colour, or green (not emerald), and silver-grey are good tints, and two shades of the same colour are generally sufficient for the same paper; and in drawing-rooms, embossed white or cream-colour, with a very small diaper of gold, suits water-colour drawings excellently. In many modern papers which have lately been brought under our notice a variety of delicate and novel tints have been introduced, such as tender blues, sage and sea-green, pearl and stone shades, and shades of soft lavender. It will be seen that the primary colours do not figure in this enumeration, and, indeed, even the secondary ones do not take the first place. The free employment of modifications of the tertiary colours is, indeed, a special feature of the day. Olive and sage green, varieties of russet and citrine, with delicate and subtle tints of drab and slate, are found.

**334. DESIGNS OF PAPER-HANGINGS.** Patterns have improved in an equal ratio. As a general rule, in wall-papers, as in carpets, all representations of natural objects should be conventional, and not realistic, and this canon our foremost decorators now adopt. In the selection of patterns it is well to choose the most simple, as, other



things being equal, they are almost certain to be the best. Diaper patterns are to be recommended, these being that class of design where the entire surface is divided into compartments, square, lozenge-shaped, or some other form. The divisions of the diaper should not be too large, especially in bedroom papers. Where larger figures are adopted they should be interlaced, and the colours so blended as to soften the design, which must be treated flatly and invariably without any *shading* to the pattern. Large pattern papers are very unsuited to small apartments, as they invariably dwarf the rooms, and though stripes add, in some measure, to the apparent height of a chamber, they are not desirable, and are altogether inadmissible where many pictures are hung, as it is well-nigh impossible to place the latter *en rapport* with the vertical lines of the stripes. Those papers whose pattern and general surface give the impression of a kind of bloom are most pleasant to the eye. Care should be taken in choosing bedroom papers to avoid any *outré* forms which the eye of a restless invalid, condemned to weary hours of solitude, could torture into the form or face of demon or grotesque horror. The creamy, olive, and fulvous tints now popular, with small diaper patterns, are very suitable for bedrooms. Brilliant (emerald) green, which contains arsenic, and some kinds of glossy white, which is produced by the use of oxide of lead, should be avoided, from their pernicious influence on the health. In regard to the bedroom papers, our remark above is not intended in the sense of a positive prohibition of primary colours, or even large (if good) ornament. It is only essential that the designs shall not be such as are capable of distortion into unpleasant or horrible things. Flock papers are excellent for many purposes, as, for instance, a wall-covering for the library. They also throw up oil paintings to a marvel—a great recommendation of course in the houses of those whose means admit of their encouraging this form of art.

**335. DADOS, FRIEZES, BORDERS, &c.** Some years ago the fashion of making the whole side of a room into a gigantic panel, by placing a paper border around it, was very general, and is even yet not extinct. The practice is by no means advisable, and tends to dwarf the room where it is employed. But the revival of dados and friezes is decidedly a step in the right direction. In many old houses, in place of the modern skirting-board, a dado of panelling was carried up for about three or four feet, the wall above being either coloured or papered. Where expense is not of primary consideration, and the room is spacious, this practice may be imitated with excellent effect, either with plain panelling, or panelling enriched with parquetry or carving. There are some firms who have acquired a great reputation in this line. But even where paper-hangings or distemper colouring only is adopted, it is well to have a dado, or plinth space, for a certain distance from the floor, and a frieze for a short way below the ceiling, the intervening wall-space being covered with paper or colour of the main pattern. A narrow moulding of wood can be fixed along the



upper edge of the dado at about three or four feet from the floor if desired, and stained, painted, or gilded, or a border of some decided pattern, say the Etruscan fret, looks well, especially in gold on a dark ground. It is best that the dado should be of a plain colour, without decoration, and darker than the space above it. The frieze may be ornamented with patterns, arabesques, or, as is now often the case, figures. Many modern wall-papers are provided with dado and frieze separately. In some of the higher-priced the ground of the frieze is of gold, and figures employed in various avocations are placed upon it. Below the frieze, and separating it from the general surface of the wall, it is not unusual to have a narrow band bearing mottoes or maxims. Gold is freely employed on some of the modern papers, and looks extremely well on the dark olive and sage green. Some of the most recent papers show the effects of modern contact with Japanese art a little too decidedly perhaps. Peacocks' feathers are very beautiful in their proper place, but hangings, whether of paper or textiles, are not beautified by being dotted over with the thousand eyes of Argus; and the omnipresent stork of Japan will soon grow as trying to the ordinary mind as De Quincey found the company of the "Heathen Chinee."

**336. DISTEMPER.** Walls coloured by this process have a very agreeable effect where the tints are well chosen. As this is a matter which some of our readers may be disposed to attempt for themselves, we append sufficiently full directions to insure success.

The best size for distemper colours is made from parchment clippings. These are soaked in cold water for twenty-four hours, then boiled for five hours, occasionally taking off the scum. When the liquid is sufficiently boiled, it is strained through a coarse cloth. If the size is to be kept for a length of time, three or four ounces of alum, dissolved in boiling water, should be added to every pailful. The size must be boiled again till it becomes very strong; then be strained a second time and put into a cool place. Different kinds of size are sold at the colour shops, some of which answer well for all general purposes. Pink. Dissolve in water, separately, whiting and rose pink. Mix them to the tint required, and strain through a strainer.—Lilac. Take a small quantity of indigo, finely ground in water, and mix it with whiting till it produces a dark gray; then add to the mixture some rose pink. Well mix and strain the colour.—Light Gray. A little lamp-black mixed with whiting composes a gray. A wide range of shades may be obtained.—French Gray. Soak the quantity of whiting required in water, add Prussian blue and lake finely ground in water, in quantity proportioned to the warmth of tint required. Rose pink may be substituted for the lake, but its effect is not so brilliant.—Orange. Mix whiting and French yellow, or Dutch pink and orange lead, proportioned to taste. This colour cannot be worked except in a size jelly, as the orange lead will sink to the bottom.—Buff. Whiting and yellow ochre in water dissolved separately. A little English Venetian red may be added to give a warm cast. Mix with size and strain.—Drab. Dissolve whiting in water, grind some burnt umber very fine in water, and mix to the tint required. Raw umber will give a drab of different shade. Or dissolve separately some whiting and yellow ochre in water, and mix a quantity of each together, adding a little lamp-black ground very fine. Another shade may be obtained by adding a little Venetian red.—Salmon, may be made by dissolving whiting in water, and tinging it with the best English Venetian red. A little Venetian red, mixed with lime whitewash and a quantity of alum, will do for common purposes. The sooner distemper colours dry after they are laid on the better. Windows and

doors should be shut, the free circulation of the air stopped as much as possible while the colour is being laid on ; but directly the wall or ceiling is covered the windows and doors should be opened and as much air admitted as possible, in order to absorb and carry off the moisture. A level and uniform surface can only be obtained by the colour being laid on of a proper consistency, and with attention to equality.

**337. STENCILLING WALLS.** This kind of wall ornamentation consists, as most people are aware, of repetitions of a certain form (say a *fleur-de-lis*) over the surface at certain intervals, and is produced by applying colour with a brush over a plate of zinc or piece of stout cardboard on which the design has been cut out. The practice, which is very old, is still in use in Italy and other parts of the continent, and



STENCIL PATTERNS.

bids fair to become revived to some extent amongst ourselves. As practised "sixty years since," the effect, although not unpleasing, was usually very primitive, consisting of a vine spray or honeysuckle, perhaps, of a realistic type and in bright blue or green, on a staring white wall. But when the ground colour is judiciously chosen, and the patterns (or "wall-powderings," as they are termed) are of satisfactory design, an excellent effect can be gained, and a clearer surface than



STENCIL CORNER.

wall-paper can yield may be obtained. Any one with a slight knack of designing could prepare his own stencils. If zinc prove inconvenient to cut, stout cardboard will answer the purpose and last some time. The edges of the plate should be carefully wiped every time used. The ground colour should be laid on the walls as given under the head of "Distemper." The colour for the patterns should be "flatted" oil colour. The pattern should be of a diaper character, of which we give a few examples. Attention should be paid

that the colours of the ground and the powdering are in harmony. Thus a purple design on a citrine ground, or russet figures on an apple green, or olive patterns on a dull orange, will be in harmony. In the illustration we will suppose the room has a skirting board, painted black, with a narrow gold line run along the top moulding. The



STENCIL BORDER.

dado, four feet high from floor, is dark olive or sage colour, with a border or small gold bead at top : above to within eighteen inches of the ceiling

the wall is stained with a dull orange-yellow, powdered with rosettes of olive. The frieze may consist of some conventional figure or floral pattern in sea green, white and deep red, with a few black lines; and if there is any cornice above, it may be lightly picked out in the primary colours or heightened with gold. Here A is the cornice; B, frieze; C, filling in; D, border; E, dado; F, gold moulding; G, H, skirting board.



WALL  
DECORATION.

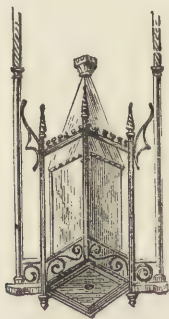
**338. THE CEILING.** English people of the middle and working classes have become so accustomed to the plain whitewashed ceiling of modern times that they seem to consider it of necessity the only proper roofing of a room. Yet other nations have by no means shared the opinion, and our own ancestors knew better and practised another plan when within the compass of their means. To this let the magnificent wooden roofs of some of our churches and ancient halls bear witness. The effect of light and shade and relief may be studied at Westminster Hall, or in one of the hundreds of ecclesiastical examples in Norfolk and elsewhere. At Hampton Court, Crosby Hall, and the Guildhall are examples also readily accessible to many people. "But," we think we hear the remon-

strance, "do you mean that we are to imitate these roofs in our flat rooms?" In form, certainly not. It would of course be impracticable. Although it remains a question whether, if the joists could be rendered ornamental and plastered *between*, as our ancestors used to do, in place of being lathed and plastered *over*, the effect would not be a gain. But these roofs had another specialty beside their peculiar forms and beautiful carving. In the old days they were brightly painted in the primary colours, and their salient portions heightened with gold. Traces of colour still exist on church roofs in East Anglia. It is here that we may imitate, not only our forefathers, but the Jew, the Egyptian, and the Roman, with advantage. Why have we rescued our walls from the tyranny of the white-wash brush, and left our ceilings still under its sway? Partly, no doubt, because it is the result of custom; partly because, in days when glass was dear and light was taxed, a white ceiling might be supposed to aid the indifferent means of illumination; and a little, perhaps, because, either annually or at some more or less frequent interval, a new "coat" of whitewash could be applied at very little cost or trouble. Of course the immense spaces of the ceilings of patrician *salons* or staircases have been painted since the epoch of Louis Quatorze. But that was more the work of the artist than the decorator. The pencil of the painter was enlisted to adorn the top of the sumptuous hall with mythologic scenes set in festoons of flowers, or with subjects of a rather more edifying character, as those ceilings where, says Pope, "sprawl the saints of Verrio and Laguerre." It is only quite recently, however, that the designers have become aware of the field thus opened to them for decorative display. And as a preliminary they object to any kind of heavy and obtrusive



339. CORNICES AND CENTRE ORNAMENTS ; or at least curtail these monstrosities of their unfair "proportions." Left to himself for many years, the decorator in plastics has gradually widened the mouldings around the top of the walls, and has simultaneously exaggerated the terrible "centre ornament," until in the tiny rooms of modern houses there is hardly any plain surface of ceiling left. To a small moulding no objection can reasonably lie, and it lends itself readily to decorative chromatic treatment, but it should not be complex and intrusive ; and if a centre ornament be considered desirable as a *point d'appui* for the chandelier, let it also be moderate in size and modest in design, lying *close* to the surface, and not pierced or undercut, to become the inevitable harbourer of dust.

340. TINTED AND ORNAMENTED CEILINGS. If any pronounced tint appear objectionable to those long accustomed to white ceilings, we would recommend the adoption of a cream colour. The addition of a small quantity of chrome-yellow to the whitewash will produce this tint. Grey (produced by the mixture of pale ultramarine, white, and a little raw umber) is also a good tint. Deeper shades of blue can be obtained by the addition of more ultramarine ; but if the blue be very pronounced the cornice should be tinted with a paler shade of the same colour, "picked out" with red. Speaking of cornices, we may remark that they should generally be treated with the primary colours only. Pure pigments should be employed, blue freely, and red and yellow sparingly, remembering Mr. Owen Jones's *dictum*, "in using the primary colours on moulded surfaces, we should place blue, which retires, on the concave surfaces ; yellow, which advances, on the convex ; and red, the intermediate colour, on the under side."





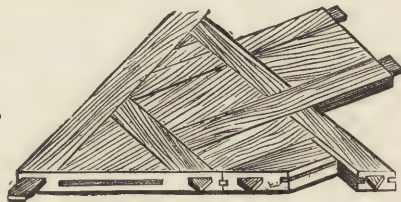
## CHAPTER XIX.

Floors and Floor Coverings—The Encaustic Flooring Tiles Manufacture—Wooden Floors—Parquetry Floors—Modifications of Parquet Floors—Veneer Parquetry—Polishing Parquet Floors—Carpets—Turkey Carpets—Axminster Carpets—Tapestry Carpets—Kidderminster Carpets—Aubusson Carpets—Patterns of Carpets.

**341. FLOORS AND FLOOR-COVERINGS.** Nearly—perhaps quite—of equal importance to the wall decoration is the question of how the floors of the various apartments, vestibules, &c., should be covered or ornamented. The floor itself was a point upon which, until a very recent period, the majority of English people troubled themselves but little. As a rule, the joiner covered the flooring joists with narrow pine boards more or less well or ill laid, and the future occupants selected at a carpet warehouse fabrics which took their fancies and suited their purses, which fabrics, of Brussels, Kidderminster, or what not, the “carpet planner” cut to the room, accurately adjusting to all angles and recesses, until the house, whether mansion or modest suburban cottage, was duly carpeted from top to bottom. Carpets were *de rigueur*, and carpets, too, which covered every available inch of floor-space. Now, while it cannot be denied that this mode of floor-covering has its advantages, especially from the air of comfort and snugness it gives, and from its capacities of showing up furniture, it is equally unquestionable, both that other nations have never been so enamoured of the practice and that for many purposes modifications of it are desirable. At the present day, in very many houses where tasteful effects are studied, carpets are tabooed to a considerable extent in certain situations. We will here first briefly speak of the various materials for floors and their covering, in relation mainly to their artistic capabilities, bearing in mind the fact that in many, perhaps most, instances the floors cannot be altered by the householder, and touching on what expedients may be resorted to for their partial improvement.

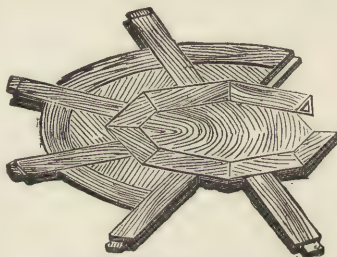
**342. THE ENCAUSTIC FLOORING TILES MANUFACTURE** is now carried on in this country to great perfection, both in regard to the material employed and the careful combination of pattern and colour. As Mr. Charles Eastlake justly remarks, it has “gradually become a means of decoration, which for beauty of effect, durability, and cheapness has scarcely a parallel.” Messrs. Minton are probably entitled to the credit of the revival of this ancient manufacture, and Messrs. Maw & Co., we believe, have carried the art to its finest developments. The elaborate specimen books of this firm show a marvellous variety of patterns, in which the best types of ornamentation and the most careful arrangement of colours are found.

**343. WOODEN FLOORS.** The ordinary pine boards which form the bulk of our flooring have nothing in themselves to call for notice here. Although far inferior as a flooring material to the oak employed by our ancestors, yet, if the wood were well seasoned and carefully laid, a deal floor would at least have the beauty which belongs to all conscientious work. But in the majority of cases modern floors are abominably bad. Unseasoned wood is laid down unskilfully, with the natural result that before the house is a twelvemonth old, yawning crevices appear between the boards, and all kinds of irregularities of level at the heading joints. Nor must the workman be principally blamed, for it is almost impossible to get deal sufficiently seasoned before it is used for flooring. The higher temperature of the house, proximity to open fires, hot-water pipes, &c., are ordeals much more severe than any stuff endures in the timber yard. The best remedy is that suggested a couple of centuries ago by the celebrated John Evelyn, viz., that the flooring boards should be taken up about two years after their original laying down, their edges "shot" (or planed up afresh), and be subsequently relaid carefully. They will rarely then give occasion for complaint. The point is one of no little importance both on the score of freedom from draughts, dust, and vermin, and the preservation of carpets.



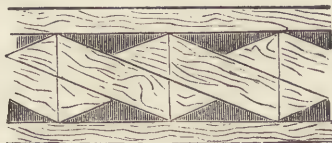
SOLID PARQUETRY.

**344. PARQUETRY FLOORS.** On the continent, where the use of carpet is far less extensive than with us, floors are frequently made of oak, disposed in patterns, and what carpenters call "grooved and tongued" together. In our illustration, specimens of this kind of floor, taken from Rondelet, are shown. The wood is usually an inch thick, and great care is taken in laying it, the wood being "keyed" at the back for farther security. The first sketch shows a simple oak floor in this style, which is termed "parquetry;" but different coloured woods are frequently employed with great effect, small pieces being so disposed as to produce geometrical patterns (see second illustration). The square, lozenge, hexagon—indeed, all angular figures—can be used as bases for the patterns. Large rooms may be finished by a border of parquetry, and sometimes a large centre ornament is introduced. Parquet floors have lately become comparatively common in this country, fashion ruling to a certain extent no doubt



FRENCH PARQUET FLOOR.

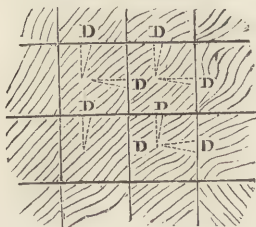
in this case as in most others. Floors of this kind are extremely durable, but necessarily expensive, from the careful workman-



PARQUET BORDER.

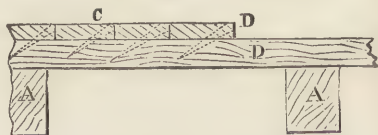
ship needed. A thin parquetry, something like stout veneer, is also used. This is affixed to the original flooring boards of the room by means of glue. This thin parquet is undoubtedly in its way a very convenient and moderately durable article.

**345. MODIFICATIONS OF PARQUET FLOORS.** Parquetry is often used as a bordering only to the floor of a room, the central portion being covered with carpeting. An excellent effect is produced by this plan, at a great reduction of expenditure. Nor is it at all beyond the power of those of limited means, whose rooms are not of ambitious proportions, to lay such borders themselves; always, of course, provided that the operator has some skill in the use of common tools. We do not here speak of the regular inch-thick parquet, which would necessitate the taking up of the boards first, in order that the general level of the room floor with that of a passage or landing should not be disturbed. But there are two ways of forming a modified parquet floor which are very practicable and effective. The first is by using wood one-quarter of an inch thick placed upon the ordinary flooring boards, as a border around the room, leaving the central portion square, and of the original level. In this depressed part, the carpet (previously made to size) can be stretched, and either secured by tacks, or, preferably, by carpet-pins, which are provided with broad, flat brass heads, or may be bronzed if desired. The flooring boards should first be carefully smoothed, if they have any projecting edges, all protruding nails being well driven down with a small iron brad-punch and hammer. Then having decided upon a simple pattern, say the combination of diamonds and hexagons opposite, carefully cut out one of each figure



HOME-MADE PARQUET

in thin zinc or tin (any tinman will do it for a few pence), taking care the sides of the figures are equal and so proportioned that they will work together. The wood should be quarter-inch thick, and carefully planed



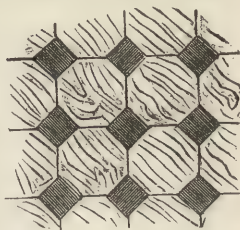
MANNER OF FIXING.

up on one side. Say that oak is selected for the hexagons, and walnut for the diamonds, the appropriate tin pattern (or "template," as workmen call it) can then be laid on either board and



marked round with any pointed tool, the operation being repeated over the entire surface. The pieces are then to be very carefully sawn out and fastened down in order of the pattern, by driving small "sprigs," about three-quarters of an inch long, obliquely through the edges of the parquet and into the flooring boards, in the manner shown in the figure at D, D, so that their heads do not appear on the surface. Single or double boundary lines can be run along the inner and outer edge of the border, as shown, the wood being first cut into strips of uniform breadth and convenient length. Neatness and accuracy are essential to this kind of work, but the effect is excellent, and the floor durable.

**346. VENEER PARQUETRY.** The application of veneer parquet is much easier than the above, but this kind of work is far more liable to get out of repair, especially when done by amateurs. Still, many may prefer it, as much more elaborate patterns can be produced, and more varieties of ornamental woods brought into requisition. The veneer can be purchased of timber dealers in walnut, rosewood, mahogany, satinwood, maple, ebony, &c. It is in very thin sheets, which should be unrolled on a smooth board, when the "template," or pattern, can be held down by the left hand, and a pen-knife drawn carefully around its edges, taking care that the blade is kept vertical. The veneer is easily and quickly cut out by this plan, and as the figures are cut each kind should be put aside by themselves until a sufficient number is obtained. In this case the means of affixing the veneer parquet is glue. It is necessary, therefore, that greater pains should be taken to get the boards very level. Small holes and crevices should be plugged up with putty, and any wide cracks between the boards filled in with narrow pieces of deal, glued at the sides. The boards should then be scratched about in all directions with any sharp-pointed tool. Good glue must be employed, and should be soaked in cold water before putting in the pot. When melted, it must be of about the consistence of thinnest treacle. A small



VENEER PARQUETRY.

portion of the floor must then be glued over, and the bits of veneer rapidly but accurately arranged in the pattern chosen, each piece being well pressed down, and to its predecessor, in such manner that the glue squeezes a little up between them. A sheet of thin paper must then be laid over the completed work, upon this a smooth board, and any available weights (the heavier the better) on the latter. The paper is to prevent any ejected glue adhering to the pressing board. When the glue is dry, any which has worked through is easily removable by a knife or chisel, and the entire surface requires to be well rubbed over with glass-paper, first coarse, and subsequently fine. The flooring boards must be quite dry in both cases, and must be kept so, especially for the veneer.



**347. POLISHING PARQUET FLOORS.** The application of water to any kind of parquet floors is prejudicial. They are kept in order by wax and friction. The following is a good composition for bees-waxing floors—

In a hot solution of 5 lbs. of good pearlash, in soft water, is stirred 10 lbs. of good yellow wax, shaved or rasped fine. Stir the mixture while boiling, and when effervescing, add, while stirring, 5 lbs. of dry yellow ochre. Pour into cans or boxes, and let it harden. When wanted for use, diffuse 1 lb. of the mixture in five pints of boiling hot water, stir the mixture well, and apply, while hot, to the floor with a paint brush. It dries in a few hours, when polish with a floor brush, and wipe with a coarse woollen cloth. In Paris and other French cities the floors are periodically polished by a man called a *frotteur*, who first waxes the surface, and then skates to and fro over it, on large brushes attached to the soles of his feet.

**348. CARPETS.** Next to the effect upon a visitor of the entrance-hall, the carpets of the rooms to which he is introduced give the first impression of the house to him. They are, so to speak, the key-note of the place, alike to the casual caller and to those who occupy the house. They are the fundamental feature of the furnishing—the background of the picture—and upon the careful selection of the carpet of a room the harmony and propriety of that room depends. The carpet is a luxury which we owe to the East alone. Such modes of covering were not in character with the floors of stone, marble, or encaustic tiles which the classic nations affected. In the early middle ages of Europe, the floor, even in a baronial mansion, was of all things least regarded. Hardened earth, rough stone, or rude boards were all-sufficient, and rushes strewn over the surface formed the only carpet. The rich and noble employed the sweet-scented reed (*Acorus calamis*) for this purpose, and one of the accusations brought by Henry VIII. against his fallen favourite Wolsey was that the latter was lavish in his use of these reeds. How slowly the West relinquished this barbarism is shown by the remark of Erasmus, when visiting this country in the beginning of the sixteenth century—that the rushes strewn on the floors were permitted to remain until they became receptacles of all kinds of dirt and filth. It seems probable that the Orientals did not make any great progress in the production of carpets until the rise of Mohammedanism, when the manufacture became of great importance to them, since the carpet serves as hangings, as *prie-dieu*, or oratory, and as couch. Firdousi, the Persian poet, however, claims for Tamouraz, an ancient king of Persia, the credit of first teaching the art of weaving tapestry. From the East the Saracens carried their carpets to the West when the Spanish peninsula succumbed to their sway. From Spain an English princess brought the use of the rare rugs of bright hues to our own land, where the usage slowly became general.

**349. TURKEY CARPETS.** Persia and Asia Minor are still the seats of the finest fabrics for tapestries and carpets, but India is not far behind these countries in the same art. The textile fabrics of these lands have been always held in the highest esteem for the har-

monious blending of their colours, and the effective use made of geometrical patterns. The primitive colours are largely but judiciously employed, and a deep, full appearance always characterises carpets of Eastern manufacture. The softness of texture of these fabrics gives an added charm of perfect fitness; for it is obvious if any kind of textile covering (save mats) be laid on a floor, its first quality should be that of pleasant and luxurious softness. Another unquestionable advantage of Turkey and other Oriental carpets is, that they are really intended to be used—and must in some measure be so used—as rugs. Their border indicates this fact. The Turkey carpet is not adapted to the recesses and angles of our rooms, but should always occupy the centre of the floor, with a margin of floor around it. This margin should be parquetered or stained, or, failing these, may be covered with oilcloth bearing geometrical patterns. In some cases the whole room is first laid with self-coloured felt carpeting, on which the Turkey rug rests. This plan adds to the delicious softness, but is inferior in appearance to the parquet margin. When a Turkey or Persian carpet (or any modern imitation thereof) is procured of the full size of the room, it should be provided with a broad border. The use of good Turkey, Persian, or Smyrna rugs upon parquet or stained floors has much to recommend it, both on the score of good taste and comfort; indeed (although the first cost is necessarily somewhat high) we would add, economy also, for these fabrics will last a lifetime with ordinary care.

Turkey carpets proper are made from six feet square upwards. They are produced by hand, every separate stitch being knotted and tied. The colours are usually red, green, blue, and orange. Persian carpets belong to the same order of floor covering. Of these there are several varieties, as those of Khurdestan, Khorassan, Feragan, and Serabend. Persian carpets are especially adapted for boudoirs and ladies' rooms. These fabrics are woven by the Oriental workman unaided by the simplest machinery in one piece, and the exquisite results attained both in texture and colour are astonishing. Messrs. Maple of Tottenham Court Road, whose varied stock of Oriental carpets is unequalled in the kingdom, state that the number of stitches in a square yard of Persian carpet often amounts to from 180,000 to 300,000, which for a carpet measuring four yards by five yards would give the enormous number of from 3,500,000 to 6,000,000 stitches, all produced singly and by hand by the patient worker. Amongst other Oriental carpets and rugs may be specified the Indian fabrics from Mirzapore, Ellore, Jubbulpore, Hyderabad, and Agra, and the popular but inferior Scinde rugs; from Central Asia the Turkoman and Kurd rugs and the antique prayer carpets of Daghestan; also so-called Persian rugs and mats from Khoola and Ghordes. All partake more or less of the excellencies characteristic of Oriental textile work, and are admirable for the good taste of their ornamentation.

**350. AXMINSTER CARPETS.** As coming nearest to the luxurious fabrics of the East, we may take the Axminster, the pile of which is very rich and soft. This carpet is made both in breadths and in whole pieces, and is high-priced rather. The softness of these carpets is due to the same cause which principally gives that quality to Turkey and other Eastern kinds, in distinction to the Brussels and analogous varieties. The surfaces of all consist of woollen loops woven on a backing of hempen threads. The wool is in all cases dyed before

weaving, giving a permanent colour, and the loops in Brussels carpet are usually threefold, and are left as loops. In the Eastern, Axminster, Moquette, and Wilton (or velvet pile Brussels) the loops, on the contrary, are cut through and sheared, making a very soft pile.

**351. TAPESTRY CARPETS.** Some years ago a patent was taken out for the manufacture of "Tapestry" carpet, which is similar in essentials to the Brussels, but in place of the material being all dyed in the wool, the pattern of the "warp" threads is printed after the texture is woven. Of course the colour is subject to the effects of wear in such cases, in a similar manner to the surface of oilcloth.

**352. KIDDERMINSTER CARPETS.** These are of commoner fabric, usually employed in bedrooms and for similar purposes in middle-class houses. This class of production offers little scope to the pattern designer, as it can have only two colours in any line running throughout its whole length. Kidderminster has no pile, the carpets consisting of a web woven of coloured strands; not as in Brussels, of a warp and woof of hemp, in which loops of wool are enlaced. In choosing a pattern, those of a small diapered character should be preferred to large sprawling designs.

**353. AUBUSSON CARPETS** will probably not come within the consideration of any of the readers of this little work. These carpets are of French make, the manufactory in the department of the Creuse having registers which date back to 1732. This is not a pile or velvety carpet, but is a kind of fabric very much like the ordinary reps used in upholstering furniture, but stouter. The patterns, which often consist of floral medallions and intricate borders of flowers, are said to be worked, in part, by the needle. The whole fabric is very delicate, well suited to the luxurious age in which it was most employed—the era of Louis the Grand—and harmonised well with the furniture of filagree marquetry, the ormolu clocks, and the delicate Sèvres porcelain then in vogue. Imitation Aubusson carpets and rugs are made.

**354. PATTERNS OF CARPETS.** Carpets, then, should, as a rule, bear patterns either of a geometrical character, or, if natural objects are represented, it should be in a conventional manner, the latter being the mode common to all Oriental carpets; small figures repeated closely, so that at a short distance the carpet has a "bloomy" appearance, like the duplex colour of a peach's cheek. There is, however, no objection to certain parts being of a more pronounced character, so that they resemble centres from which the pattern spreads. "Panelled" patterns are not well suited to carpets, and all *shading* is especially to be avoided. Borders always improve a carpet.

## CHAPTER XX.

Windows—Stained Glass—Modern Stained Glass—Diaphanie, Vitremanie—Blinds—Curtains—Hanging of Curtains—Artificial Lighting—Ancient Expedients—Gas and Gas Fitting—Chandeliers, Sconces, and Lustres—Lamps and Candlesticks.

**355. WINDOWS.** We may hold ourselves very fortunate in that we live at a time when glass is cheap and light untaxed, for it is scarcely possible to exaggerate the sanitary and artistic value of abundant lighting. Our architects are also apparently becoming more appreciative of the truth of the old Italian proverb—*Dove non entra il sole, entra il dottore* ("Where the sun cannot come, thither comes the doctor"), and bestow a more liberal allowance of window space in houses of every class than was their want of yore. There is still much room for improvement, however, in the fenestration, or window arrangement, of modern dwellings; but this, belonging as it does to the province of architecture, is outside our scope. Still, although we will suppose our reader is simply about to select a habitation, not to build one, there are certain points connected with the choice of situation as concerns daylight, which it is well to observe if possible. For instance: what is sometimes affectedly called the "orientation" of a house—that is, its position in respect to the cardinal points of the compass—is worthy of consideration; and if there is a choice between two houses, one placed in such manner that the principal rooms face the south or south-west, and the other with a northerly or easterly aspect, it is a matter of the most ordinary good sense to select the former, unless there are some special reasons to the contrary. Usually the windows are filled with plain glass, of quality varying from stout plate to the commonest crown; but, speaking generally, of far superior quality to that in use at any previous period in this country. Stained glass is but little employed in external work, although useful for interior glass doors, where a modicum of light is to be transmitted. External windows which have their outlook over objects unpleasant, or otherwise undesirable to keep in view, may be filled in with embossed glass, which can now be had in a variety of patterns, at a very cheap rate per foot. Or where it is not convenient to insert this, a good opaque surface which will yet transmit light may be obtained by painting the glass over with a thin coat of "stone-colour" paint, and then "stippling" the surface with the ends of the hairs of a dry, soft "sash tool," or other paint-brush, held perpendicularly to the surface of the glass. A hot solution of Epsom salts, sal ammoniac, or Glauber's salts, brushed over a window, will cause the deposit of a quantity of crystals over its surface, which render the glass opaque, and are rather ornamental. The solution must be a "saturated" one; that is, it must contain as much of the salt chosen as the water will dissolve.



**356. STAINED GLASS.** At a very early period stained or painted glass was used for the windows of churches in most parts of Western Europe. The oldest example in our country is, perhaps, that in the aisles of the choir of Canterbury Cathedral, which probably dates from about 1174; but of the thirteenth century work, fine examples exist at the cathedrals of York and Lincoln, and several parish churches; while at Paris and Rheims windows of still greater beauty are extant. These early ecclesiastical works have never been excelled. But it was not until a subsequent era that painted glass was used in baronial halls or the dwellings of the opulent. Piers Plowman, who probably wrote about the end of the reign of Richard II., speaks of merchants' devices being employed in stained windows, which were probably for secular use.

" Shynen with shapen sheldes,  
To shewen aboute  
With markes of merchauntes  
Ymedeled between."

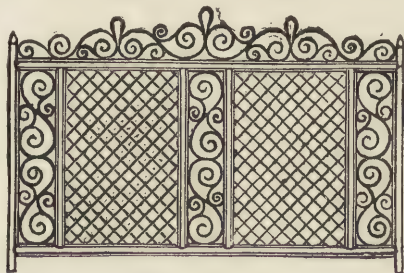
In the Tudor period there was much difference in the style, and a wider secular adaptation of stained glass. Lord Bacon recommends "fine-coloured windows of several works," in his "Essay on Building;" but seems to hint elsewhere that the practice might be carried too far; for he says that there were places where "you shall have sometimes fair houses so full of glass that one cannot tell where to become to be out of the sun or cold." At that and other periods the glass of windows was considered in the light of furniture; for in a decision of the twenty-first year of Henry VII., it was held that, though the windows belonged to the heir, the glass therein was the property of the executors, and might be removed by them; and it was not until nearly one hundred years later that this decision was overturned. In the early stained glass the principal colours employed were ruby-red, blue, green, lilac, yellow (often very pale), and flesh colour. In later styles green and lilac became almost extinct. Up to the time of the Renaissance each colour was invariably used on separate pieces of glass, but at the latter period several colours were often burnt on one piece, to the detriment of their brilliancy.

**357. MODERN STAINED GLASS.** In the late revival of the uses of stained glass, set in the leaded framework of old days, for secular purposes the Renaissance style is that generally adopted. It is characterised by florid scrolls and panelling, and in especial by Italian roundels, or circular plates of glass painted with a full face, either meditative or grotesque, in the centre of each window. In the colouring, pale yellow and green usually preponderate. A noticeable feature of the revived style is the use of rough bosses or small quarries or squares of glass, of blue or olive or yellow, not unlike the rounded bottom of a broken green-glass wine bottle. These are usually set closely side by side in the lead (or sometimes brass) framing. Green or yellow "diaper" glass, frequently used for the upper sash or half of the window, to tone the light, can be had in pretty patterns for ten or

twelve shillings per square foot. The filling-in of the top of the window with this glass obviates the need of roller blinds or venetians in great measure. When small quarries or panes are used, they should be set in the usual old-fashioned lead-framing; but in cases where the ordinary embossed glass is used, that can be procured of large size to suit the ordinary wood frame. A quiet style, well suited for the upper or lower half of an ordinary window consists of a centre of equal-sized squares, with a narrow border of a double row of smaller parallelograms. The small border quarries are alternately light blue and olive; the larger central ones yellow and olive alternately, with rosette patterns of blue and faint pink. Occasionally the lead is covered with gold leaf, but this gives a garish appearance not desirable.

**358. DIAPHANIE, VITREMANIE, &c.** Of the various methods of imitating stained or painted glass by the application of coloured figures and designs on paper and other similar expedients, we need say little here, the subject belonging to the volume of this series which deals with the artistic and economical pursuits of the household.

**359. BLINDS.** For many purposes nothing is more convenient than the collections of wooden slats, upheld by tapes, called venetians, as they can be canted at any angle so as to secure any desired amount of shade. But they are cumbersome, liable to get out of order, dusty, and as furniture decidedly the reverse of handsome. Of course in the windows of an edifice in a modification of the Victorian or Italian Gothic, venetian blinds are an anachronism only to be tolerated, and the same observation applies to their use for rooms furnished in the so-called Gothic style. In such cases, diaphanous curtains, with patterns borrowed from old tapestries, are best. For general use, especially in bedrooms, the ordinary roller-blind is likely to hold its own. Those of buff union cloth are best, as they impart a soft and pleasant tone. But several tints are now manufactured, and there is consequently room for choice. The "Empire" blind material is much employed. Several striped fabrics of buff and grey with coloured lines are also in request. These have the bottoms occasionally made lambrequin fashion. For short bedroom blinds nothing is better than plain book muslin. Two slender canes, or peeled willow wands, make better rods for these than either tapes, wire, or in especial the ugly flat pieces of brass sometimes adopted. Cane blinds are at present much in use for sitting-rooms, and are made in a variety of patterns, both of the natural colours and browned. We give illustrations of one of the more usual patterns. These run



CANE BLIND.

from about half a crown to four shillings per superficial foot. Dried ferns, sometimes coloured, and fixed on glass are occasionally used as low blinds, but the practice has little to recommend it.

**360. CURTAINS.** For the kinds of curtains best adapted to the different rooms we refer the reader to another section. Speaking generally, we think there is a disposition both in this country and America to adopt too much of such window garniture. This is especially to be seen in the employment of masses of heavy material, with deep lambrequins and valances, edged perhaps with heavy fringe. Certainly some reformation is taking place in the latter characteristic, and it is to be hoped we shall no longer see a valance of about a foot edged with fringe nearly as deep as itself, and full of wooden moulds. The *raison d'être* of fringe was that originally the self-edge of a textile fabric was unravelled for a short distance, and then plaited or tied in knots to hinder farther unravelling. Consequently, the nearer modern fringe approaches this simple form the better.

**361. HANGING OF CURTAINS.** The apparatus used for suspending curtains is frequently of far too cumbrous and heavy a description. Poles and rings stout enough to hold up sailcloth, and occasionally a deep gilt cornice, are adjuncts to the curtains quite out of character. Some people even commit the absurdity of actually hanging the curtains on a light iron rod close to the window, and placing a great lacquered-brass pole, with ornamental ends and rings, along the inside of the window, with nothing to support and simply as an ornament. It is well to select the lightest and plainest of poles and rings. Mr. Eastlake recommends a very light simple rod with some terminal ornament and small brass rings.

**362. ARTIFICIAL LIGHTING.** In nothing appertaining to house economy has such great and radical changes been made at various epochs as in the production of artificial light. From the rude fires of heaped brushwood, which lighted up the gloomy shadow of the primitive cave-dwellers' retreat, to the exquisite lamps of the Greek and Roman, in which perfumed oils were consumed, and onward to the rude sconces in the walls of the feudal chieftains' hall, adapted for roughly made and flaring torches, we find no lack of varied expedients. Then we have a time of candlesticks and candles, massive silver and fragile porcelain receptacles for tapers of tinted wax, or humbler iron supports for guttering, swaling cylinders of tallow; then, still progressing, we have the child of the nineteenth century and of science—gas—cheap, brilliant, convenient, ubiquitous, but finding a rival in the mineral oils produced from the earth itself; and a succeeding generation will doubtless see—offspring of the twentieth century, and of a more perfect science than our own—the grand force of electricity serving man as an universal light generator.

**363. ANCIENT EXPEDIENTS.** Both lamps and candlesticks have a venerable antiquity. In the costly furniture of the Jewish temple was a seven-branched golden candlestick, which formed part of the spoils



carried to Rome by the conquering army of Titus after the fall of Jerusalem, and a sculpture of which still exists on the arch at Rome which bears the name of the conqueror. Very elegant were the designs of many of the Greek and Roman lamps and candelabra, a favourite shape of the latter being that shown in our sketch, where oil was fed through the central opening, and the wick issued from the small nozzles opposite to the handle. Lamps of a somewhat similar kind were suspended from the roofs. In the middle ages the forms and dispositions of the Roman lamps were pretty closely followed. Baked earth (*terra cotta*), iron, brass, silver, and gold were the materials of which the lamps were fabricated.



ROMAN LAMP.

**364. GAS AND GAS FITTING.** We must perhaps look upon gas as a necessary evil, or at best as a good servant with many grave faults. Its hard, unsympathetic lustre, and its fumes, alike injurious to the



CONVENTIONAL MEDIÆVAL GASELIER.

wealth and to the more delicate objects contained in the rooms wh

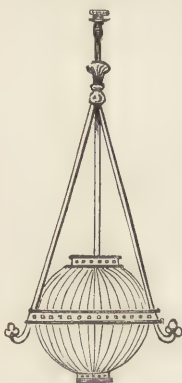


it is employed, are formidable drawbacks. Yet the convenience of gas in the house has commended and will continue to commend it to general use. We are therefore simply concerned to procure as tasteful and artistic fittings as practicable. Fortunately this is now a matter of much less difficulty than it was some years back. Thanks to the revival of what is usually termed the Gothic style in architecture and other matters, our metal-workers (at least many of them) have abjured the models of florid, tasteless, and sprawling Louis Quinze designs, and remembering the material in which they work, have taken to forge and file and punch it in a legitimate manner. In the arrange-



WALL SCONCE.

ment of gas in the principal rooms, either of two plans may be followed—a central gasalier may be employed, or the light be distributed around the room by bracket-burners; the latter arrangement is suited to the drawing-room. A still better one would be four (or preferably three) delicate brass *single* pendants, equidistant from the centre of the ceiling and nearer to the walls. For the dining-room a gaselier of simple and tasteful form, with argand burners and ground-glass globes, may be used above the table; and a bracket with argand burner over the sideboard lights the china and plate. No elaborate ormolu (viz., bronzed in two shades) chandelier with scrolls, chains, festoons, &c., should be permitted. Sometimes bracket-burners are preferred for the dining-room, reviving what the French call *dinanderie*, the old art of the brazier. Gas fittings of excellent design, following forms common in mediæval metal-work, are made by Messrs. Cox and Co., to whom we are indebted for our illustrations; and even in the ordinary fittings to be seen at every ironmonger's, improved forms are to be found. Simplicity and the absence of useless scroll-work and chains are desirable. So-called "artistic bronzing" in different shades is a catching but not admirable method of decoration.



HALL LAMP.



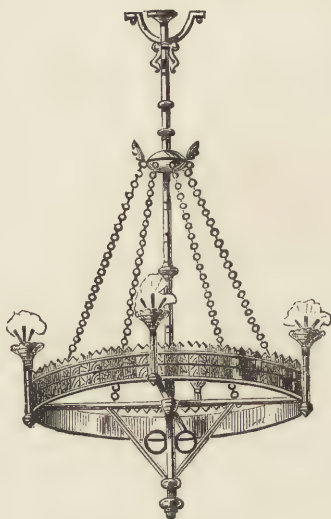
GOTHIC HALL LIGHT.

**365. CHANDELIERS, SCONCES, AND LUSTRES.** For softness, purity, and delicacy of effect, the light of wax (or even superior mould)

candles is unapproachable. It is seldom that the old-fashioned chandelier of silver or of silvered copper, adapted for wax lights, is seen now. In many cases it might be advantageously revived, and brass would be a material almost as effective, artistically, as the more precious metal. The design should be simple and bold, and without such meretricious additions as glass drops or pendants of any kind. Antique sconces for the walls are again becoming popular favourites, and with justice. On the continent genuine old examples in silver-plated copper, brass, or iron may often be found, but they are rare



HALL LAMP.

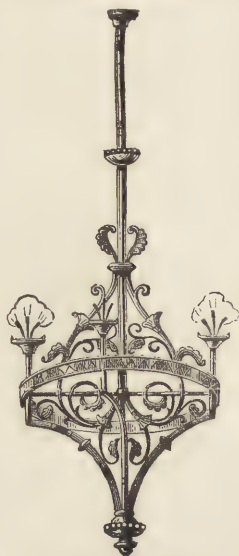


GOTHIC CHANDELIER.

in England, although bargains may be met with now and then. Modern examples in brass of good characters can be had, but when provided with ample *repoussé* wall-plates the cost is rather high. Small two or three-light sconces fixed just above an *étagère* of "curios" light up the rarities very effectively when "the day is done." Lustres for the mantelshef, as usually made, have little either in their intention or construction to recommend them.

**366. LAMPS AND CANDLESTICKS.** We find candle-makers and wax-chandlers early alluded to. In the fifteenth century the German metal-workers wrought torch-holders, flambeaux, and chandeliers in copper, and in forms both naturalistic and grotesque. To aid the smoky light of the oil it was usual at great feasts to station retainers, holding flambeaux of resinous wood, around the hall. The massy

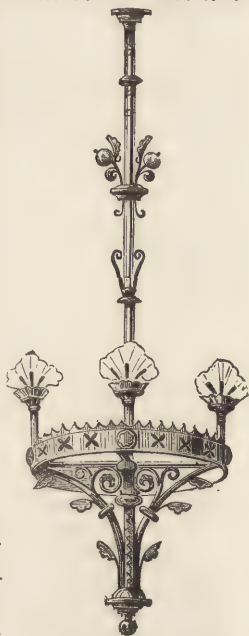
waxen candles used from an early date in the services of the church were later on imported into the secular home, and the metal-workers of the Renaissance—such as the versatile Benvenuto Cellini—fabricated



OLD STYLE CHANDELIER.

candlesticks and chandeliers of silver or of heavy bronze or light brass, beaten out from the back into bossed patterns (*repoussé*). The ordinary moderator lamp, used with colza oil, has usually little merit either of form or decoration. Those of simple shape, in which the receptacle is of self-coloured earthenware, and the ground-glass globe slightly tinted with blue or green, are least objectionable. The "duplex lamp" appears to be one of the best forms, and

a lamp called the "Hesperus" seems to possess many advantages. Lamps in which the reservoir is of glass are perhaps the best, as the clumsy decoration of the china reservoir is thus avoided, and where the trimming is done by servants there is less likelihood of mistake when the body of the lamp is of transparent material. In silver, electro-plate, bronze, or brass candlesticks the simplest patterns are the best.



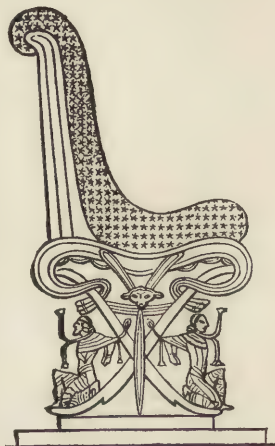
GOTHIC CORONA LUCIS.

## CHAPTER XXI.

Furniture—The Chair—Metal Chairs—The Couch and Bed—Mediæval Beds—The Table—The Sideboard—The Clock—Modern Clocks—Old-fashioned Clocks—Bedroom Clocks—Material of Furniture—Surface Ornamentation of Wood—Fitness in Furniture.

**367. FURNITURE.** A history of furniture would be in great measure a history of the progress of the human race. Perhaps the rude cave-dwellers, whose only tools and weapons were a few roughly-chipped flints, were content with the grassy turf or white sand as a seat by day and a couch by night. But the primitive man early aspired to render his lot less comfortless. At the very dawn of authentic history we find races widely differing in other matters yet at one with regard to the furnishing of their dwellings with articles of necessity or of luxury. As has been well said by Dr. Sampson, "In Egypt's early history, however, as seen, for instance, in the life of Joseph, the bedchamber was provided and the banqueting hall furnished as in later ages. In Homer we read of Agamemnon's 'gilded throne,' of Juno's 'golden couch,' of Helen's 'loom,' and of Hecuba's 'odoriferous wardrobe.' There is not an age in the chronicles of man's existence, nor a land of his abode now visited, where substantially the same wants as to household furniture are not met, and where art does not seek to give beauty to articles designed to meet this demand."

**368. THE CHAIR.** So accustomed are we, along with the inhabitants of the other countries of Western Europe, to the sitting posture and the form of support best adapted to that attitude that our minds are apt to consider it the only natural position for the enjoyment of our meals and social intercourse. Yet such an opinion has by no means obtained with all nations in past times or the present day. On the contrary, various recumbent postures have prevailed, necessitating couches of varied form. The Greeks, after the conquests of Alexander had familiarised them with the spread of luxury, reclined on couches when at table, and in the later days of Rome's power a similar effeminate practice was adopted. After the seat of empire was removed to Constantinople, the Eastern fashion of reclining on piles of cushions seems to have been general. When the Crusaders, under Robert of Normandy, visited the Greek emperor, they



EGYPTIAN CHAIR.



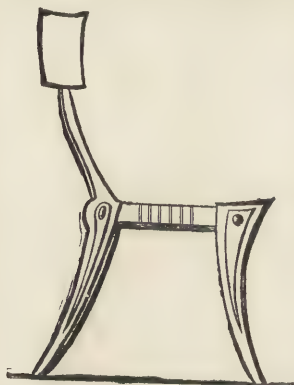
found no stools in use, but had to spread their military cloaks upon the floor and sit on them. When the rude warriors quitted the presence-chamber they refused to reclaim these cloaks, saying scornfully that a Norman warrior did not carry his seat about with him. The modern chair has been the out-come of centuries of invention applied to its improvement. Allowing a little for poetic license, Cowper is not far wrong when, after describing the rocky seat of primitive man, he indicates the first artificial form—

"Joint stools were then created, on three legs  
Upborne they stood. Three legs upholding firm  
A massy slab, in fashion square or round."

Seated on such a rude expedient we see even a noble lady, like Constantia, wife of the celebrated John of Gaunt, as represented in an ancient MS.; and, reduced in height, the three-legged stool still lingers amongst us as the "cricket" of country dwellings, where it is appropriated to the use of childhood. But—

"At length a generation more refined  
Improved the simple plan, made three legs four,  
Gave them a twisted form vermicular,  
And o'er the seat, with plenteous wadding stuffed,  
Induced a splendid cover, green and blue,  
Yellow and red, of tapestry richly wrought,  
And woven close."

Such were the *tabourets*, or stools, which in the sumptuous court of Louis XIV. were appropriated to the use of princesses and duchesses, and for whose possession in the presence of royalty ladies descended from their dignity sufficiently to indulge in fist-cuffs. The *tabouret* was of course, like other stools, backless, as were the long benches covered with leather which were usual in the baronial halls of the middle ages. But for kings and great seigneurs something of more majesty was needed, and for these throne-like chairs and *fauteuils* were fabricated. We see from the relics which have descended to us that in ancient Egypt and Assyria state chairs were in use. Of those of mediæval days, the *fauteuil* of Charles V. forms an excellent example of fourteenth century work. The seat is upborne on four heads of hunting hounds, and the foot-stool is supported by lions. Above is



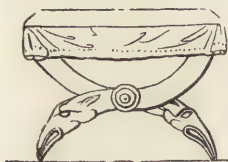
GREEK CHAIR.

a large square canopy with deep lambrequins of cloth. Perhaps, however, it was the preservation of the Roman "form," or low couch, especially by the Church, which formed the most important step in the

history of chairs. Gradually were added to it one end, then a second, and finally a back. A further refinement was to divide this contrivance—

“One elbow at each end,  
And in the midst an elbow it received,  
United, yet divided, twain at once.”

It only remained to separate the seats and the arm-chair stood con-

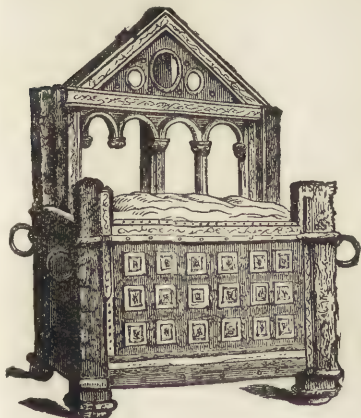


ROMAN CURULE SEAT.



ROMAN SELLA.

fessed. The principle once arrived at has been faithfully adhered to through the multifarious forms which have been given to the chair. Amongst these, space will only permit us to point out a few modern revivals of ancient patterns. First we have chairs, settees, and couches of what is frequently termed the Gothic or mediæval pattern. This revival is largely due to the influence of Mr. Charles



CHAIR OF ST. PETER.



MODERN GOTHIC CHAIR.

Eastlake. For many purposes, especially for the library or the entrance

hall, and perhaps in some instances the dining-room, Gothic furniture is well adapted and unquestionably effective. The form of chair called Glastonbury, which is a modification of the Gothic, is peculiarly adapted for the library or hall use. So early as the twelfth century rows of small balustrades had been employed to support the elbows of rude armchairs. The practice was brought into use again five hundred years later, and has experienced another revival in our own day, as witness what is called the "Cromwell" style, now much in use.



DRAWING-ROOM CHAIR.

date for costly furniture. The fashion was set afresh during the luxurious era of Louis Quatorze. Some very elaborate silver furniture is still found at Windsor Castle.

**369. METAL CHAIRS.** In ancient days chairs were not unfrequently made of metal, as bronze, or iron, or even silver. Such was the famous chair of Dagobert. When Don Martin, king of Aragon, returned triumphant from his Sicilian campaign, he was borne into Barcelona in a silver chair of rich workmanship, which is still preserved. Silver, indeed, was often employed at a much later

**370. THE COUCH AND BED.** Perhaps there is nothing in which



CROMWELL CHAIR.

our modern habits may so fairly make a claim to superiority over those of our predecessors as in the matter of sleep. "Blessed be the man who invented sleep," said Sancho Panza, yet the simple squire had often to take his portion of the "invention" under very adverse circumstances—on the bare earth, or the little less hard benches of the wayside posada. But we at the present day have cause to be grateful not only for sleep, but for "all appliances and means to boot," in the way of elastic bedding, cool white sheets, coverings varied with the season, and a change of attire. The progress to the luxuries has been gradual, and their enjoyment even now is by no means universal.

Perhaps there is nothing in which our modern habits may so fairly make a claim to superiority over those of our predecessors as in the matter of sleep. "Blessed be the man who invented sleep," said Sancho Panza, yet the simple squire had often to take his portion of the "invention" under very adverse circumstances—on the bare earth, or the little less hard benches of the wayside posada. But we at the present day have cause to be grateful not only for sleep, but for "all appliances and means to boot," in the way of elastic bedding, cool white sheets, coverings varied with the season,

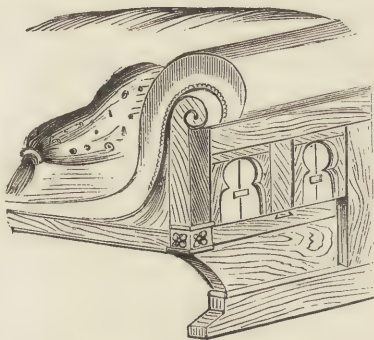
Take, for instance, two such habits as the use of a soft pillow and the adoption of night garments. So little was, and is, the first comfort appreciated by some, that we find the ancient Egyptians employing a kind of pedestal of hard wood, curved at its upper surface to support the head. A head-rest nearly analogous is in use amongst the Kaffirs of South Africa at the present day. In regard to the second item of luxury, the ancients habitually lay down to rest in the garments worn during the day—a custom still practised by Orientals. Our Saxon ancestors, on the other hand, went to bed perfectly unclothed. Numerous examples of domestic sketches in illuminated MSS. clearly show this fact, which lends point to a curious old English poem which begins—



NORMAN BED (AFTER WILLEMIN).

"In going to my *naked* bed as one who would have slept."

The Egyptian couches appear from the mural paintings to have been long and straight, not unlike what we term a "settee." Of somewhat similar form was the Assyrian couch, and the Greek does not appear to have improved on the model, save in giving it a more elegant shape. Still less comfortable were, apparently, the beds of the stern founders of the Roman power. Beds which, with their pillows, are merely hollows in a slab of stone are said to have been found among Roman remains. But this more than Spartan simplicity could not resist the influence of the polished races which succumbed to the masters of the seven-hilled city but enervated them.



MODERN GOTHIC COUCH.

As the middle ages went on, we find many indications of the progress made in luxurious trappings of the couch. Thus in the romance of "Arthur of Lytle Brytayne" there is an account of a bed that must have satisfied the highest aspirations of its owners.

"Also there were dyverse beddis wonderfull ryche; but specyally one, the whiche stode in the myddes of the chambre, surmounted in beaute all other, for ye utterbrasses thereof were of grene jasper with grete barres of golde set full of precyous stones; and the crampons were of fyne sylvar embordered wythe golde,



the postes of yvery, with pomelles of corall, and the staires closed in bokeram covered wyth crymesyn satyn, and shetes of sylke with a rich coverynge of ermyns, and other clothes of cloth of golde, and four square pillowes wrought among the Sarasyns ; the curtaynes were of grene sendel, vyroned wyth golde and azure ; and round aboute this bedde there laye on the floure carpettes of sylk poynted and embrowdred with ymages of golde."

#### And Lacroix says—

"In subjugating the East, the Romans assumed and brought back with them extreme notions of luxury and indolence. Previously their bedsteads were of planks, covered with straw, moss, or dried leaves. They borrowed from Asia those large carved bedsteads, gilt and plated with ivory, whereon were piled cushions of wool and feathers, with counterpanes of the most beautiful furs and of the richest materials. These customs, like many others, were handed down to the Gauls, and from the Gauls to the Franks. With the exception of bed-linen, which came into use much later, we find from the time of our earliest kings the various sleeping appliances nearly as they are now—the pillow (*auriculare*), the foot coverlet (*lerale*), the counterpane (*culcita*), &c. No mention, however, is made of curtains (or *courtines*). At a later period, while still retaining their primitive furniture, bedsteads vary in their shapes and dimensions : those of the poor and of the monks are narrow and homely ; among kings and nobles they in process of time became veritable examples of the joiner's work, and only to be reached by the aid of stools, or even steps. The guest at a château could not receive any greater honour than to occupy the same bed as the lord of the manor, and the dogs by whom the seigneurs—all great sportsmen—were constantly surrounded had the privilege of reposing where their masters slept. Hence we recognise the object of these gigantic bedsteads, which were sometimes twelve feet in width. If we are to believe the chronicles, the pillows were perfumed with essences and odoriferous waters ; this we can understand to have been by no means a useless precaution. We see, in the sixteenth century, Francis I. testifying his great regard for Admiral Bonnavet by occasionally admitting him to share his bed."

#### A mediæval poet has said—

"I would give thilke Morpheus

\* \* \* \*

If he woll make me sleepe alite,  
Of downe of pure doves white

I woll give him a feather bed,  
Raied with gold, and right well cled

In fine black sattin *d'outremere*,

And many a pillow, and every bere,

Of cloth of raines to slepe on soft,

Him there not need to turne off."

**371. MEDIÆVAL BEDS.** Amongst curious facts connected with the beds of the middle ages, we may mention the remarkably close proximity to the open fire in which they were frequently placed ; the introduction, in the twelfth century, of curtains, sliding on rods ; and the nearly simultaneous adoption of pendant lamps from the tester of the bed ; also the introduction of sheets, in the thirteenth century. The finest examples extant of early bedsteads are found in France. Little but fragments remain of English specimens of similar dates. Yet some of our ancient bedsteads were almost historical. Hutton tells us that Richard III. on his way to Bosworth Field carried his own bedstead—the false bottom of which formed his treasure chest—"of

wood, large, and in some places gilt." In this the usurper slept on the night before the battle, at the "Blue Boar" inn, Leicester, and the relic was in existence two hundred years after. Pennant says that a stump bedstead preserved at Berkeley Castle, in the room in which Edward II. was murdered, is the same on which the murder was committed. In the town of Ware, Hertfordshire, at the "Saracen's Head" inn, there was, says Clutterbuck, "a bed of enormous proportions—twelve feet square. The head is panelled in the Elizabethan style of arch panels, and a date is painted on it, 1460 (this, however, is not authentic). It is of carved oak." In "Twelfth Night," Sir Andrew Aguecheek asks Sir Toby Belch, "Will either of you bear me a challenge?" Sir Toby in reply directs the feeble knight to put in his cartel "as many lies as will lie on thy sheet of paper, although the sheet were big enough for the bed of Ware, in England." "The great bed of Ware is," says Nares, "reputed twelve feet square, and capable of holding twenty or twenty-four persons . . . they must lie at top and bottom, and the feet in the middle."



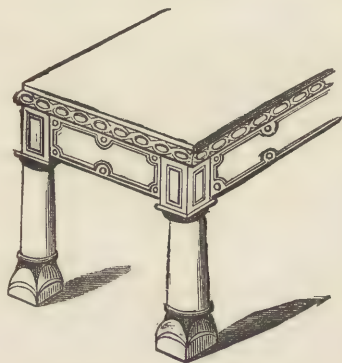
ROYAL BED  
(HAMPTON COURT).

In the latter part of the middle ages the beds increased rapidly in luxuriousness. We hear of cloth of gold, and "blue and cramoisy" (crimson), of ebony, ivory, and silver; and of fine sheets, perfumed by the odours from the fields. "The gromes," as an ancient MS. directs, "schell gadyr for the kinges gowns and shetes and othyr clothes, the swete floures, herbis, rotes, and thynges, to make them breathe more holesomely and delectable." With the Renaissance we find bedsteads of yet greater pretensions. The bedroom of the Duchess of Dolfino had a fretted ceiling of gold and ultramarine; the walls, we learn, "were superbly carved and decorated. One bedstead had cost five hundred ducats." In Prince Doria's palace at Genoa were bedsteads of solid silver, set with precious stones.



GREAT BED OF WARE.

**372. THE TABLE.** The earliest table may perhaps have consisted of the stump of the biggest tree which the stone or bronze axes of the primitive settlers enabled them to fell. For the nomad even this was needless, and the surface of mother earth served for his table as well as couch. Be this as it may, we find the early tables circular in form, both amongst the Egyptians, the Greeks, and the Romans, and very usually tripods, the legs being often carved into likenesses of the limbs of animals. When, in their later and more effeminate days, both Greeks and Romans adopted a reclining posture at meals, the tables were more usually square or long, and with the latter nation arranged in three (*triclinium*), thus [ ] so that the guests could be arranged on three long couches on the outside of the table, the inside being kept open for the servants to bring on the dishes. The later Romans were extremely particular in their tables, of which they had a great variety. They especially affected those whose tops were made of wood having very intricate and knotted grain. Cicero gave as much as £9,000 for one table. Two table of citrus wood, which had belonged to King Juba, were sold by auction, one of which, we learn, fetched over £10,000. With the decline of the empire, and the subsequent dark ages, a simpler style of table served the purposes of the Frank and Teuton. This appears to have been usually a broad plank, placed temporarily on trestles. It is possibly from this that our term "board," as applied to the table, is derived. These folding tables seem to have been frequently removed after meals, to leave the hall clear for dancing. When the lord and lady dined alone, the table was often set before a double seat, with an overhanging canopy, under which both sat, while pages brought the viands and wine. Some of the mediæval tables for state occasions appear to have been in the form of a horseshoe; and a few were of stone, and fixed, and marble was



MODERN JACOBEOAN TABLE.  
style of the Jacobean models. (See illustration). Then came in

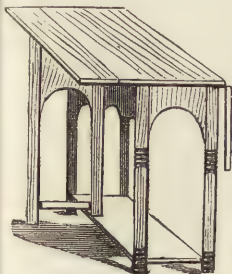
occasionally employed for the top. Generally they were of rude or temporary character, but as time went on cloths and napkins of silk, fringed with gold, served to hide the bareness of the support. With the fifteenth century came a change. The table now assumed fantastic forms, and was covered with carving. In France, sculptors like Jean Goujon and Philibert de l'Orme did not consider it beneath them to design these massy pieces of furniture. In our own country we find the heavy tables of the Tudor period, with the elephantine legs and ponderous ornament, developing the somewhat less rude



France the Louis XIV. period, with its boule-work and ornamentation, making it

"An earthly paradise of ormolu,"

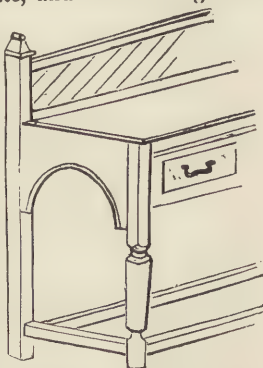
a style which we also endeavoured to imitate, and which brought us to that now termed



GEORGIAN TABLE.

"Queen Anne," when Chippendale, Sheraton, Heppelwhite, &c., turned out work which for design was little inferior to the productions of Riesener, and the contemporary French school. Some of Chippendale's tables are very good, some of

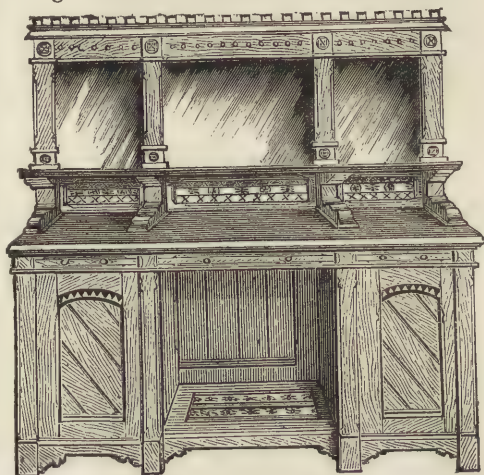
them being of mahogany, with delicately pierced galleries round the edge, and similar work to ornament the bed or frame.



MODERN GOTHIC DRESSER.

**378. THE SIDEBOARD.** From the rude "dresser," the introduction of which does not seem to go farther back than the twelfth century, appears to have sprung the sideboard, or buffet, and *étagère* of later days. The

dresser (*dressoir*) itself, on which, in the older manorial halls, the goldsmith's work, or reliquaries, or other valued *bric-à-brac* of the feudal lord were piled, had been borrowed from the church. There, beside the altar, stood a little board, on which the priest might place cup, or paten, or bell, and which was termed the credence table. This convenient appurtenance was borrowed by the secular



MODERN GOTHIC SIDEBOARD.

world, and in the baronial hall stood at first near the seigneur's dining table, in order that the page must rest thereon the wine-cup which he



had just tasted for detection of poison. Then the dresser assumed greater importance, and instead of being a kind of subsidiary table, was placed back against the wall, thus vacating the place of "sideboard," or auxiliary "board" or table, and piled with plate of silver



QUEEN ANNE CABINET.

or gold, and the other rarities by which the feudal magnate set the greatest store. In palaces the dressers were sometimes of copper-gilt, or even of silver and gold. Towards the end of the fourteenth century we find the sideboard provided with several shelves, for the display of plate, &c., and identical, in fact, with the modern *étagère*. Sometimes a small cupboard was added below, turning the sideboard into the "buffet" of Jacobean times, and leading the way for the cheffonier of a quarter of a century since, which may fairly be described as two doors and a plate of looking-glass, and nothing else. The impetus which has been given to taste in household fittings since then has, however, operated upon

sideboards as on other things, and we have now ample variety of articles modelled on the lines of old patterns, and, if not so substantial as the originals, nevertheless very creditable imitations in appearance. Such is the modern Gothic sideboard illustrated; and the other in Queen Anne style, an excellent receptacle for *bric-à-brac*.

**374. THE CLOCK.** One article, at least, of the modern plenishing of houses was never found in those of early days. Great as was their civilisation, the Greek and Roman, the Israelite and Egyptian, was under the necessity of learning the passage of time by the indifferent aid of the sundial when abroad, or the still less convenient assistance of an hour-glass or water-clock (*clepsydra*) when at home. The latter, which measured the flight of time by the passage of water from one vessel to another, was in all probability more susceptible of improvement than the instrument in which a measured quantity of fine sand was the regulator. At least we know, on the authority of Vitruvius, that even during the classical period Ctesibius had added wheels to the water-clock; and it would appear that the Orientals not only adopted this improvement, but carried it to a considerable degree of

perfection. Eginhard, the secretary of Charlemagne, has left a description of the famous water-clock sent by the Khalif Haroun-al-Raschid to the great Frankish emperor, from which it appears that not only was the apparatus furnished with a dial, but that it struck the hours, and was adorned by automata, which performed a variety of evolutions. Subsequent improvements were made on the water-clock by the early mechanicians of Western Europe, but it was not until Garbert, the Auvergnat shepherd boy, had been allured to the monastic life, and had, after a varied career, risen from the simple monk of St. Gérauld to the pontifical throne, under the name of Sylvester II., that the clock proper came into being. The Pope, who died in 1003, was indeed a man of mark—linguist, mathematician, astronomer, physician, and what not. To him we are indebted for the introduction of the Arabic numerals, and the application of a weight as the motive power in horology in place of the use of water. After this invention the improvement of timepieces was very rapid, and by the fourteenth century clocks were constructed sufficiently large and perfect to take their places on public buildings : witness that of Wallingford, Abbot of St. Albans, who died in 1325 ; that upon the Tower of Padua, made in 1363 by Jacques de Dondis ; and many others. In the first half of the fifteenth century, during the reign of Charles VII. of France, the spiral spring was invented, and watches, some of them remarkably minute, were constructed during the same century. France soon obtained a pre-eminence for the manufacture of the dwarf ornamental timepiece to occupy the centre of the mantelpiece or the top of a bureau or bracket, which became known as a *pendule*, and is the parent of the great variety of French clocks of to-day. In the reigns of Louis XIV. and his successor the small timepieces were rendered more and more ornate. They were of *repoussé* brass, of tortoiseshell, inlaid and incrustated with brass after the then novel invention of Boule, of bronze in various styles, and finally, decorated with precious stones, descending at last to grandiose but unmeaning masses of ormolu.

**375. MODERN CLOCKS.** At the present day no difficulty exists in obtaining clocks of excellent make and tasteful exterior suited to the needs of every purse. The style must be a matter of individual taste ; but as a general rule too much ornamentation should be eschewed, and simplicity, both of form and material, preferred. For a chimney-piece *pendule*, nothing is better than a plain, square case of black marble, or perhaps malachite. Ormolu clocks are apt to err by excess of decoration and ill-chosen figures, and the same may be said of brass cases, whether genuine antiques or modern imitations. Bronze cases of simple design would be far preferable if they could be found. Wrought iron would have been deemed worthy such a use in the middle ages, when even the costly mirror of silvered glass was not infrequently set in a frame of that metal. One great recommendation of a marble-cased clock is that it does not require the obnoxious glass shade. Some modern oak "Queen Anne" cases, with porcelain or painted glass *plaques*, agree well with furniture of similar kind,

**376. OLD-FASHIONED CLOCKS.** With the resuscitation of the style of furniture known as Queen Anne's, the old, tall eight-day clock of the early part of our century assumes again its pride of place after long relegation to the entrance-hall. Certainly it harmonises well with the somewhat quaint furniture of the Chippendale models, and it has, moreover, the very excellent qualification that, unlike many of its smaller brethren, it is usually an excellent timekeeper.

**377. BEDROOM CLOCKS.** It is well that every bedroom, even those of the boys, should be provided with a clock—always the plainest procurable: one striking the hours with a soft tone, but without any useless apparatus for indicating the quarters. It is well to accustom every one to the striking of a clock during the night season. For ladies' bedrooms some of the carved cases of the Swiss makers are very suitable, and much to be preferred to those with very showy exteriors. They of course require frequent dusting, and so demand greater attention than a mantelpiece clock under a shade, but the feather-brush affords an easy and speedy aid in this operation. It may be noted here that for dusting pictures and their frames, and very many delicate articles, the *plumeau* is invaluable. In the hands of the *Parisienne* it fulfils, and very much better, many of the uses to which an Englishwoman puts the duster.

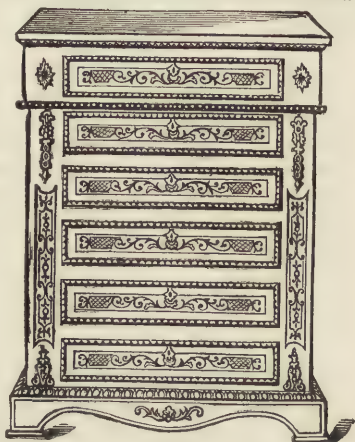
**378. MATERIAL OF FURNITURE.** The substance of which the framework of most furniture is made is, and always has been, wood. Of course there are articles in the formation of which metal largely enters; our metallic bedsteads of to-day, for instance, an old fashion revived, for had not King Og, of Bashan, his bedstead of iron, whereof the Hebrew chronicler asks, "Is it not in Rabbath of the children of Ammon?" Nevertheless wood has always held the first place as a furniture material; generally, in primitive times, the product of trees indigenous to the country, but, with the rise of adventurous voyagers and the increase of luxury, embracing the rarer timbers of foreign forests.

**379. SURFACE ORNAMENTATION OF WOOD.** Several expedients are adopted to add variety to the surfaces of wood employed in furniture, some of them being of considerable antiquity. Of these, the *marqueterie* inlay is one of the most beautiful and interesting. In this work, the design, having been first drawn on paper and properly coloured, is pricked with a fine needle, so that the outline of the ornament or other objects can be pounced on the various coloured woods proposed to be employed; these outlines being carefully marked in, are cut with a fine watch-spring saw, worked in a lathe: in most cases the wood forming the ground is cut with that forming the ornament, so that a piece cut out of white wood corresponds exactly in shape and size with the opening left in black wood, in which it therefore fits and forms the required pattern. This work was introduced into Europe from India and Persia by the Venetians in the fourteenth century. *Pietra dura*, or mosaic panelling of hard stones, was a fa-



vourite Italian style of ornament, in which table-tops, &c., were inlaid with agate, lapis lazuli, and precious marbles. Tarsia-work, or the art of inlaying woods, had been practised from a very early date in Italy, and extensively employed in the decoration of wall panelling; and remains of this kind of work, revived by Fra Giovanni di Verona, in the fifteenth century, still exist in some of the Italian churches. The earlier specimens of this work were executed in woods of different

shades, but natural hues; afterwards, when flowers, birds, and coloured ornaments were introduced, various stained woods were employed: these, in most cases, have the disadvantage of fading; but notwithstanding, however, the beautiful effect of this work, it is desirable to adopt, as far as possible, the employment of woods of natural hues, as being more harmonious and more consistent with the nature of the work. In those ornaments which are shaded, the effect is given by immersing the pieces in hot sand. The various parts, being cut out of the required tints in the proper form, are then placed according to the design, and fixed on paper; afterwards they are applied, like veneer, to the piece of furniture; being mounted, they are cleaned off and slightly polished, and the finer lines are then engraved. The manufacture of *boule*, or *buhl*, inlay is by exactly the same process, only that metals, tortoiseshell, and ebony are here the materials employed; the nature of the design is somewhat different, depending more upon simple outline forms.



INLAID CABINET.

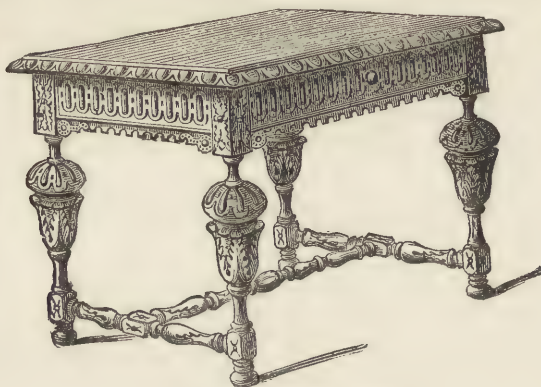
**§80. FITNESS IN FURNITURE.** The adaptation of all objects of art manufacture to the purposes for which they are designed, should form the basis for all forms and proportions in such objects. Alison, in his "Essay on Taste," says: "I apprehend that the beauty of proportions in forms is to be ascribed to this cause (*viz.*, fitness), and that certain proportions affect us with the emotion of beauty, not from any original capacity in such qualities to excite this emotion, but from their being expressive to us of the fitness of the parts to the end designed." Hogarth, the painter, concurs in this view, and in his celebrated "Analysis of Beauty," when treating of tables and chairs, states that he simply considers them suitable for the purposes which they have to serve, in so far as they are fitted by their good proportions for such end.



## CHAPTER XXII.

Modern Furniture—The Queen Anne Style—The Hall—Staircases—The Breakfast Parlour—The Dining-room—The Drawing-room—The Library—The Bedrooms—The Bath-room—The Nurseries—The Smoking-room—The Kitchen—The Billiard-room.

**381. MODERN FURNITURE.** The changes of taste in the matter of furniture have been great and somewhat peculiar during the past twenty-five or thirty years. Unquestionably we were during the first half of the present century at a very low ebb with regard to the artistic value of almost everything—a result only to be expected when the businesses of decorating and designing were left entirely to men who were content to go on in the groove where they found themselves, careless whether the result was good work or bad, and who could always find customers as indifferent as themselves. The result was an era of dead monotony, ugliness, and a good deal of sham. In furniture, veneer and “shaped” articles reigned supreme. In decoration, patterns the most absurd and colours the most inharmonious were



MODERN JACOBEOAN TABLE.

considered “effective” and “the thing.” Several causes combined at last to bring about a salutary change. The revival of Gothic architecture led to the improvement of ecclesiastical furniture under the late Mr. Pugin’s able hands. Nor was he long in bringing the older forms into secular life, an effort in which he was well aided by several others. The next operative cause was that school of art, also connected with the revival above alluded to, which has been termed the Pre-Raphaelite

The impatience of shams and the realism of that school, pushed sometimes to the verge of adoration of the ugly, so that it was but true, had immense power on many minds outside its own art. The Exhibition of 1851 was the third main educating cause. One result was a return in great measure to the strong, honest style of wood-working of the middle ages, a result to which Mr. Charles Eastlake conducted so much by his original work on "Household Taste," that furniture made as far as practicable after the old models, and with an approach to the old simplicity, is very usually called by his name. In the present chapter we illustrate some specimens of modern Gothic furniture, as manufactured by Messrs. Maple &



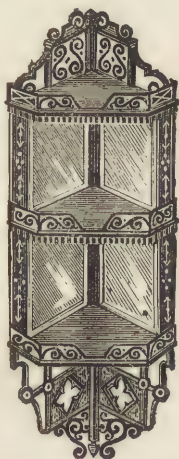
MODERN RENAISSANCE CHEFFONIER.

Co. About its superiority to the productions of the cabinet maker of forty years ago there can be no manner of doubt. The only question is whether, in their hatred of shams, some of the objectors to veneer under all circumstances, or all painted surfaces, seeming to be what they are not, or ormolu, or other ornamental make-believes, have not pushed the pendulum so far one way that it is likely to swing back. "I am afraid to think," says Mrs. Tulliver, in the "Mill on the Floss," "how long it is since fan-shaped caps were worn; they must be so near coming in again." Thus it would seem that we are perhaps to have, as a protest against the Gothic, not mahogany, and veneer, and "shaped" scrolls, but solely imitation ebony, and droll little balustrades which protect nothing—in short, the so-called Queen Anne style.

**382. THE QUEEN ANNE STYLE.** Speaking of the modern revival of the forms adopted by Chippendale, and Sheraton, and other cabinet makers of the "Queen Anne" period, Mrs. Spofford says: "Articles in this style may be characterised as severely square with sharp corners, standing on feet usually straight, but sometimes slightly bending outward, built in an upright and downright fashion, with no pretence and no sham, the *motif* being solidity and compactness. The panel-work is small, square, and in multiplicity. When glass is used it is always bevelled plate; a tiny classic balustrade frequently crowns the articles;



QUEEN ANNE CHIMNEY-GLASS ÉTAGÈRE.



QUEEN ANNE BRACKET.



CHIPPENDALE BRACKET MIRROR.



and they are decorated to the last point with carvings in the face, sometimes of birds, fruits, figures, but usually with conventional treatment, and largely of mere floral suggestions. The Queen Anne style, then, may be summed up as possessing the remarkable simplicity and quietness of old work, together with great picturesqueness and some quaintness. Although straight and square, with right lines and angles, yet it contrives to have a want of formality and a freedom from restraint, and always seems to be enriched with a 'flavour of the past.' Although this kind of furniture is named after Pope's "Great Anna," it must be by no means supposed that her short reign covers the whole period of the style. On the contrary, the latter preceded Queen Anne, and lasted for long subsequent. It was, in fact, partly only a natural outgrowth from the heavier Jacobean furniture, partly the Dutch influence which accompanied William of Orange, which assisted to form the quaint, piquant style of which we are speaking. In its later developments it owed much to Thomas Chippendale, who flourished in the reign of our second George, about contemporary with Riesener and Goutière, the celebrated French cabinet makers and workers in *boule*. The type of furniture made by Chippendale and Sheraton was, however, discontinued for the pseudo-classic style, which prevailed about seventy years ago. Then followed the Gothic revival. The recent resuscitation of the patterns of Chippendale and Sheraton is curious and interesting. Perhaps the fact that Chinamania had been much in the ascendant led people to think that the cabinets and furniture of the

"Teacup times of hood and hoop,  
And when the patch was worn,"

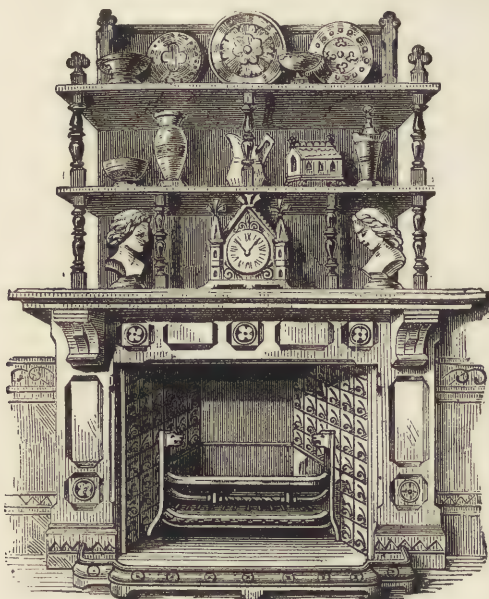
were in unison with the ceramic treasures so freely hung or placed about. The revival, which is understood to have been largely helped on by a modern school of poet-painters, did not fail to meet opposition; in fact, Mr. Barry scrupled not to state, at the Royal Academy, that the epoch of Queen Anne could not be credited with any well-defined style. It is, however, pretty clear that from Anne to the second George a characteristic style was being formed, of which the designs of Chippendale were the culminating point; and although there is, perhaps, not much real beauty about what Mr. Sala stigmatises as the "rickety, skimping, spider-legged chairs, tables, corner cupboards, and whatnots," and



QUEEN ANNE OCCASIONAL TABLE.



"sofas too narrow for purposes of flirtation, and too short to put your feet up," it is yet clear that there is a certain amount of piquancy and



FIREPLACE AND OVER-MANTEL.

may be wainscoted, or a wainscot or parquet dado with painted or papered wall above. If paper-hangings be entirely adopted, perhaps



MODERN GOTHIC HALL SEAT.

water coil with marble top, or gas or terra-cotta stove, of Gothic pattern.

"go" about Chippendale's style which will secure it considerable success, now that, after the lapse of a century, it has again come to the surface. We will now deal *seriatim* with the furniture and decoration of the different rooms, premising that much will, of course, always depend upon the size and style of the house, and the means of the occupier.

### 383. THE HALL.

Walls may be painted in oil colours, or discoloured with a warm tint, either with or without dado and frieze. Dadoes may be formed of encaustic tiles. In another style the whole wall nothing is better than the ordinary light yellow imitation of Sienna marble lined in as blocks and well varnished. Of course it is an imitation, but one at least in character. For floors, encaustic tiles or parquetry. If boarded, good floorcloth is the best covering. If stone or brick in old houses, good cocoa-fibre matting, or twilled or felt carpet. For lighting, plain pendants or brackets. For heating, hot-

Furniture, hat and umbrella stand of iron or (preferably) of wood in Gothic style. Gothic hall table, chairs (the Glastonbury is a good shape). Aneroid barometer, clock, and if sufficient room at back in some angle, a little washstand and towel bar. Oil paintings, statues, busts, oleographs, or statuettes are fitting decorations according to dimensions and pretensions.

**384. STAIRCASES** should be in character with the hall. Paper-hangings possessed of sufficient variety are now to be bought, with dadoes and friezes suitable to the walls of staircases. Light papers or light encaustic tiles are best for basement staircases, for which linoleum or floor-cloth are the most suitable coverings. Staircases look well painted up for about three or four feet in a dark colour, dadowise, and the upper part of the wall distempered in a lighter hue. The dado should be surmounted by a pattern or line of black, or some darker colour than its own. The stair-carpet should not be too narrow.

**385. THE BREAKFAST PARLOUR & PARLOURS GENERALLY.** The wall decoration of this useful apartment should be of a light and cheerful character, with which the carpet and curtains should assimilate. For the latter, nothing is more tasteful than the Nottingham lace for summer, and damask or striped reps make the most appropriate winter window drapery. Either walnut, mahogany, or ebonised furniture can be used, and the chairs and couch upholstered in leather if of the first material, or hair-cloth if of the second. The pieces should be strong and simple but not heavy. Cane-seated chairs are often used, and those of Austrian bent wood are especially well suited.



PARLOUR CHAIR.

**386. THE DINING-ROOM.** Substantial comfort, with a certain amount of richness, should be the rule here. For the walls, a deep crimson or some dark shade of green are best. The former colour has become, indeed, almost time-honoured, and with reason, for no background is better adapted to show up gilt-framed oil-paintings (the best ornaments for the walls of this room). Flock papers are well adapted to this purpose. The wall cornices may be slightly gilded; and the ceiling looks well with some amount of colour decoration. The lighting, if by means of gas, is best effected by brackets or sconces from the sides, as these show better the effect, alike of the plate on the sideboard, and the epergnes, &c., on the table, than would a chandelier placed immediately above the table. For the floor, nothing is superior to good parquetry, and a Turkey carpet of such dimensions as to leave some vacant floor space around it, is perhaps the best covering. The so-called Anglo-Turkey carpets, Axminsters, and Kidderminsters are also suitable according to the style of the room.

The curtains may either contrast or harmonise with the wall decorations. Deep rich colours are best, and the material may be reps, damask, tapestry, pekinade, or cretonne, some of the more recent varieties of which (as the "oatmeal" cretonne, "*mom-mée*," or "mummy-cloth," &c.) are extremely beautiful in design. "Tuileries" or other lace is best for summer. The fireplace should be of good dimensions, and if in the revived antique style should be provided with a bold and somewhat heavy fender, fire-dogs, and fireirons. For the furniture, the modern Gothic is well adapted, or the so-called "Cromwell" chairs are very suitable. We give examples of several pieces in our illustrations, all of which represent articles manufactured with considerable taste. It is clear that in the matter of art we have made great progress of late years.



DINING-ROOM CHAIR.

Oak is by far the best material for the dining-room furniture, and leather the most suitable material for upholstering it in, deep red, or dark green morocco, or roan, for instance. Leather-cloth is sometimes adopted for small houses, &c. This material is of course far inferior to leather, but some of the recently introduced descriptions, with a "round" grain, resemble leather very closely, and are devoid of the objectionable shininess of the commoner kinds of cloth. Bronzes and statuettes are the best adornment for the mantel-board, brackets, or recesses, and bronze, marble, or oak, for the clock-case.

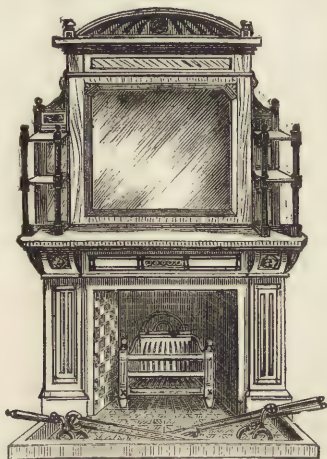


MIRROR AND SCONCES.

387. THE DRAWING-ROOM. Light, brightly decorated walls are here a desideratum, with carefully modulated tones of delicate colour on the ceiling. If the floor is parquetered or stained, the patterns and colours should partake of the prevailing delicacy which ought to characterise this room. For carpets, we have Aubusson, Persian, Indian, and the Anglo-Oriental fabrics, also Axminster and Brussels. With parquet floors some people prefer rugs scattered about to even a large central carpet. Where the floor is of ordinary deal, the space outside the carpet, or in recesses, bays, &c., can be filled in with plain felt carpet of crimson, sage-green, or other



self-colours, or Indian matting, or floorcloth printed in tile patterns. Failing these expedients, stain may be applied. The patterns both on the walls and carpet should not be bold, but small and graduated. Hearthrugs should partake of the character of the carpet. Sometimes

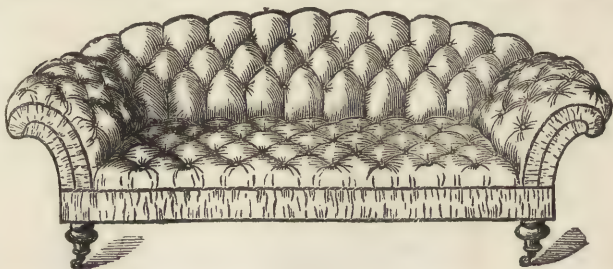


MODERN STOVE AND CHIMNEY-GLASS.



DRAWING-ROOM CHAIR.

rugs of sheepskin or Angora are dispersed about. For the window curtains the selection is great—silk, striped reps, Neuilly satin, self-coloured reps, damask cretonnes of many kinds, Swiss, “Tuileries,” and Nottingham lace, and “Leoline” and other muslins. Stained glass of a light character may be used in part of the windows. The chandeliers should be of plain, effective design without unnecessary

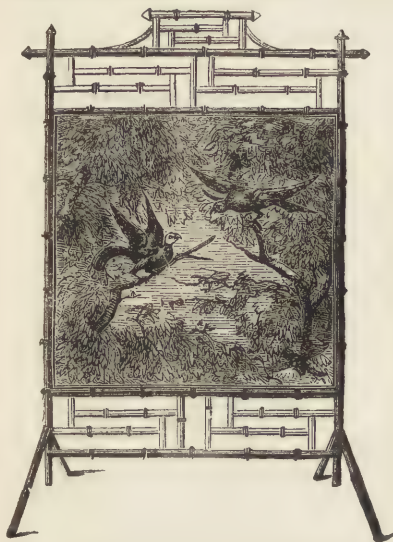


COUCH.

curves and senseless *rococo* ornaments, and the fewer chains, pendants, and “fal-lals” they have the better. If the furniture is of the Queen Anne style, wall sconces, plated or brass, are well suited. The stove,



if of antique design, can be set in encaustic tiles, or with large side-painted *plaques* in the jambs. Sometimes the *plaques* and tiles are



BAMBOO SCREEN WITH FERNS.

set in a framing of fluted brass-work, as shown in one of our illustrations. Fenders and fire-irons lighter and more elegant than those of the dining-room. For Queen Anne style, the old-fashioned fender of perforated brass has been re-introduced. Mantelpieces are furnished with stages of shelves forming an *étagère* for the display of *bric-à-brac*, especially porcelain. The furniture should be light and elegant in character. The recent adaptations of the patterns of Chippendale and others, reproduced in ebonised wood, with incised gold linings and ornaments, seems well suited for the drawing-room, as are pieces in which marqueterie or boule-work enter; nor, perhaps, should ormolu be entirely tabooed. Occasional tables and chairs of all kinds are admissible. Some of the

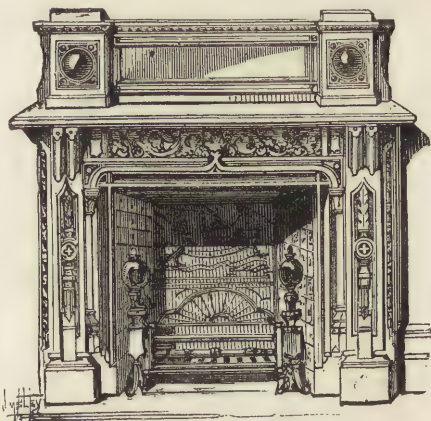


CROMWELL CHAIR.

former in the Queen Anne style are now covered in stamped plush or Utrecht velvet. The upholstering of the couches, &c., should be light both as to fabric and hue. Mirrors are perhaps too abundantly used at the present day. Not only are pier and console glasses of thick plate with bevelled edges employed, but oval and round Venetian mirrors and girandoles, and small pieces of bevelled looking-glass let in the backs of cabinets, and even wall brackets. Cabinets and cheffoniers are very elaborate, and take a conspicuous place, being the receptacles in which the art treasures of the owners are displayed. Marble, inlaid wood, or ormolu clocks, and parian statuettes and bronzes from adjuncts for the mantelboards. A tasteful piano, screens, *jardinières*, and portfolio rests, with a hundred nick-nacks, make up the *ensemble*. Anything,

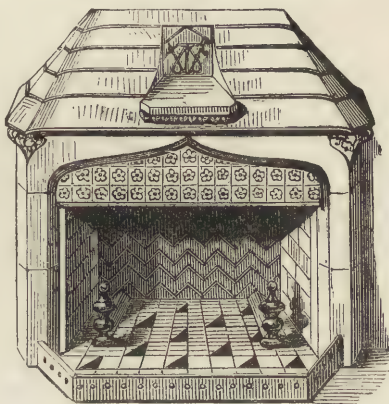
are admissible. Some of the former in the Queen Anne style are now covered in stamped plush or Utrecht velvet. The upholstering of the couches, &c., should be light both as to fabric and hue. Mirrors are perhaps too abundantly used at the present day. Not only are pier and console glasses of thick plate with bevelled edges employed, but oval and round Venetian mirrors and girandoles, and small pieces of bevelled looking-glass let in the backs of cabinets, and even wall brackets. Cabinets and cheffoniers are very elaborate, and take a conspicuous place, being the receptacles in which the art treasures of the owners are displayed. Marble, inlaid wood, or ormolu clocks, and parian statuettes and bronzes from adjuncts for the mantelboards. A tasteful piano, screens, *jardinières*, and portfolio

in short, which suggests pleasant ease and enjoyment finds its fitting place here. For pictures, water-colour landscapes, choice engravings, and *photo-gravures* are suitable. Most of the examples of Queen Anne and Chippendale furniture which are illustrated are selected from the stocks of Messrs. Maple & Co., of Tottenham Court Road. Many of the modern stoves and their appurtenances of firedogs, fenders, and *gardes-feu*, are great improvements on the fireplaces of even a score years back. Better ideas of the style of ornamentation proper for cast-iron has had something to do



FIREPLACE WITH DOGS.

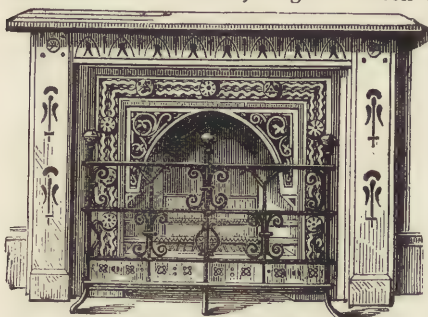
with the reformation, but many other alterations and additions have largely aided. For instance, the perforated brass Queen Anne fender, and the brass or wrought-iron fireguard, are confessedly artistically superior to any cast-iron artificially bronzed article. The free employment of encaustic tiles and *plaques* around the grate and for the hearth is also good. Best of all is the wrought-iron grate itself with antique firedogs of steel or brass. To the attainment of a good result the modern forms of mantel and over-mantel greatly assist. The various fireplaces illustrated are by a firm we have already named on p.228. They furnish good examples of artistic work.



ANTIQUE STYLE FIREPLACE.

**388. THE LIBRARY.** The wall decoration here is a secondary matter, as the principal space is supposed to be filled by the book-presses. It is a common error to decorate too darkly. On the contrary, the tints should be tolerably light, although grave in tone. For the carpet

and curtains a tolerably bright crimson or some soft green may be

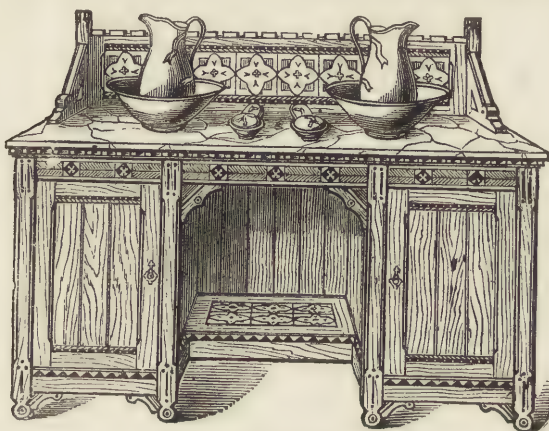


QUEEN ANNE GARDE-FEU.

selected. Oak is the best material both for the book-cases and the chairs and writing-tables, and some form of Gothic the best style. Bronzes and statuettes, but especially busts, are suitable ornaments to this room.

### 389. THE BEDROOMS AND BOUDOIR.

Bright and cheerful wall decoration should be adapted for the sleeping-rooms of a house, with small patterns and some admixture of lively colouring. It is well to vary the style of the different rooms, so as to avoid a dull monotony. The carpet should harmonise with or contrast with the walls, and present a small but decided pattern. The winter window curtains should correspond in tone with the carpet. For summer, muslin is the best casement drapery, either Swiss or leoline being suitable. Short muslin blinds are best placed on thin polished wood laths, the effect being more quiet than when on brass, and the tension being better than with any



MODERN GOTHIC WASHSTAND.

kind of tape or coloured cord. Brass or iron bedsteads are unquestionably best, although there seems something of an inclination to return to those of wood in the French and Arabian forms. The absence or

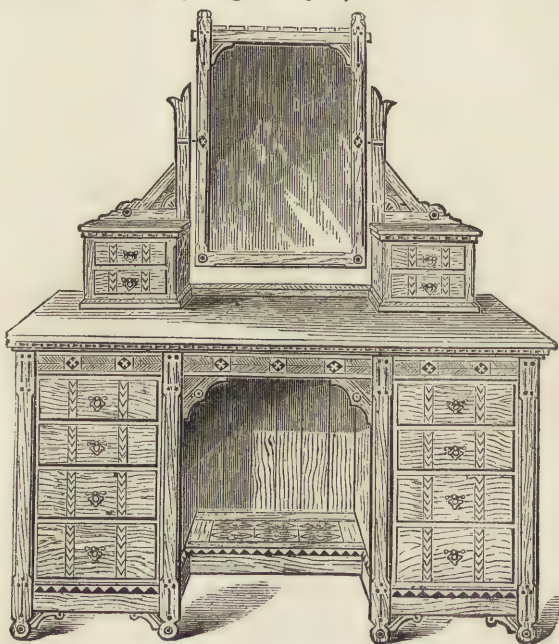


presence of hangings is a disputed point. Very many people object to them on the score of injury to health; and certainly if the heavy hangings of the old-fashioned four-poster were in question, there could be no hesitation in pronouncing their condemnation. But, as Mr. Eastlake remarks, "it is difficult to conceive that in a well-ventilated apartment a canopy and head curtains can be at all prejudicial to health; and it is certain that they may be made to contribute not a little to the picturesqueness of a modern bedroom." The material of hangings may be reps, chintz, dimity, or cretonne, the last being now extremely popular. Bedroom furniture has so much improved of late that little difficulty need exist in making a good selection.

The suites in polished ash, birch, or pitch-pine, in Gothic and Early English styles, leave little to be desired on



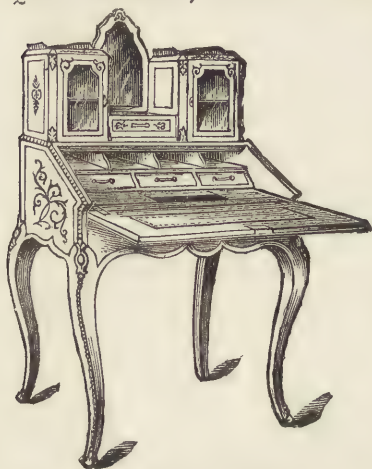
BOUDOIR CHAIR.



MODERN GOTHIC DRESSING-TABLE.



the score of taste. The same may be said of the ebonised and gold Queen Anne suites, and even of the ordinary enamelled grounds in soft,



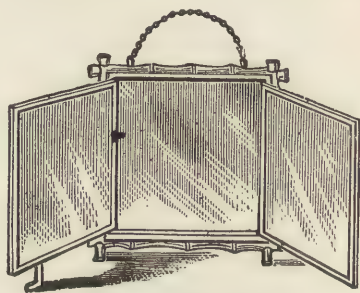
INLAID ESCRITOIRE.

shall meet the eye and inspire the heart with morning's light, or greet the gaze at closing day, bringing peace and calm to the soul ere sleep

bright hues. Marble tops are best for washstands, and perhaps dressing-tables; the latter may be questionable, as this last article is generally draped in some delicate fabric by the ladies of the house. A few small chromos or photographs, some tiny bronzes, &c., on the mantel-board, and boxes of bright flowers outside the window are adjuncts which should not be lacking. A small hanging bookshelf to hold a Bible, Thomas à Kempis's "De Imitatione," Taylor's "Holy Living," Howe's "Living Temple," and a few other Christian classics, should grace the wall; and no better place can be found for some select excerpts from the words of the wise and the good which



TRIPLEX MIRROR (FOLDED).



TRIPLEX MIRROR (OPEN).

closes the eyelids. The boudoir should be in some sort a miniature of the drawing-room in elegance and taste.

**390. THE BATHROOM.** Encaustic tiles make an excellent wall covering here, either over the whole surface or employed as a dado. If these are not employed, a plain paper well varnished, or matched pine boarding, also carefully coated with varnish, will answer. Copper is the best material for the bath, and cast iron with porcelain enamelled

interior the next best. The bath should, if possible, be placed in a recess. For the floor, linoleum or Indian matting is to be preferred, especially the former. An Oxford or other simple washstand, towel rail, one or two chairs of cane or other light material, and a rug or two, complete the fittings.

**391. THE NURSERY.** That for the day should be a bright room, with a deep-coloured dado up to four feet, surmounted by a cheerful and pretty paper. A few good cheap engravings or block-colour pictures should adorn the walls, and a felt or Dutch carpet cover the floor. The furniture should be strong, and small in quantity, the fireplace carefully fenced by a high wire guard, and all gas fittings placed well out of reach. Similar furnishing and precautions are suited to the night nursery. Iron is the best material for the bedsteads and cribs, and hangings are unnecessary here.



BATH-ROOM  
WASHSTAND.

**392. THE SMOKING-ROOM.** This should be a little snugger, cheerfully but not too delicately decorated. Walls and upholstering in shades of olive, sage-green, or peacock-blue; or, if a warmer style is preferred, an oak dado round the room, a frieze paper with some lively pattern (but no gold) above, and a deep crimson paper for filling in between. Striped Oriental, damask, or rep curtains, the stripes running horizontally. Parquet border to floor, and Oriental or Smyrna rugs about. Easy-chairs, upholstered in morocco, roan, or reps. Tile-lined fireplace. If any pictures they should be glazed, and the frames not heavily gilded. The ventilation should always be carefully attended to. A couple of neat salivariums are necessary adjuncts.

**393. THE KITCHEN.** The walls may be either covered wholly or partially with pine match-board, stained and well varnished, or be painted in "flatted" oil-colour, or distempered. In the latter case, a light olive or a French grey are nice colours. The floor uncarpeted, with two or three undyed sheepskins thrown about; or it may be partially covered with linoleum or cocoa-matting. Plenty of dresser room. Windsor chairs and tables of unpainted wood. Good range. A gas-stove, standing in a recess surrounded with a high encaustic tile dado, is a neat adjunct to allow the lady of the house to prepare any little culinary specialty. A plate-rack, towel-horse, and round towel, are necessities. Taste is best shown in the arrangement when every part and article has the beauty of fitness. Mrs. Caddy thinks that a kitchen fitted up in the Swiss style, with all the woodwork and furniture of unpainted pine, Swiss muslin curtains at the windows, and a flower-box of scented plants on the sill, presents a retreat which a young housewife might often desire to share with her servants, and we quite agree in the opinion.

**394. THE BILLIARD-ROOM.** The wall decoration of this room should be of tolerably light character, but not too delicate, as the apartment is generally a smoking-room also, and the fumes are apt to cause discolouration. Either Brussels carpet or linoleum is the best floor covering, with a set of what are known as "billiard mats" of kamptulicon or corticine around the base of the table. A settee or two and a few chairs will be sufficient furniture, and if the billiard-table is of modern Gothic design these should match. On the walls should be a marking board and cue-stand (or a circular revolving cue-stand may be preferred). Over the table a four or six-light gasalier. If any pictures be desired, sporting scenes are most suitable.

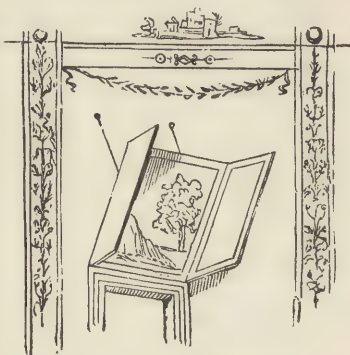


## CHAPTER XXIII.

Works of Pictorial Art—Independent Pictures—Influence of Engraving—Relative Claims and Uses of Works of Pictorial Art—Relation of Paintings and Printed Copies—Proofs—*Helio-gravures* and Photographs—*Genre* Photographs—Importance of Choice of Subjects—Unpleasant Subjects—Situation of Pictures—Picture-hanging.

**395. WORKS OF PICTORIAL ART.** The desire to decorate wall surfaces with pictures of some kind is universal in every age and with every people, except the few whose theological systems have forbidden the practice. The palace and temple walls of ancient Egypt were adorned with brightly-coloured intaglio representations of military exploits and social customs. Buried Nineveh and the cities of Assyria yield us up the massive sculptured slabs which lined the interiors of their princely dwellings, the giant figures upon which were undoubtedly painted and gilded. It was on the walls of such saloons that the prophet tells us the guilty Aholibah saw "the images of the Chaldeans pourtrayed with vermillion." Greece and Rome both had their mural paintings of a high order of excellence; and in Mediæval times and during the era of the Renaissance frescoed surfaces were common in ecclesiastical edifices and the dwellings of the great. Such art was not, however, for the million, but solely for patricians or the opulent merchants of the middle ages.

**396. INDEPENDENT PICTURES.** Probably the requirements of the Church led to the production of separate pictures. A want was felt of other pictorial ornaments beside those frescoes which made the walls of cathedral and church glorious with form and colour. Hence the predecessors of Raphael produced diptychs and triptychs<sup>1</sup> for altar adornment; and with the subsequent invention of painting in oil upon board or canvas, later artists began to produce altar pieces representing scenes of Bible history and Christian labours. It was not long before the capabili-



ROMAN PICTURED TRIPTYCH,

<sup>1</sup> A *diptych* consists of two plates of metal or slabs of wood, hinged together at the back, and having their inner surfaces adorned with pictures in enamel or painting, the exterior being otherwise ornamental. A *triptych* consists of a central plate, on each side of

which another is hinged, so as to fold down on the first; the interior surfaces of the three bearing pictures. The plan served to protect the paintings, and is of Roman and Byzantine origin. The terms *diptych* and *triptych* are of Greek derivation.



ies of the process for secular subjects adapted for the adornment of private dwellings were recognised. Artists then turned their attention to portraiture and to the delineation of historic scenes, a subsequent outcome of this step being landscape painting, and the production of subjects in that great division of the art which goes by the name of *genre*,<sup>1</sup> and, as a necessary consequence, a larger public became possessed of the products of the palette.

**397. INFLUENCE OF ENGRAVING.** Even when paintings became comparatively common, they were yet above the means of all but tolerably opulent people. The invention of engraving was the great instrument for the popularisation of art, both by bringing *fac-similes* of great works within the reach of the many, and also by instilling that knowledge of, and taste for, art which reacted upon painting, and increased its professors, and yet again created in turn a new and more extensive public to appreciate and purchase the productions of the artist's pencil. The works of the early etcher, such as Dürer, and the contemporary line engravers<sup>2</sup> like Marc Antonio, were immensely popular. The example of such men was followed in all parts of Europe. It is, indeed, to their engravings that many of the great masters owed not only their popularity but their means of existence. Many, like our own Hogarth and Turner, obtained the greater part of their livelihood by their skill as engravers.

**398. RELATIVE CLAIMS AND USES OF WORKS OF PICTORIAL ART.** We may at the present day divide such works into the following principal branches :—Oil paintings, water-colour drawings, steel or copper-plate engravings (including etchings), and photographs. To these may be added as subsidiary the imitations of oil paintings produced by the oleographic process, and those of water-colour drawings obtained by chromo-lithography. The comparatively recent art of *photo-gravure*, which produces large photographs of oil or water-colour paintings, engraved by a peculiar process, bids fair to yield excellent results, as a *fac-simile* of the original can be obtained more faithful and telling in some respects than the line engraver can produce. With few exceptions, impressions of wood engravings are not adapted for wall decoration ; and block printing in colours, as, for example, the plates occasionally issued by some of the illustrated papers, yield results which, despite rapid improvement, are yet too harsh and crude in colour for that purpose, except for the nursery walls.

**399. RELATION OF PAINTINGS AND PRINTED COPIES.** Despite the great amount of thought which has been bestowed and capital

<sup>1</sup> *Genre* pictures are those which represent scenes of ordinary or domestic life, such as the productions of many of the old Dutch painters and numbers of those of our Wilkie, Mulready, Leslie, and others.

<sup>2</sup> *Line engravings*, whether on steel or copper, are usually reproductions of some celebrated picture, and are produced mainly by the aid of the *burin*, or graver, their lines

having necessarily somewhat of the conventional and formal. In *etchings*, the copper-plate is first covered with a pitchy surface, through which the lines are scratched by the artist with an etching *needle*, nitric acid being subsequently poured on to "bite" or eat into the copper. An etching, therefore, has much of the free and characteristic style of a drawing.

expended in the endeavour to perfect plans for imitating, by means of the printing-press, the products of the artist's pencil, it cannot be said that at present any very satisfactory result has been attained. The process of printing from colour stones, or colour blocks engraved for chromo-lithographs and oleographs is remarkably accurate in its general effects, yet somehow the *spirit* of the picture is not there, no ! nor the master's touch. Probably no one with the most rudimentary knowledge of art ever mistook a chromo for a water-colour drawing, or an oleo for a painting in oil. Eastlake says, "The best woodcuts of the present day, are perhaps the most desirable examples of modern art which can be possessed at a trifling cost. Chromo-lithographs are of course much more attractive to the public, and are popularly supposed to be a cheap and easy method of encouraging pictorial taste ; but, with a few rare exceptions, they do more harm than good in this respect. In the representation of purely decorative art, where the beauty of design depends chiefly upon grace of outline, and upon association rather than gradation or blending of tints, chromo-lithography may do good service ; but in the field of landscape art, for which this invention has been chiefly employed, it is in a twofold way worse than useless. In the first place, it accustoms the eye to easily rendered and therefore *tricky* effects of colour which falsify rather than render nature. Secondly, it encourages a flimsy style of water-colour painting which no true artist would adopt but with a view of rendering his picture easy to be thus imitated. A draughtsman's handiwork in the delineation of form and in the distribution of light and shadow may, indeed, under certain conditions, be reproduced by mechanical means ; but the subtle delicacies of colour in good pictorial art are utterly unapproachable in a print which attempts to render, with a few superimposed tints, the dexterity and refinement of manual skill. Original works of art, whether in oil or water colour, are only within reach of the wealthy. But photographs and good wood engravings are procurable at a moderate cost, and are far more serviceable than chromo-lithography in the development of household taste." Perhaps this opinion must be taken *cum grano* on some points. For instance, some of the best chromo-lithographs of the present day, after Penley, Cooper, Rowbotham, Birket Foster, and Creswick, are very successful renderings of the artists' happiest works. It must be borne in mind that chromo-printing has made great advances since Mr. Eastlake wrote.

**400. PROOFS.** It must be remembered that impressions from a given steel or copper plate, although of course alike in their outlines, differ widely as to quality. An engraved plate, especially if of copper, may be said to undergo, during printing, a perpetual progress of deterioration. Any one who has seen the process of plate-printing can readily account for this. The plate is first heated, then a quantity of ink is smeared over the whole surface and worked into the incised lines of the engraving. The ink having been wiped off the plate carefully, so that the lines are left filled, the plate is next polished by passing

the palm of the hand, sometimes covered with whiting, lightly across it several times. The natural result of this friction is to wear the metal away. Consequently the early impressions termed "proofs" are far the best. The "states" of a modern engraving are generally the following : 1. Artist's proofs. These are printed on India paper, which is a thin buff paper brought from China, and of texture so delicate that it receives the impression of the finer lines of a plate with greater clearness than any other paper can do. This "India" paper is cut rather larger than the picture, and fixed on a sheet of the usual thick white plate-paper. Artist's proofs bear the signature of the painter on one of their lower corners. Next after the "artist's proofs," the "proofs before letters" are printed off. These are on the usual white plate-paper without the artist's signature and bearing no inscription line of the subjects. After a certain number of these have been produced, the title of the picture is engraved beneath in open or outline letters. From this lettered plate is worked off a number of impressions of "open letter plates." Finally, for the last and most common issues the *burin* is brought into use to fill the inside of the letters with diagonal lines. Then when the plate has given all the really good impressions of which it is capable, it ought to be—and usually is—destroyed. But sometimes it gets into the hands of a speculative printer or publisher, who brings it out after an interval of a few years and works it until almost every distinct line is worn out, and the prints from the plate look like greasy smudges of more or less ink. Then to retain the outlines a jobbing engraver is called in, who runs his ruthless graver along the principal lines in such wise that when printed these lines give intense black traces on the washed-out, muggy-looking field of the work, distinct as though some botcher had drawn them upon the paper with pen and ink. These enormities may be fitly relegated to the same limbo as the miserable German pirated lithographs of celebrated engravings. No one with a shadow of taste would hang them even in the nursery or servants' bedroom. A good woodcut like "Saved," presented some years since with the *Graphic*, is worth a hundred of these libels on the artist's original works. These various stages of the plate are steps of regular deterioration, and hence to a great degree the terms applied "artist's proofs," "proofs before letters," "open letters," and ordinary prints form some guide to the state of the engraving and its value. But it must be remembered that, not only is there a difference between the classes, but there is also a deterioration within them. For instance, if many "open letter" proofs are pulled, the last may be far inferior to the first, and little or not at all better than the first few produced after the letters are filled up. But in many cases it must not be supposed that a property so valuable as an engraved steel-plate is done with when the whole of the original issue is printed.

401. HELIO-GRAVURES AND PHOTOGRAPHS. There was a time when the most exaggerated expectations were entertained of the grand rôle to be played by photography as a branch of pictorial art,



But, despite the efforts of many men of great ability in our own and other countries, it must be acknowledged that these expectations have been but poorly fulfilled. The best subjects for the art are unquestionably those of an architectural character; and such, when representations of edifices, celebrated for their beauty or hallowed by their associations, are no bad wall ornaments. They should always be of tolerable size—say not much less than 150 inches superficial—and placed in mounts of good margin. Plain or gilded flat oak frames are best. When smaller photos are used, two, three, or a larger number should be placed in one frame, but anything less than the size named are better in albums, or on miniature easels placed on a mantel. Next after architectural subjects come those treating trees and foliage picturesquely after Lake Price's best manner. Last come such as reproduce some rare bit of fresco or early distemper painting of Angelico or Bartolommeo. Photographs of steel engravings after paintings are objectionable as merely reproductions of what is itself a reproduction, and only, therefore, giving the master's work at *third-hand*. This latter objection does not lie against the marvellous French photographs issued by Goupil, which are taken direct from the original oil paintings by the camera, transferred to a plate of metal, etched by a peculiar process, and printed on India paper. These *helio-gravures*, or sun-engravings, as they are styled, are veritable *fac-similes* of an artist's work; in fact, the realism is almost too pronounced, for if the original pictures have a solid *impasto*<sup>1</sup> the very marks of the brush are visible in the engraving—an undeniable defect, we consider. Many of our readers will have seen the copies by this process of M. De Neuville's fine painting of "Le Bourget"—an episode of the Franco-Prussian war. Scarcely less excellent is Maurice Courant's seascape "Avant le Grain," where we seem to see the very advance of the rapid squall which drives the dark clouds before it, and swirls the surges up on the shingly beach. The specimens of which we speak are of large size and rather expensive, but probably the latter point may become modified as time goes on.

**402. GENRE PHOTOGRAPHS.** Although we decidedly recommend the products of the camera adapted for wall decoration to be mainly confined to representations of architectural *chefs-d'œuvre*, or some of those marvellous combinations of parts of ancient edifices, semi-shrouded in luxuriant foliage, such as those which Mr. Lake Price has done so much to bring to perfection, yet we must not omit to draw the attention of lovers of originality and quiet humour to a series of sketches on which we may bestow the title of *genre* photographs. These are the reproductions of the pencil sketches of the wonderful German artist, Hendschel, in his "Skitzenbuch." They consist mainly

<sup>1</sup> The surface of colour constituting a picture is termed the *impasto*, and this varies greatly with different painters. With some the *impasto* is thin and the surface of the painting almost level. Others employ an *impasto* so

thick, especially in the bright lights, that it absolutely protrudes from the canvas. Many instances of this latter kind may be seen in Turner's pictures.



of tid-bits of actual Teutonic life in the street, in the fields, on the snowy sides of the Alps, seized at the moment, and transferred to the sketch-book with a few crisp and unerring touches of the pencil. Many of them are perfectly delicious in their idyllic peace or their quaint fun. The only objection to them is that they are small (about six and a half inches by four and a half), and that even their framing size, with mount, does not exceed a square foot. But we should recommend that they be framed in a quadruple mount, the four photos being divided by its vertical and transverse portions. A frame of this kind is not expensive, or any tolerable mechanic may make it himself. It should be of oak, either left plain or gilded, or may be made of white pine, slightly stained with Stephen's wood-stains, and carefully "picked out" with a stencilled line or two of chocolate or black; or the line may be incised, and then coloured. The photographs can be mounted also by fours, and the frames fitted to a print easel. (See end of the next chapter.)

**403. IMPORTANCE OF CHOICE OF SUBJECTS.** The judicious selection of subjects is a matter of the first importance in the acquisition of pictures. This is especially the case when they are but few in number, and intended for the adornment of the rooms of a small house. To the owner of an extensive gallery, on the other hand, it may be a matter of comparative indifference. So that the pictures are good as works of art, he can afford to be almost careless as to the subjects of some of them. If a certain painter has chosen a painful or repulsive subject, the objectionable work may be hung between others of a more pleasing character, and the mental effect be thus greatly modified. Besides, the owner of the gallery and his friends probably only use it as an occasional agreeable lounge, and any unpleasant painting meets the eye but at intervals. It is quite otherwise with pictures in the room of the man of moderate or restricted means. The art treasures of his home comfort him—or his family at any rate—morning, noon, and night, they become true *lares* and *penates*, "household gods" in the most strict sense of the phrase, and their influence, although silent, is very great. If it were not so, indeed, the importance of tasteful surroundings, now so much dwelt on by men of mark amongst us, would be a vain dream. It is precisely because even things so apparently trivial as the curve of a piece of furniture, or the pattern of a wall-paper or carpet, do exert an influence more or less important on those who must pass much of their lives in gazing, consciously or not, thereon, that such things should comply with the canons of good taste. How much more important, then, that pictures should fulfil the same purpose. John Sterling, in one of his sweetest poems, alluding to the sculptured forms wherewith the Greek found himself surrounded, says—

"Ever their phantoms arise before us,  
Our loftier brothers, but one in blood;  
At bed and table they lord it o'er us,  
With looks of beauty and words of good."

Nor is the result less pregnant when we have to do with the works of the "blest art that can immortalise." We should choose art at her best, not her best only of artistic skill and technical execution, but when she stands on her highest and holiest altitudes, or paces through the grandeur or the restful calm of the visible world. But if with the aberration which sometimes befalls genius, her disciples spend their power on subjects troublous or loathsome, or if in the pursuit of stern duty they depict the bitter episodes of life's "seamy" side, let us not make such works our bosom friends for happy home hours. Their inspection can only be a duty, occasional and painful as a walk through an anatomical gallery or the wards of an hospital.

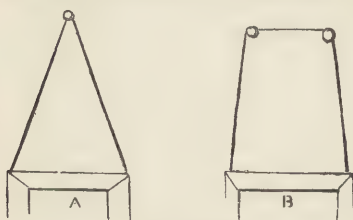
**404. UNPLEASANT SUBJECTS.** The most important rule, then, is—avoid all subjects in which physical pain forms a conspicuous element. In illustration of what we mean we would instance, as extreme examples, several of Hogarth's pictures, notably the horrible "Progress of Cruelty," and the duel scene and the death of the countess, from "The Rake's Progress." It may be said, perhaps, that few people would hang such subjects. We are not so certain. It is at any rate singular that it has been found safe as a commercial speculation to publish an oleograph of Rembrandt's "Tulp Lecturing on Anatomy," which shows the interior of a dissecting-room, with a group of anatomists standing around a marvellously foreshortened but ghastly nude corpse. This extremely unpleasant print is found in many shop windows, and presumably finds purchasers. Scarcely less objectionable are such pictures as "The Execution of Mary, Queen of Scots," where you see the grim headsman in the act of bringing down his murderous blade, and can realise that the next instant it will pass through the "little neck," as the poor queen called her slender throat, and bury itself quivering in the block. In the same category, too, come the so-called "Judgment of Solomon," where a truculent-looking soldier holds a babe suspended head downwards with one hand, while with the other he poises a Brobdignagian falchion, with which to slice the infant into halves. On a higher plane, who would wish to gaze hour after hour on that marvellous canvas where the genius of Scheffer makes poor tortured Francesca and her lover appear to us as the Florentine saw them in the eternal whirl of the stormy hell? And a similar objection lies against pictures of a widely different class. Not only indications of physical pain, but certain forms of what we may term "implicated suspense," should be avoided. In a clever article which appeared in a long-since defunct periodical, the following amusing illustration of this axiom is given :—

"The writer has suffered mentally more acutely than many persons might at first be ready to believe, during a few days' confinement to a sick room, from the incessant contemplation of a well-known picture, entitled 'Nothing venture, nothing have.' In the foreground is skilfully delineated a handsome mastiff, half asleep. The least thing will wake that dog from his doze. A bone lies close to his head, which has attracted the desires of a small puppy, which is represented as having crept quietly up to the spot, and, with pricked ears and crouched body, as being in the very act of *going* to seize the delicacy. For two whole days did the

writer watch that little dog with the eager, anxious eyes, just about to snap at that desirable bone, till he became as excited about the result as ever that small puppy could have been. The third day he turned that nasty picture to the wall, and obtained relief."

**405. SITUATION OF PICTURES.** As a general rule, oil paintings are considered most appropriate to the dining-room, but good engravings are also admissible. Paintings and engravings should not, however, be both used, as the effect of mixing the dissimilar forms of art is injurious to both. Good and carefully selected oleos may take the place of oil paintings where the latter are not obtainable, but engravings are to be preferred for the reasons before given. For the drawing-room, water-colour drawings, or chromos in lieu of them, best harmonise with the lighter and brighter style of the apartment. Photos of good size may also be employed. In a library, statuettes or busts usually take the place of pictures. For bedrooms, bright, cheery water-colour drawings, chromos, or photographs may be sparingly used, but the walls of a bedroom should never be crowded. Particular care should be taken to exclude unpleasant subjects, as in cases of illness their effect on the patient may become absolutely injurious. When the body is weak, even an *outré* pattern on the wall or floor may appear to exert a fiendish fascination upon the mind. The same observation applies with equal force to the nursery. The pictures here need be of little money value, but they ought always to be pretty and tasteful, and if some of them are seasoned with a spice of fun it will be none the worse.

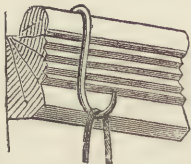
**406. PICTURE HANGING.** This is an important subject, as, if pictures are carelessly arranged, their full effect is not obtained. We are not here concerned with galleries, but with works of pictorial art hung in ordinary rooms. For situation, the general practice is to place oil paintings (or oleographs) in the dining-room and hall; water-



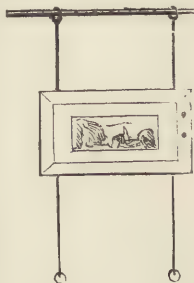
PICTURE HANGING.

colour drawings (or chromo-lithographs) in drawing-rooms and boudoirs; and engravings and photographs in ante-rooms, &c. Where pictures of various kinds—as paintings, water-colours, and engravings—are placed in one room, they should not be arranged promiscuously, but each class have a wall assigned to it. Pictures are best hung at the height of the eye ("on the line," as the phrase goes), about 5ft. 6in., and may then be flat to the wall. If hung above this the top should incline a little forward. Where the sizes differ the centre of each picture should be on, or near, the "line." Two rings should always be affixed to the upper edge, *not* back, of each picture, and it should also be suspended from *two* points, as at B in illustration, as when it depends from one only, as shown at A, the triangular space

enclosed by the cord will not harmonise with the vertical and horizontal lines of the apartment. Pictures should be adjusted equidistant from each other, the interval being measured from the centre of each. Rods of brass placed just below the cornice are best to hang the pictures from. These are supported at intervals by brackets, and have sliding hooks for any degree of adjustment. The brass has the effect of gilt beading to the cornice, but if this be undesirable, small iron rods can be used and painted any colour to harmonise with walls or ceiling. Picture cord is the usual agent of suspension, but gilt wire cord is perhaps less conspicuous and not harbouring dust. When cord is used care should be taken that its colour harmonises with the walls, &c. Mr. Clarence Cook speaks highly of a gilt or painted wooden cornice of small size in place of rods. This has a recess behind for the reception of the hooks (as shown in illustration), and may be either gilded or painted. A plain strip of wood properly supported would do. Some years since long wires hung perpendicularly from the ceiling, as shown in our second sketch, were recommended. These were furnished with a small knob above and below the picture, to bear the wire from the wall, and the frame of the picture was provided with a couple of eyes with mill-headed screws, so that the work could be adjusted at any desired height from the floor. The plan might be useful in special cases.



CORNICE AND HOOK.  
to be preferred as



PICTURE HANGING.





## CHAPTER XXIV.

Utility of Framing Pictures—Relations of Frames to Pictures—Modern Improvements—Gilt Frames—Wooden Frames—Mounts—Print Easels and Portfolios.

**407. UTILITY OF FRAMING PICTURES.** Primitive wall decoration was undoubtedly applied immediately to the mural surface itself, of which it became part and parcel, and this applies equally to the rudest external work and to interior decoration. In ancient art, as a matter of fact, no detached or detachable wall decorations existed. The graceful and delicately limned scenes which we find at Pompeii observe in this matter the same condition as the more ancient wall pictures of the Egyptian and the Assyrian. But with the rise of modern art and the production of separable paintings in place of fixed frescoes, the necessity of some bordering which should divide the artist's work from the background against which it was hung, led necessarily to the invention of frames. As these adjuncts to pictures exert no inconsiderable influence upon the latter, the nature and suitability of frames require consideration. A frame fulfils several useful offices, giving strength to the light wooden "strainer" on which the canvas or paper is tightened, and confining the glass, when the picture is glazed, to its place. But, beyond this, it hides from sight the rough-edged canvas and tacks at the edges of the painting, and forms a border which cuts off the picture itself from the wall surface on which it rests, and limits to the former the range of an observer's eye. But, beside subserving these utilitarian ends, a frame should possess decorative value in itself. In general, we may say that the leading idea of ordinary gilt frames for oil paintings is that they should follow a bevel or slope inwards, so that the picture may seem as if seen through a receding passage opening from the observer. Usually plain bevelling bounds the inner edges, and enriched mouldings, or other ornamental forms, the outer. Sometimes the bevel is reversed, the frame sloping from a picture to the wall. Mr. Charles Eastlake considers this form preferable in large frames with heavy mouldings, as these will then project no shadow on the picture. Frames are usually rectangular, but ovals are not uncommonly used for portraits.

**408. RELATIONS OF FRAMES TO PICTURES.** M. Chevreuil has some observations upon this subject in his celebrated treatise on colours which are so suggestive that we cannot omit them.

"If a frame is necessary to a picture, engraving, or drawing, to isolate them from the different objects which are found in their vicinity, it is always more or less injurious to the illusion the painter or designer has wished to produce when they occupy the place destined for them. I purpose to examine the relation of colour which must exist between the frame and the object it surrounds. Gilt frames accord well with large pictures painted in oil, when these latter do not represent gildings,

at least so near the frame as to render it easy for the eye to compare the painted gold with the metal itself. I will instance a bad effect of this proximity: A Gobelins tapestry after Laurent represents a genius armed with a torch, near which is a gilt altar, executed in yellow silk and wool, which are entirely eclipsed by the metallic brilliancy of the gilt bronzes profusely spread over the mahogany frame which holds the tapestry. This is one of the most suitable examples for convincing us that the richness of a frame may not only be a fault against art, but also against common sense. Bronze frames which have but little yellow brilliancy do not injure the effect of an oil picture which represents a scene lighted by artificial light, such as that of candles, torches, a conflagration, &c. When black frames, such as ebony, detach themselves sufficiently from an oil painting, they are favourable to large subjects; but whenever they are used, it is necessary to see if the browns of the painting or drawing to which they are contiguous do not lose too much of their vigour. A grey frame is favourable to many landscape scenes painted in oil, particularly when the picture having a dominant colour, we take a grey lightly shaded with the complementary of that colour. Gilt frames accord perfectly with black engravings and lithographs when we take the precaution of leaving a certain extent of white paper round the subject. Frames of yellow wood, or of a colour called *bris*, accord very well with lithographic landscapes; it is possible to greatly modify the appearance of the design by mounting it on tinted paper when we do not desire the effect of a white margin."

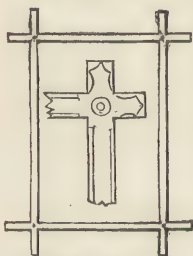
**409. MODERN IMPROVEMENTS.** Of late years there is a very evident improvement in picture-frames. When artists began to give more attention to the matter the frame-makers naturally followed in their wake. We are scarcely likely now to see repetitions of the *rococo* enormities, stuck over with absurd moulded ornaments "like capital G's," as Mr. Eastlake remarks, which were made at one period.

"Frames in general," says Mr. R. H. Patterson, in his "Essays on History and Art," "are no better than necessary evils; for, though they are requisite to isolate a picture from surrounding objects, yet the contiguity of the frame to the picture is exceedingly detrimental to the illusion of perspective. It is this which explains the difference between the effect of a framed picture and the effect of the same picture when viewed through an opening which allows of our seeing neither frame nor limits. The effect then produced resembles the illusion of the diorama. In the case of not a few pictures taste is best shown in knowing *how little* frame is necessary. The colour of the wall, and nature of surrounding objects, must be considered in judging of this. I remember seeing a painting by a German artist, which represented the interior of a Gothic ruin, with a snowy landscape visible through the open archway of a door, and some snow drifted in, lying upon the steps and stone floor inside. The perspective was exquisite, magical, and the drifted snow upon the steps and floor seemed as if you could lift it off with a knife. The picture was in the possession of an able connoisseur, and how had he treated it? Most people would have put round it a frame proportionate in value to the value of the picture—that seems to be the usual way—so many inches of frame to a £20 picture, and so many more to one worth £100. Not so did this connoisseur. This gem of a painting had round it a simple, narrow bead of gilding, and was hung upon a wall of orange cream colour, the unobtrusive frame allowing the exquisite perspective to appear to advantage, while the peculiar colour of the wall served to bring out, in all its brilliance, that other fine point in the picture, the snow."

**410. GILT FRAMES.** The patterns of the ordinary frames of moulded plaster covered with gold leaf are too varied either to describe or illustrate. For an oil painting, undoubtedly a gilt frame, if in good taste, forms the best boundary line—in fact, the only legitimate one—for the gold serves as a foil to the painting, especially if the latter is

dark in tone, and adds to the value of the colour. The best general rules that can be given with regard to gilt frames are, that the frame should not be too wide, but proportioned to the size of the picture, and that its ornamentation should be chaste and quiet. All so-called "scrolls," festoons, flowers, or shells should be rigidly eschewed. A plainly moulded frame, or one which bears a repeating pattern in intaglio, is quite ornamental enough for any purpose except to kill the painting. So satisfied are many modern artists of the importance of proper frames, that several of our English painters design some of their own, and excellent examples may be occasionally seen of their work in this department at the various exhibitions. The oak frame with "stop-chamfered" sides, as the bevel is called when it does not go to the end, if made of that wood and gilded thereon without the interposition of any plaster compo, incised black lines being run along it, forms an effective frame for a painting, and is easily made, even by the home mechanic.

**411. WOODEN FRAMES.** Besides the above, frames of different kinds of wood are very well suited to some descriptions of art. For etchings and old wood or copper-plate engravings, nothing is better than a plain oak frame, *flat*, with a small bead on the internal and external edges. This should not be what the frame-makers call "mitred"—that is, cut to a bevel of forty-five degrees at each corner, but have old-fashioned straight joints, pinned together by a wooden peg or dowel. The frame must by no means *slope* to the picture. It is best flat, but if there be any inclination, let it be *from* the picture. These oak frames need not be stained nor varnished. An etching should be placed in a large mount, or mounted on a piece of drawing-board, so that it has a good margin. If the pictures are small, the frames may be made to hold two, three, and upwards. Plain pine frames, ebonised, and with a few incised gold lines, look well for landscape and architectural photographs. They may be easily made by an amateur. These cruciform, or so-called Oxford frames, have become



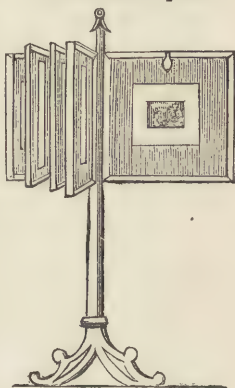
OXFORD FRAMES.

very popular of late years for small works. Perhaps they are scarcely in the best taste, but they are effective, and far preferable to gilt mouldings for small engravings or etchings. These are usually made of plain, unvarnished oak, but sometimes Oxford and other oak frames are gilded. Though not suited for engravings, this latter style of frame is not without richness for some purposes, as the gold leaf sinks into the depressions of the grain, and a singularly rich appearance is thereby secured. Deal frames may be employed either in the ordinary or Oxford forms, and stained and varnished or painted. Painted frames should be what is termed "flatted"—that is, the last coat given of paint so prepared as not to shine.

**412. MOUNTS.** Oil paintings and oleographs are, as a rule, framed close to the subject, as from the richness and solidity of *impasto* of the

former, any white border between the picture and its frame would be unendurable. But water-colour drawings, chromos, photographs, etchings, and wood-engravings are usually mounted on a white or buff Bristol board, considerably larger than the work itself, so that an equal and considerable bordering of white (or some neutral tint) appears around it. We should rather say that it *was* the practice so to mount them. At the present day it is more usual to have an aperture of sufficient size to exhibit the picture cut in the centre of the board, so that its inner edges are bevelled down to the drawing, such bevelled portion being frequently gilded. This plan is decidedly more effective than the old one, because the edges of the picture are concealed entirely by the mount, which answers the purpose of a subsidiary frame. Mounts of this kind, made of rough drawing-board, whose surface is gilded, but left "dead," are now often used both for oleos and chromos, and are especially well adapted for the former. For oleos, &c., whose height greatly exceeds their breadth, such gilt mounts look well with their top cut to the outline of a Gothic arch. The same may be said of the elliptical shape.

**413. PRINT EASELS AND PORTFOLIOS.** An excellent plan of keeping a small number of prints ready for easy inspection is to place them in a swinging print easel, as shown in illustration. The leaves are hinged on the central stem and revolve with a touch. Any print can be readily removed and another substituted, small studs serving to hold them in their places. The leaves may be either glazed or not. Small print or photograph easels of fretwork are also useful for portraits and miniatures placed on the mantel-board and similar places, but should not be numerous. Affairs of this kind are within the power of almost any one to make as a matter of amusement. Some kind of fret-cutting apparatus, if only the ordinary hand fret saw, supplies a great fund of pleasant amusement to ingenious members of a family of either sex. Portfolios supported in such manner that their contents are readily accessible, are necessities where print or photograph collecting is done.



PRINT EASEL.

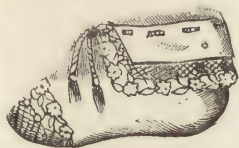


## CHAPTER XXV.

Music in its Relation to Taste—Family Instruments—The Pianoforte—Chamber Organs—The Harmonium and American Organ—Appearance of Instruments—The Chamber Organ—The Musical Accessories—Music Books.

**414. MUSIC IN ITS RELATION TO TASTE.** It is, perhaps, scarcely too much to say that the home where a family dwells is necessarily imperfect and incomplete unless at any rate some members of that family are accessible to the influence of the "concord of sweet sounds," and able to educe it. It is, indeed, one of the most hopeful signs of the culture of our day, that the claim of music as an educational agency on human nature is pretty widely acknowledged and acted upon. At the commencement of the present century music in this country was perhaps at its very lowest as regards its family influence. That our ancestors from very remote days had been good musicians we have every reason to believe. The "three-men" songs of the Saxon gleemen were famous, and the art seems never to have become extinct, but to have culminated in that universal culture of part-song and madrigal which in the sixteenth and seventeenth centuries justified the title of "merrie" as applied to this England of ours. Nor was the art of that day confined to vocal efforts merely. Every man and woman of any pretensions to education or culture could not only sing, but was able also to accompany the voice by the viol, ghittern, or lute, or theorbo.

**415. FAMILY INSTRUMENTS.** However skilled the members of a family may be in vocal harmony (and we take it for granted that in the next generation at least the labours of Mainzer, Hullah, and Curwen will bear fruit in the ability of a moiety of our people being capable of reading ordinary music at sight), a home cannot be considered to have due musical provision unless some instrument or instruments is found therein. Where there is but one, it is desirable, unless special tastes or faculties intervene, that it should be of such nature that the whole or the greater part of the domestic circle may find it available. When we glance back at the musical era of our country about a couple of centuries since, we find that some form of stringed instrument played by the fingers was in universal request. But such can hardly be the case in our own time or in those immediately succeeding it. Unless special musical faculty exists, the violin, violoncello, or harp can scarcely become family instruments. Against any form of guitar, or lute, lies the objection that they are not fitted to interpret harmonised music to any extent. The favourite instrument of our German brethren—the zither—has become rather fashionable within the last dozen years; but this, although from its fuller stringing superior to the guitar, and more nearly approaching the harp, will never become really available or



BABY'S SHOE.



BABY'S SHOE.



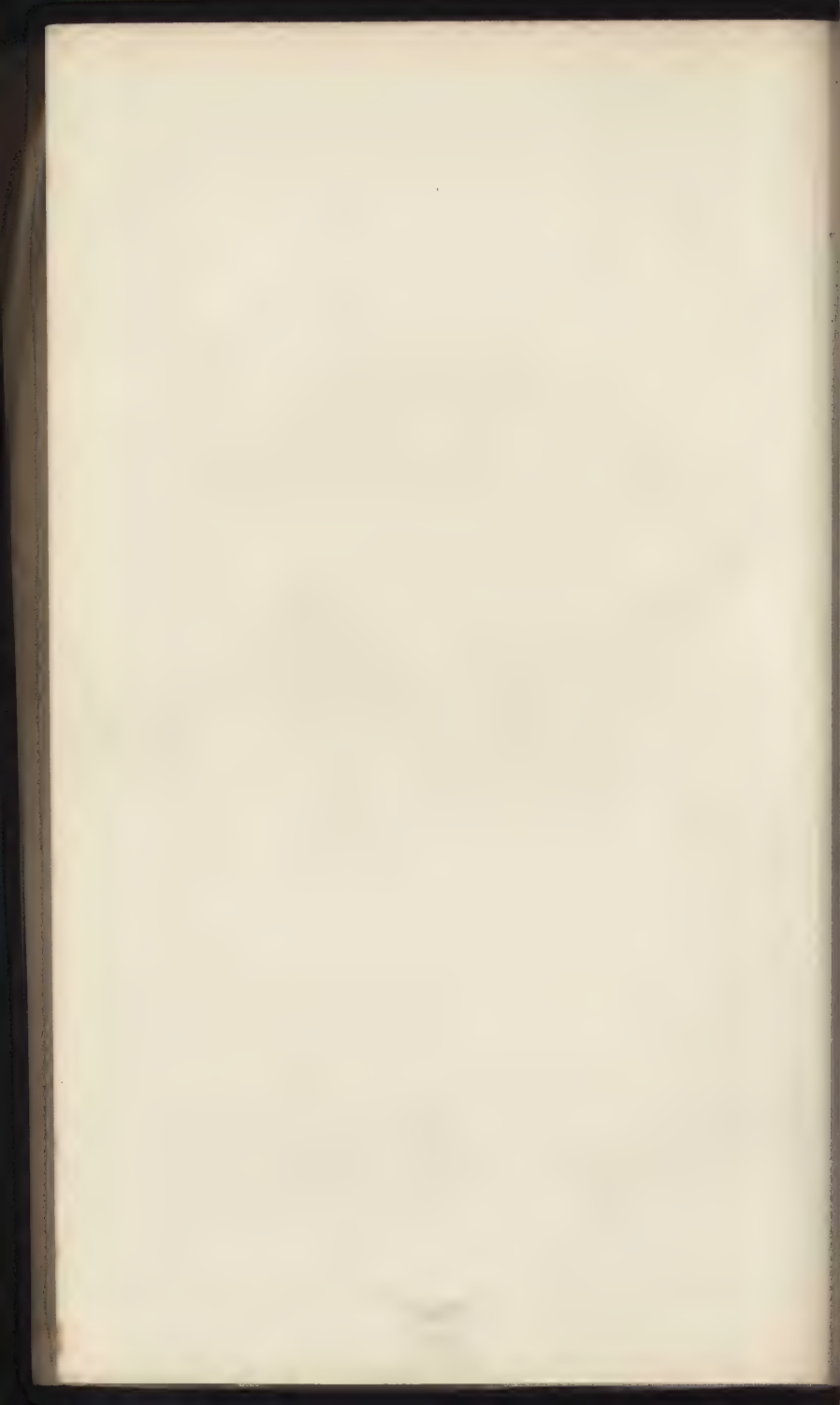
PARASOLS AND UMBRELLA.



LADY'S STOCKING.



BABY'S JACKET.



popular. Unquestionably the one pre-eminent useful family instrument is—

**416. THE PIANOFORTE.** This perfected daughter of the virginal and spinet of our forefathers presents by far the greatest combination of advantages for home use of any instrument. Whether for the accompaniment of a simple song or glee, or the interpretation of the highest efforts of the great composers, the piano is equally useful. It has certain characteristic drawbacks inseparable from its construction, but some of those add to its utility in special cases. The lack of sustained power which unfits the pianoforte for the performance of a solemn chorale, or a slow march, for instance, is compensated by the crispness of response which renders it invaluable for lighter music, or as the accompaniment of the dance. Then its use may be acquired with tolerable ease, and the selection of music written especially for it is enormous. Above all, it is now an instrument within the reach of almost every one's purse. Viewing the piano as a means of human happiness and art culture, and, above all, as an engine for knitting together more closely the home circle, it cannot be too highly valued. In the words of Leigh Hunt we may say with—

**"THE LOVER OF MUSIC TO HIS PIANOFORTE.**

"DEAR friend, whom glad or grave we seek,  
Heaven-holding shrine !  
I ope thee, touch thee, hear thee speak,  
And joy is mine.  
No fairy casket filled with bliss  
Outvalues thee !  
Love only, wakened with a kiss,  
More dear may be.

"To thee when our full hearts o'erflow  
In griefs or joys,  
Unspeakable emotions owe  
A fitting voice.  
Mirth flies to thee, and loves unrest,  
And memory dear,  
And sorrow with his tightened breast  
Comes for a tear.

"Oh, since few joys of human mould  
Thus wait us still,  
Thrice blest be thine, thou gentle fold  
Of peace at will !  
No change, no sorrow, no deceit,  
In thee we find ;  
Thy saddest voice is ever sweet,  
Thine answer kind."

**417. CHAMBER ORGANS.** Where a small organ can be added to the musical resources of a house an element of great importance is brought in. When around the family altar or during the calm Sabbath hour the "old men and maidens, young men and children" unite in some simple and majestic psalm-tune, venerable, perchance, by a



hundred associations, too much value can scarcely be placed upon the organ as an adjunct. Grand as is the unassisted harmony of that most marvellous of all musical instruments, the human voice, when, in the words of Scotland's national poet—

“ Perhaps Dundee's wild warbling measures rise,  
Or plaintive Martyrs, worthy of the name,”

the solemn sustained chords of what has been fitly called the “king of instruments” lend added power to the chorus. Then to the organist lie open the treasures of the great composers of sacred themes from Marcello and Palestrina and Luther, to Handel, Haydn, Beethoven, Bach, and Gounod, to the due interpretation of which the piano is unequal. As a means of real musical culture this advantage is inestimable. More real knowledge of those fundamental principles which form the bases of all true harmony can be gained by the thoughtful, appreciative rendering of one of John Sebastian Bach's glorious fugues, or Handel's sublime choruses, than by any amount of practice of flashy operatic accompaniments, useful as even these may be in their proper and restricted places. “But chamber organs are expensive!” it may be objected. Unfortunately the objection is well founded. It is impossible, with an apparatus so complex, that such should be otherwise. Yet we hold that the father of a family, especially if he have himself good musical instinct, would do well at the expense of some pinching and continued economy to procure one if practicable. And it must be borne in mind that organs are, like most other things, made now to suit all pockets and conveniences. Neither is it by any means impossible for any man with some mechanical skill and knowledge of the use of tools to build a small chamber organ for himself at a very moderate expenditure. The wooden pipes need cost but material, and those “stops” requiring metal pipes may be in great measure dispensed with. Of course the instrument will lack much of the sweetness and expression that a free use of metal pipes would give, but a very respectable instrument may be got together without much use of metal. The subject has been frequently practically treated in various scientific periodicals, notably in the pages of the *English Mechanic*. Anything of that kind is outside the scope of our pages, but we will add a little good advice to any reader who may resolve to essay organ-building. Have patience and don't be in too much haste to see the finished work. Make your pipes a few at a time, when opportunity offers, and put them by until they accumulate to a sufficient number. Above all, don't be constrained to say, after a short trial, as poor Henry Kirke White did as he surveyed his cobweb-covered and unused pipes—

“ For I was once a-building music  
But soon of that employment grew sick.”

**418. THE HARMONIUM AND AMERICAN ORGAN.** A very tolerable substitute for the chamber organ may be found in a good

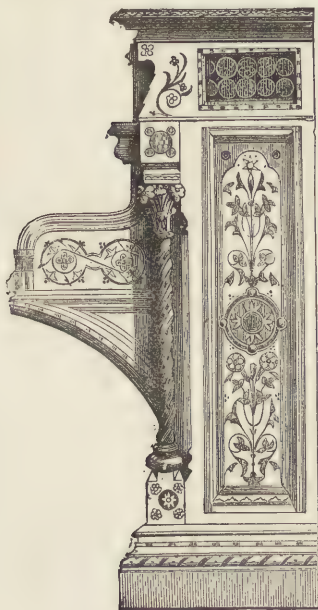
harmonium. Of course the pure, massive, and voluminous tones of the pipes of the former instrument cannot be obtained from the slight "reeds" of the latter, but under the fingers of a practised player results by no means inadequate to the rendering of classic music may certainly be educed from the harmonium. For secular music it is, however, less adapted than for sacred, owing to the want of brilliancy and rapid response. Those instruments to which the percussion action is applied may be in a large measure exempted from this objection. On the best harmoniums of this character very rapid and intricate passages and "runs" can be performed with facility. The harmonium has been especially a boon to the working man, both from its reasonable price, compactness of form, and ease of manipulation. It may be considered almost a physical impossibility for an adult mechanic, with labour-stiffened fingers, and not too abundant leisure, to make himself a fairly good pianist; but the harmonium, considered as the medium for producing the unambitious music of good old English, Scotch, or Irish ballad tunes, psalms, or simple compositions, can be mastered by any one of any age—always, of course, taking for granted earnestness and application. In purchasing an instrument it is advisable to have one containing more than a single row of reeds, if means will permit. In such cases the "stops" can be real. But in harmoniums of the cheaper kind, with one row of reeds only, the assemblage of a lot of stop handles is little better than a delusion and a snare, as they really represent nothing. To this one exception must be made. An "expression" stop is necessarily operative, as its opening permits the wind to proceed *direct* to the reeds, instead of filling the intermediate wind chest.

419. **APPEARANCE OF INSTRUMENTS.** Comparatively little has been done by musical instrument makers to render pianofortes, chamber organs, or harmoniums attractive as articles of furniture. It is true they would have great difficulties to contend with in so doing, for the exigencies of the mechanism of the respective instruments must stand first, and the ugly square coffer-like form which these exigencies create affords scanty facilities for the display of the inventive faculties or good taste of the case-maker. In this regard some of the ancient instruments of music afforded more scope for tasteful ornamentation. Still we cannot help thinking that much might have been done in this direction. At least one would think that more could be effected in the matter of the judicious application of surface



QUEEN ELIZABETH'S VIRGINAL.

ornament. We see that this used to be attempted on similar instruments. The virginal, of which we give a sketch, is a specimen of the reign of Queen Elizabeth, and is now in the museum at South Kensington. It will be seen that the ancient maker has certainly done his best to decorate the barren surface of level wood, and not without some degree of effect. Something similar, but less in degree, is attempted on certain modern pianofortes which are ebonised, and picked out with incised lines in gold. It cannot fairly be said that the generality of these attempts are conspicuously successful, probably from the timidity with which the ornamentation is applied. If an "ebonised" piano be ever desirable—and it can be so only in a spacious room—the gilding applied should be bold and plentiful in order to overcome the funereal air which such a large piece of furniture as a pianoforte infallibly presents when it is endued with a hue so sombre. Perhaps one of the boldest attempts at an artistically decorated piano is in the magnificent instrument, cased in ivory and gold, which was not long since made for Mr. Alma Tadema, the well-known painter, who for us has caused Old Rome to again live and move.



PIANO END.

In the grand piano there is but little freedom of choice as to form. A little more variety of shape prevails in the cottage pianos and pianettes. Makers are very conservative however, and little of pronounced novelty is found. For instance, if a piano in what is often called mediæval style of case be desired, it is almost certain a special order would have to be given for it. Nor (so far at least as we are aware) does anything exist which will go along with furniture of the Chippendale and Sheraton styles now fashionable, and taken as typical of the period of Queen Anne. As a general rule, we think the straight legs preferable to those of a "trussed" form. A still better type of leg is that of bracket shape, as shown in the piano end illustrated. This style is often used by Messrs. Brinsmead & Sons, a firm as justly celebrated for their attention to the externals of their instruments as for the many remarkable improvements which they have effected in the mechanism of the pianoforte. In many modern instruments the fretwork and fluted silk of the fronts is discarded for a plain panel, a change which we must consider a decided improvement to the artistic appearance of the instruments. A solid front of selected burr walnut, for instance, deco-



rated with an effective pattern in incised and gilded lines, has a very chaste and excellent appearance.

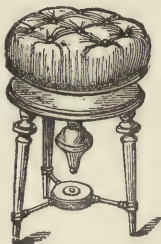
**420. THE CHAMBER ORGAN** has the awkward square outline in an even more distasteful degree than the piano; but then the organ front has always been held as a field for a certain amount of display, as carvings, tracery, &c., and has moreover a great advantage, as the front pipes have been time out of mind handed over to the colourer. Thus, if the front of the instrument have its Gothic tracery and delicate fretwork, its carved corbels and brackets and cornices, its panels on which may be chiselled objects, animate or inanimate, from lutes and Pan's pipes to rapt St. Cecilias and impossible cherubs, and, flanking the woodwork, a serried phalanx of front pipes glorious in diaper patterns of turquoise blue and mat gold, the organ may be held to be an instrument of high decorative value. Even a home-made case of good pitch pine artistically lined with chocolate and black, and with a few plaques of gilded glass, painted decoratively, inserted as panels at the corners, makes a decidedly effective appearance when aided by carefully diapered front pipes.



UPRIGHT CANTERBURY.

**421. MUSICAL ACCESSORIES.**

With regard to the more usual adjuncts of musical instruments, such as stands, stools, and Canterburys, their forms are almost stereotyped, and little room for choice is afforded. This is of the less consequence, however, because as a rule the existing articles are not ill-fitted for the purposes to which they are applied, and when true fitness is subserved, one of the essentials of good taste is already secured. A very neat and useful shape of Canterbury whatnot is shown here. This looks well in walnut. Music stools should, above



TRIPOD  
MUSIC STOOL.

all, be firm and substantial. A rickety music stool with a "drunken" screw is an abomination. The illustration shows a good stable style of stool.

**422. MUSIC BOOKS.** In having music bound it should always be borne in mind that both the durability of a book and the comfort of those who may use it are subserved by *thin* volumes. Nothing more absurd than having a mass of heterogeneous pieces bound in a thick volume—and often without any index—can well be imagined. It is



far best to have the different kinds bound in separate books, lettered boldly on the backs and *both* sides with their general denominations, as "sacred," "songs," "glees," "pianoforte duets," &c., &c. These volumes should be thin, and bound in light boards, but *good* ones, by no means the modern abomination termed by bookbinders "straw boards," which breaks with the slightest fall or accident like a plate of glass. Generally speaking, what is known as the "indiarubber back" is not to be recommended. In that kind of binding the music is cut into separate leaves, and these are united at the back by a cement made from caoutchouc in a solution of mineral oil. Unquestionably the book so bound opens much more flat than one sewed in the regular manner can do. But much as flatness is to be desiderated in music books, it may be bought too dearly, and such is the case when to it we sacrifice strength and durability. No doubt books bound with these elastic backs by good workmen, and with caoutchouc cement of prime quality, may be fairly lasting where carefully handled, but as these conditions can never be general it is far better to have music books sewn in the regular way. No better jackets can be provided for music than those composed of morocco backs and corners, with cloth sides, the colour of both matching. Where the owner of the books wishes them portable, for use at musical *réunions* at the houses of friends, the binding may be what is termed "limp," which will allow the entire book to be rolled up if desired. This practice of rolling music, however, whether in separate pieces or volumes, is to be deprecated. If it be desirable to transport a quantity of one's music to a friend's, surely if the volumes are strapped together with the ordinary "admiral," they will not constitute very harassing *impedimenta*, even for a lady.



## CHAPTER XXVI.

Books in their Tasteful Relations—Bindings of Books—Uniformity *versus* Variety  
 Subsidiary Book-presses—Table Books—The Bindings of Table Books—Book-  
 cases—The Library—Library Bookcases and Presses.

**423. BOOKS IN THEIR TASTEFUL RELATIONS.** It may be decidedly asserted that no home is completely furnished where books are either altogether absent or but sparsely present. Still, even where they are found in tolerable plenty, and where their contents are put to their proper purpose of affording mental pabulum to all members of a family, the artistic relations of the volumes may be altogether overlooked. Even a schoolboy's feeling for order and taste, or the want of that quality, may be read in the state of his well-thumbed school-books; and in later life few things offer more certain clues to the state of the individual (or family) mind than the appearance of the library.



ANTIQUE PATTERN FOR  
BOOK SIDE.

**424. BINDINGS OF BOOKS.** Most book lovers in all ages have desired to see their treasured volumes fitly, and even splendidly, clad. Chaucer's "Clerke of Oxenford" preferred to see—

" At his bedes hede  
 Twenty bokes clothed in blake and rede "

to any other spectacle the world could afford; and a magnificent binding so enraptured Skelton, the Laureate of our eighth Henry, that he asseverates—

" It wold haue made a man whole that had been right sekely,  
 To beholde how it was garnisshyd and bounde,  
 Encouerede over with golde of tisew fine;  
 The claspis and bullyons were worth a thousand pounde."

And the magnificent bindings of the great French Chancellor, Grolier, are emulated by the bibliophiles of to-day. This is unquestionably a subject in which artistic and cultivated taste is of great value, especially as some bookbinders are strikingly destitute of it. The extent of the library and other matters exert, of course, great modifying influences, but a few general hints may be of use,

425. **UNIFORMITY versus VARIETY.** It is a disputed question amongst book possessors of taste whether the whole of a small collection should be bound in the same material, and of the same colour, or whether diversity should prevail. There are valid reasons for either plan. A library where both morocco and calf bindings are adopted in the various hues which are given to each leather, has a lively appearance, and if glaring contrasts are avoided in neighbouring volumes, as they stand upon the shelves, an air of lightness and vivacity will characterise the apartment. But the contrast must by no means be too pronounced. Dr. Dibden, that great authority on all such matters, warns us specially against the employment of either white vellum or scarlet morocco as a material for the jackets of our volumes. Both are too decided in appearance, and give a "spotty" look to the shelves. Of course this objection applies only to single volumes, or small sets in libraries of limited extent. If, for instance, a whole press



BOOK SIDE.

could be appropriated to vellum-clad volumes of the fathers and patristic theology, the effect would be good. The decision on the general question of uniformity or variety must be left to individual taste in great measure. Where the collection is small, say sufficient to fill two ordinary bookcases (about 500 volumes), an excellent plan is to reserve one case for standard English authors, and bestow in the other works on science, art, travels, &c. Let all the bindings be of morocco, either "whole" binding (which is the kind where the book is completely covered with leather), or "half" binding (where the back and corners only are leather-covered, "cloth" of a similar colour to the leather being used for the sides), according to the value and importance chosen for the books in the second, the effect will be chaste and massive. Both leathers "throw up" the gilding of



the backs splendidly. Where expense is not a primary consideration, the binder should not be scrimped in this matter of gilding, or, as it is technically termed, "finishing." A morocco-bound book should bear a good amount of gold on the back; but the patterns of the tools must be well selected. For all volumes of tolerable size, a bold, clear style of ornamentation should be adopted, and raised "bands" crossing the back of the book should be a *sine qua non* with every tasteful bibliophile. Not only should all the books in one case be in the same leather (if the uniform plan is adopted), but the style of finishing should be the same. If lines have been chosen as the means of ornamentation, let all the books be decorated therewith. On the contrary, if a more florid style has found favour, let it be adhered to throughout. One of the most



BOOK SIDE (HALF).

effective sets of books which ever came under our notice had all the volumes bound in blood-coloured morocco, richly gilt in *cinq cent* style of ornament. The Empress Eugénie is stated to have had her works uniformly bound in sky-blue morocco, thickly sprinkled with the golden bees which form one of the emblems of the house of Bonaparte.

426. SUBSIDIARY BOOK-PRESSES. To owners and lovers of books (and this class should include every intelligent Englishman) we say, by all means have some of your bookcases in the rooms where you live, and those in which you receive your friends. There is no furniture which is so true an indication of refinement as books. But let them be the volumes which are worthily attired, and not rickety cloth-covered affairs, or dog's-eared pamphlets. What may be termed subsidiary presses are better for these, and such presses are best placed in the breakfast-room or bedrooms, or even the kitchen. The latter disposition of them is especially to be commended where servants are kept. Every right-minded master and mistress ought to be anxious that their servants should share in the universal birthright of all—know-



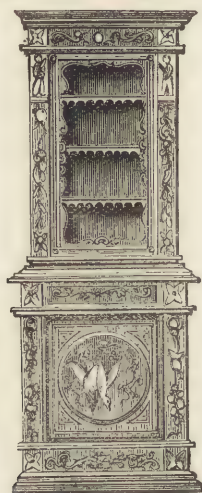
ledge—and they should be allowed access to the books of the house always, of course, under proper restrictions. In these auxiliary cases may be kept such books as those whose original cloth binding is dilapidated, but not yet sufficiently so as to consign them to the binder's hand, books of frequent reference, as dictionaries, gazetteers, almanacks, &c. The lower part of cheffonier-shaped bookcases should be reserved for numbers of books in the course of publication and periodicals.

**427. TABLE BOOKS.** In most households there are a few volumes appropriated as what may be called table books : volumes pleasant to eye and to mind, which a casual visitor will open readily and close with regret. As a rule these should be works in which pictorial art forms a considerable element. But let it be good pictorial art—the best, that is to say, which can be procured within the means of the owner. And, thanks to the multiplicity and cheapening of modern illustrated books, excellent art is within the reach of the lightest purse. Of the Book of books we will not speak in this connection. *That* is to be considered as a *necessity* of every home, and the best edition procurable should be accessible at all times. But at the head of such table books as we mean we would place some of those which contain photographs of the present state of sites in the Holy Land hallowed by sacred history. Next, books giving lifelike, if imaginary, presentments of Biblical history, in which class the “Bible Pictures” of Julius Schnorr, the great German artist, stands pre-eminent. But there are many others which in excellence must be acknowledged to be not far behind it. A good illustrated edition of the “prince of dreamers,” the immortal tinker of Elstowe—John Bunyan—would form an excellent pendant to this.

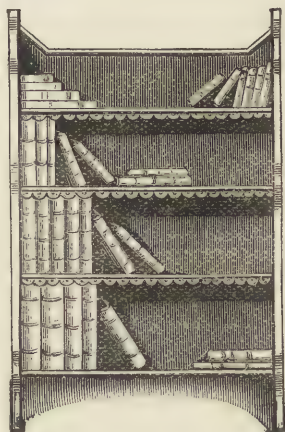
**428. THE BINDINGS OF TABLE BOOKS** should be of as good description as practicable. Morocco of various colours is the best material. The edges should be gilt in the French style—that is, upon a vermillion ground—which not only gives a greater richness of tone, as it shows to some degree through the semi-transparent film of the leaf-gold, and on the sloping sides of the front edges conceals any possible protrusion of the white paper to view. The *sides* of the volumes as well as the backs should bear a sufficiency of gold ornamentation. If they are finished with the interlaced strapwork, termed by bookbinders “Grolier,” or in bold panels, the effect will be excellent. Small “diaper” patterns are less effective and, when well done, more expensive, but not without decorative value when mingled with books finished in the other styles.

**429. BOOKCASES.** For bookcases to be placed in ordinary apartments no form is better than the simple cheffonier bookcase shown on opposite page of such size as is convenient for the place in which it is to stand. The upper portion, being glazed, affords protection from dust, &c., for the bound books, and the lower part is well adapted for the reception of less sightly paper-covered volumes or unbound numbers.

The material of the bookcase should, if possible, be the same as that of the principal furniture of the room where it is to stand. This is of course a question partly of taste and partly of means, and may be less



CARVED BOOKCASE.



HANGING BOOK SHELVES.

regarded in the present day, when mixed furniture is as common as uniform suites. Where an amateur cabinet maker passes some of his spare hours in constructing a home for his books, white pine makes an excellent material, and if carefully ebonised and relieved by a few incised lines filled in with gold, will harmonise very well with most styles of furnishing.

**430. THE LIBRARY.** In establishments of sufficient pretensions to reserve a room as a library, the bulk of the books will of course be deposited there, although this should not militate against the presence of two or three well-filled cases of choice and well-selected volumes being placed in the other principal rooms. For books are such true friends that they should be ever near us. There is no danger that their quiet presence will prove obtrusive. Indeed, some great scholars have desired to make their living-rooms also their libraries. Of Richard of Bury, Bishop of Durham in the thirteenth century, it is stated that, besides the libraries, which were numerous in all his palaces, books so covered the floors of his ordinary apartments that it was difficult to approach him. It is true that he was a celibate churchman, with no "helpmeet" to scold at such disorder; but in one of De Quincey's happiest sketches, where he depicts his tea-table presided over by her who made the home bright, and contrasts the comfort of

the cozy drawing-room with the wintry weather without, he says—"This, reader, is somewhat ambitiously styled in my family the drawing-room; but being contrived 'a double debt to pay,' it is also, and more justly, termed the library; for it happens that books are the only articles of property in which I am richer than my neighbours. Of these I have about five thousand. Therefore, painter, put as many as you can into this room. Make it populous with books." But a library as a distinct room, furnished with conveniences for study, and in which the bulk of a man's books are placed, has many unquestionable advantages, besides the main one of that quiet seclusion which is a necessity of some forms of intellectual pursuit. Mrs. Spofford, in her clever book on art in the house, says—

"The colour for the library, according to the idea which seems to be the prevailing one, is, then, rather a sombre than a bright one—the soft wood colours, the deep purples or violets, or, better yet, the strong emerald greens and their darker shadows. As the part of the house chosen for it—whenever its location can be commanded—is on the northern or the north-western side, there is but little lightening of the main colour with the daily action of sunshine; but the windows need to be large and long, giving that steady light where the student is not teased by sunshine on his books and papers, yet draped with shades and heavily hanging curtains in order that the light may be tempered on occasion to the eyes that frequent use obliges to be careful. The walls should harmonise, of course, with the dominant colour, wherever they are seen; and nothing has a pleasanter effect on them than a high dado of the thick and almost indestructible leather paper, which seems like the stuffed leather wainscots of ages since. For the fitting of the bookshelves and cases, it will be found, wherever practicable, rather the best plan to have them built into the walls, especially if one owns the house; this saves trouble with the carpet, which then extends to the foot of the cases as to the wall of the room. These cases may be made either with or without doors, those with doors being, of course, the more expensive, and giving better protection to books from dust and light and flies and heedless fingers."

#### 431. LIBRARY BOOKCASES AND PRESSES. No material is



DWARF BOOK PRESS.

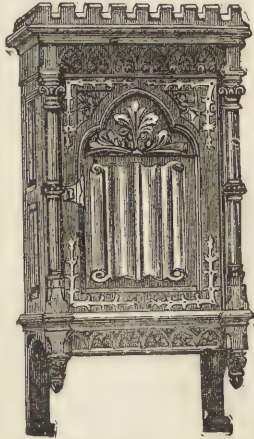
is the books themselves. Whether these presses are placed closely

better for the cases of the library than oak, both for appearance and durability. Glazing is not needed here; a small valance of scalloped leather fixed along the under side of the front of each shelf being sufficient for the protection of the top edge of the books from dust. This leather, scalloped and pinked, and, if required, enriched with gilding, can be bought by the yard. Frequently the book-presses are alike all the way up; simply, in fact, large rectangular cases, as shown in our example, the larger volumes being bestowed below. In this case the only decoration



side by side, or the case be in several vertical compartments, the "pilasters," or dividing uprights, should be large and bold, and may be ornamented either by carvings, stencilled linear ornaments, or very effectively by having small recesses formed, say four inches wide by six inches long, in which are let plates of glass painted in opaque colours and conventionally treated, the background of the glass being filled in with gold. If the bookcases have a frieze (or plain space) below the cornice (or crest-piece), it may be similarly embellished. Mr. Eastlake tells us that—

"There is usually a kind of frieze running round the top of a bookcase, between the books and the cornice above them. This space may well be decorated with painted ornament in the form of arabesques, armorial bearings, and appropriate texts. Any of these would be far more pleasant to look at than the cold and formally moulded panels into which this part is usually divided. The pilasters also (I use the generally accepted term), which separate one compartment of the bookcase from another, might be effectively treated in the same manner. It used to be the fashion to place a plaster bust or urn at the top of each bookcase, to give what upholsterers call a 'finish' to the room. Urns are, however, but meaningless things in these days of Christian burial; and busts at so high an elevation—especially in a small room—convey a very distorted notion of the features which they represent. In such a situation I think statuettes are preferable to either. Good plaster casts, about two feet high, copied from the antique, may now be procured for five or six shillings apiece, and such figures as the Gladiator, the Discobolus, and the Antinous, would probably form a much better 'finish' for the top of a bookcase than the clumsy vases and other objects usually sold for this purpose. Unless the cases are intended for books of great value, or for those rarely referred to, it is hardly advisable to enclose them with glass doors; such an expedient often involves unnecessary trouble, and may prevent ready access to books when every moment is of value to the reader. Small keys, too, are easily lost or confounded with each other, and this causes delay when the case is locked. Two doors may be opened at the same time and come in contact so as to break the glass, &c. After all, books are required for use, not for ornament, and if handled carefully will last for more than one generation even without the protection of a glass case."



ANTIQUE CLOSED HANGING  
SHELVES.

Mr. Perkins points out that the custom alluded to of using statuettes and busts as fitting decorations must be a very ancient one, and cites the lines—

"Indocti primum, quanquam pleno omnia gypso  
Chrysiippi invenias . . ."



## CHAPTER XXVII.

Collecting—Popularity of Porcelain—Varieties of Porcelain—European Pottery—  
Asiatic Porcelain—Glass—Venetian Glass—Bronzes—Antiques—Parian Statuary.

**432. COLLECTING.** Man is undoubtedly a collecting animal. With some the passion shows itself under the form of amassing money, with others it takes the guise of fondness for what Mrs. Partington classed as "articles of bigotry and virtue." The latter is probably the more rational pursuit of the two. Assuredly it is not only harmless and pleasant in itself, but the objects collected, if judiciously chosen, help to cultivate the taste of all members of the family in whose possession they may be found. Mr. Eastlake, in advising the acquisition of articles of *bric-à-brac*,<sup>1</sup> says: "The smallest examples of rare porcelain, of ivory carving, of ancient metal-work, of enamels, of venetian glass, of anything which illustrates good design and skilful workmanship, should be acquired, whenever possible, and treasured with the greatest care. It is impossible to overrate the influence which such objects may have in educating the eye to appreciate what constitutes really good art."

**433. POPULARITY OF PORCELAIN.** The universal fondness of the human race for the products of the potter's wheel is a curious phenomenon. In the very earliest traces of our race on earth we are encountered by broken potsheads bearing rude attempts at ornament. "From China to Peru" we find the love of pottery universal to-day. Some have affected to feel surprised at the unquestionable fact. Addison said, more than a hundred and fifty years back, that no whim of the feminine mind surprised him more than the passion for china. "When a woman is visited by it," said he, "it generally takes possession of her for life. China vessels are playthings for women of all ages. An old lady of fourscore shall be as busy in cleaning an Indian mandarin as her great grand-daughter is in dressing her baby." But others besides women have fallen victims to the passion, and not un-

<sup>1</sup> The etymology of the name *bric-à-brac* is rather vague. It probably comes from the old French expression, *de bric et de broque*, which means from right and from left—from hither and thither. The word *bric* signifies in old French an instrument used to shoot arrows at birds with, and some etymologists derive the word *brac* from the verb *brocanter*—to sell or exchange—the root of which is Saxon, and also the origin of the word "broker." Its signification in pure English is secondhand goods,

but it has of recent years been used to indicate objects of some artistic value made in olden times, and which are much esteemed by modern collectors. This century is one of collections, ranging in value from defaced postage stamps and wax impressions of seals to watches and snuff-boxes of rare metal ornamented with precious stones. We will, for our present purpose, range the articles of *bric-à-brac* under the heads of porcelain, glass, enamels, bronzes, woodwork, ivories, &c.

frequently the china-maniac is of the male sex. Horace Walpole wrote of such a collector—

“China’s the passion of his soul;  
A cup, a plate, a dish, a bowl,  
Can kindle wishes in his breast,  
Inflame with joy, or break his rest.”

But, although it may have, and doubtless has, its ridiculous aspect, this fondness for the ware of the potter must be founded on some essential element of human nature. Most certainly it is so founded. In itself, the delicate piece of fictile ware—Sèvres *plaque*, or Palissy dish, or new Worcester ware plate, or a teapot of the crackly Satsuma of Japan—may perhaps win our admiration most deservedly for its beauty of form, delicacy of make, or taste of colouring. But there is something more in that fragile piece of earthenware than meets the eye. To it may indeed be meetly applied that misused term, “the product of evolution”—it is truly that. It represents ages of human thought, and toil, and pain, from the first potter who marked his rough red ware with a herring-bone pattern, by the agency of a sharp flint, past the Egyptian workers, the makers of those glorious vases of Etruria and of Greece, the mediæval marvels of the Mediterranean isles, the bold products of Luca della Robbia’s hand, and those which when environed with poverty and pain, the furnace-scorched fingers of Bernard Palissy moulded to form of beast and bird and creeping thing, on to the delicate wares which the factories of Sèvres produced for Louis the Wellbeloved, and still on until our own day, when we see the highest point reached; not because our makers excel the great workers of past days—that were perhaps impossible—but because to-day the products of this art, in their most refined and beautiful forms, are brought within the means even of the humblest. What subtle fascination lies in the history of this universal art! It has had its laureate, too, and we may read in the pictured page of Longfellow’s “*Kerámos*,” a series of word-pictures which we should be loth to forget. And very often the simplest piece of homely ware may be endeared to us by hallowed associations.



BOWL OF GUBBIO WARE.

“Ah, take care,” says Leigh Hunt. “You see what that old-looking saucer is with a handle to it? It is a venerable piece of earthenware, which may have been worth to an Athenian about twopence, but to an author, is worth a great deal more than ever he could deny for it. And yet he could deny it, too. It will fetch his imagination more than it ever fetched potter or penny-maker. Its little shallow circle overflowed for him with the milk and honey of a thousand pleasant associations.

This is one of the uses of having mantelpieces. You may often see on no very rich mantelpiece a shell for the sea, a stuffed bird or some feathers for the air, a curious piece of mineral for the earth, a glass of water with some flowers in it for the visible process of creation, a cast of sculpture for the mind of man; and underneath all is the bright and ever-springing fire running up them heavenward, like hope through materiality."



SIENESE WARE OF BENEDETTO (*circa 1510*).

others were more or less skilled potters. We do not here purpose, however, to enter into a history of the ceramic art, especially as early



TAZZA OF CAFFAGGIOLO WARE (*circa 1480*).

century. The principal seats of production were Faenza, Urbino, Pesaro, Gubbio, Ferrara, Naples, &c. The best majolica was made anterior to the sixteenth century. That of Urbino is particularly fine. Some of it was adorned by Raphael and other great artists.

2. PALISSY WARE.—French pottery of the sixteenth century, invented by the celebrated Huguenot potter, Bernard Palissy, whose romantic story has been so

434. **VARIETIES OF PORCELAIN.** Hardly any nation, however primitive its condition, seems to have been without some description of pottery, rudely made, badly decorated, and imperfectly fired probably, but sufficient for the simple wants of its makers and owners, and not without some artistic appendency. Among ancient nations of the historic period we know that the Egyptians, Phœnicians, Assyrians, Jews, Greeks, Romans, Etruscans, and others were more or less skilled potters. We do not here purpose, however, to enter into a history of the ceramic art, especially as early specimens are very rare and generally broken or mutilated. In our museums sufficient are preserved to give us some notion of the skill of the early workers at the "wheel," but such are rarely found in ordinary collections.

435. **EUROPEAN POTTERY.** The following are the principal varieties of extant ancient and modern porcelain, beginning with the European potteries:—

1. **MAIOLICA, or MAJOLICA** (probably from Majorca).—A soft ware, beautifully enamelled, and made at an early period in Italy, where the Moors are supposed to have introduced the manufacture in the twelfth century. The principal seats of production were Faenza, Urbino, Pesaro, Gubbio, Ferrara, Naples, &c. The best majolica was made anterior to the sixteenth century. That of Urbino is particularly fine. Some of it was adorned by Raphael and other great artists.



often told. Consists of dishes, vases, &c., ornamented with snakes, fishes, crustacea, shells, and masks of human faces, in full relief, and enamelled in natural colours.

3. **SÈVRES PORCELAIN.**—So called from the place of manufacture. This was originally at St. Cloud, but was transferred to Sèvres in the eighteenth century. This celebrated French porcelain was manufactured both of hard and soft paste, the latter becoming most famous for its beautifully painted vases, plates, &c. The ground is usually of one colour, as the fine pink known as *rose Du Barri*, or of light or dark blue, *jonquil* yellow, or a tender green. On this ground are white medallions, painted with birds, flowers, cupids, &c. The best Sèvres was produced before the present century, and some specimens have commanded immense prices.

4. **DRESDEN PORCELAIN.**—Dresden has the honour of producing the first European pottery which successfully imitated that of China. An accidental discovery of Böttger, a Saxon chemist—or perhaps, rather, alchemist—towards the end of the seventeenth century, was followed up, and under the auspices of the discoverer the potteries of the Elector of Saxony soon turned out ware which became famous. Two of Böttger's successors, named Höroldt and Kändler, still further improved the ware. The works of the latter, his paintings, and also the honeycomb work, daisies and other flowers in high relief, lacework, &c., are much admired. Vienna and Berlin imitated this with considerable success.

5. **FAIENCE.**—This old French term for earthenware is often confined to what is also known as "*Henri Deux* ware," which is a very rare and antique kind of *hard* pottery, the characteristic ornamentation of which is, that borders and other patterns are *engraved* on the vessel, and afterwards filled in with pastes of yellow, brown, violet, &c. Some specimens have raised ornaments somewhat resembling those on *Palissy* ware, but smaller. This pottery commands high prices from its extreme rarity.

6. **CHELSEA PORCELAIN.**—Chelsea and Bow were the sites of the first two manufactories established in England. The Chelsea ware was greatly improved under George II. by the introduction of Saxon potters. Chelsea ware is much like old German, and nearly equal, indeed, to Dresden. From Chelsea the pottery was removed to Derby without much improvement of *prestige*. These porcelains are both soft. The Bow porcelain was similar to the Chelsea, but usually embossed, and frequently bearing blue patterns, the colour of which partially runs into the glaze. The Chelsea factory dated from about 1695.

7. **WORCESTER PORCELAIN.**—The manufacture appears to have been commenced at Worcester about the middle of the eighteenth century, and soon gained a high repute for its grounds, especially those of *bleu de roi* and salmon colour. Worcester ware is very various, as not only most European makes, but also those of the East, were more or less successfully imitated there. It was at Worcester, too, that Dr. Wall introduced the plan of printing designs on soft paper in blue ink, so that they might be transferred to the ware by pressure before application of the glaze.

8. **WEDGWOOD WARE.**—This celebrated English potter was at the summit of his fame during the last quarter of the eighteenth century. The beautiful imitations of cameos, &c., from the antique, in which Flaxman, the great sculptor, so efficiently aided him, rapidly brought celebrity to Wedgwood's ceramic works. The forms of many of the vessels are copied from classic examples, and the ornamentation is frequently in white cameo on a pale blue ground.

There are, of course, many varieties of European ware not included in the above classification. Such are, for instance, the German and Flemish stoneware of the sixteenth century, excellent in composition, and of good colour, but quaint, sometimes even grotesque, in form, principally occurring in *hanaps*, or straight beer-jugs, flasks, and drinking cups; the painted and glazed soft Dutch ware, made at Delft



(whence the name "delf" as applied to crockery); and many other varieties.

**436. ASIATIC PORCELAIN.** Under the head of what is ordinarily termed "china" several varieties of porcelain are included. It would appear that fictile ware of this description had been in use in the "flowery kingdom" before our era, and that Europe owes the introduction of this Chinese porcelain to the Portuguese traders of the sixteenth century, the word "porcelain" itself being of Portuguese extraction.

**9. CHINESE PORCELAIN.**—In quality of paste this ware is still unsurpassed, being able to resist the extremest heat, and is in the superior kinds of the most exquisite delicacy and transparency. The very finest descriptions are not allowed to leave China, and a peculiar yellow porcelain is reserved for the emperor solely. The old sea-green and the egg-shell china are in highest esteem; also what is termed "crackle," in which the glaze is covered with a network of tiny cracks. The blue and white china of Nankin has always been much in request, and has been successfully imitated.

**10. JAPANESE PORCELAIN.**—This closely resembles the last, but is more quiet and naturalistic in its decoration, although inferior, as a rule, in the quality of the paste.

**437. GLASS.** Second only to porcelain as a material for domestic utility and ornamental art, glass has been for centuries held in high esteem, alike by the connoisseur-collector and the simple, homely housewife. Indeed, the discoveries of our own day show that even in the ancient world glass was well known and greatly esteemed. Despite the technical and artistic skill of the great glass-workers of the cinque-cento, and the aid which their modern followers have derived from improved chemical science, it would seem that neither have dis-



ANTIQUE VASE.

tanced the old Roman glass-worker by any very long stride. We see in our public museums, and in the stores of wealthy and fortunate collectors, numerous specimens of this antique glass—far more, indeed, than might have been expected with ware so fragile. Glass *amphoræ*, or jars, and *lachrymæ*, or tear-bottles ("O that Thou wouldest put my tears into Thy bottle!" cries Job), are the very pearls of a collector's treasure, each telling its story of Old Rome, or buried Pompeii, or of the early city whose ruins underlie our "modern Babylon." To many of these examples the hand of time has imported an iridescent surface, which exfoliates in metallic-lustrous scales. But simple translucent glass by no means exhausted the skill of the ancient glass-worker. He has left, for the delectation of the favoured few who can afford to secure the rare relics, vases formed of two distinct layers of coloured glass, figured or engraved, as in the celebrated Portland vase in the British Museum, glass with enamelled reliefs, and

many other varieties. Amongst these let us not forget to name those curious specimens of the work of the Lower Empire, found usually in those subterranean Roman catacombs, where lie so many thousands of the first Christians. Many of the examples show the curious practice of soldering between two glass plates a leaf of gold stamped with the visage of a Byzantine emperor, or perchance with some Christian emblem. With the torrent of barbarism under which Rome sank came the loss to the world of the early glass-workers' skill and secrets. Not until the close of the middle ages, when the potter's craft was fast reaching perfection in Europe, do we find the sister art worthily represented. Yet, although the night was long, it must at least be conceded that the dawn of the new day was brilliant. The reputation of the artistic glass-workers of Venice during the fifteenth and the two following centuries was as world-wide as deserved. Under Signor Salviati the art has of late years been resuscitated.

**438. VENETIAN GLASS.** The inhabitants of the queen of the Adriatic, the city of the lagunes, were the great glass-workers of the middle ages. The fame of the fictile products of the artizans of Venice spread far and wide. Mrs. Spofford remarks—

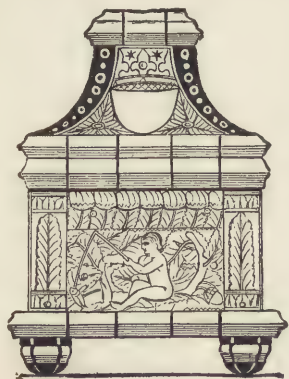
"The Venetians, indeed, for centuries enjoyed the distinction of being the chief workers of the world in glass. They enamelled and gilded glass, decorated it with scalework, the scales done in gold with a tiny atom of colour enamelled upon each point; they crackled it by sudden cooling and fresh expansion; they marbled it, imitating jasper, lapis, tortoiseshell, mother-of-pearl; they made mosaics, called millefiori glass; they reticulated it in the pattern that seemed to be inlaid within its glazing; and they twisted it into a filigree almost as delicate as lace, and which the best modern effort has not been able to equal; they wrought it out to an exceeding thinness, and it had a lightness also under their hands that is not found in any of our glass in whose production lead is used. Many of the processes were kept secret, and are lost, perhaps irrecoverably, although urgent efforts are now being made in Venice to restore the manufacture to its pristine glory. But its chief beauty, after all, was in its form, glass in the blowing lending itself to a thousand shapes, according to the grace of the flowing material and the quick invention of the blower; and when to these marvels of delicacy and outline were added the marvels of colour and of variegation, it is no wonder that Venetian glass should carry off the palm with the lovers of beauty. The work of Browning's Gypsies was child's play to it.

" 'Glasses they'll blow you, crystal clear,  
Where just a faint cloud of rose shall appear,  
As if in pure water you dropped and let die  
A bruised, black-blooded mulberry;  
And that other sort, the crowning pride,  
With long white threads distinct inside,  
Like the lake flower's fibrous roots that dangle  
Loose such a length and never tangle,  
Where the bold sword-lily cuts the clear waters,  
And the cup-lily couches with all her white daughters.' "

**439. BRONZES.** It is a singular testimony to the value of the compound which we term bronze that it was, if all testimony may be trusted, the first metal which man employed for useful purposes, and has remained in every quarter of the globe, from primeval ages to our own day, the most favoured substance for ornamental uses extant. At

first the only material for sword and scythe, spear-head and spade, bronze was indispensable alike to human hate and human industry. Hesiod, the Greek poet, describes for us a time when all implements were of copper, for man knew not yet the use of iron. Proclus adds that copper was equally the material for arms, but that the artificers hardened it in tempering. Beyond even the epoch of the Trojan war the use of bronze weapons, began by the primitive savage, was continued by Greek and Phœnician until the advent of the Roman brought iron into use instead. But though no longer used for the tools of toil or of war, the mixture of copper and tin which we term bronze was too well adapted for decorative uses to fall out of the world's history. Readily manipulated, easily melted in the furnace, and capable of yielding castings of the utmost delicacy, while equally suited for the most colossal works of the founder, it is not surprising that bronzes were as popular in the ancient world as they are to-day from Paris to Japan. It would, however, be beside our purpose to dilate on the history of the art of bronze-casting, however interesting may be the record, replete as it is with romance from the time that the Rhodian founders raised the brazen giant between whose outstretched limbs sailed the navies of the world, to those days when that strange compound of artist and bravo, genius and sworder—Benvenuto Cellini—hurled his silver plate in the half-molten bronze which refused to flow to form his noble Perseus.

440. **ANTIQUES.** The possession of artistic antique bronzes of European fabrication is a felicity not given to many of us. Sometimes an excavation at home or abroad yields, as its treasure-trove, a Greek statuette or a Roman candelabrum, whose vivid green *patina* (verdigris-coat) indicates its antiquity and adds the charm of chromatic relief.



CARVED IVORY BOX.

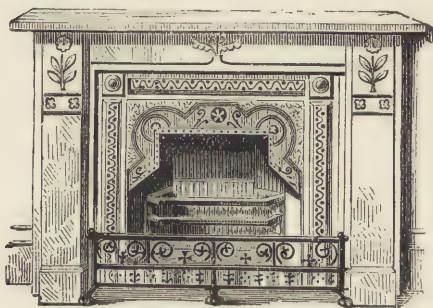
But these occasions are rare. The possession, for instance, of a *genuine* Roman lamp (see section 200), say from Pompeii, is one of those dreams which the collector may relegate to the regions of the white elephant. But the great evil with which the collector has to contend in this, as in all other departments, is the manufacturer of the sham antique. This unscrupulous trader on human good faith is ubiquitous. He is equal to the task alike of producing *facsimile* (save the mark!) of a Titian, a Correggio, a Roman bronze, a Venetian goblet, an ancient tapestry, or an Elizabethan sideboard. Especially does he revel in bronzes. They may be carefully fabricated at Birmingham or at Liège, on the most approved pattern of a genuine antique; careful "pickling" shall give them a fine old crusted coat of beautiful green verdigris, and then they

are ready for temporary interment in any Italian site where tourists "most do congregate." Judicious *ciceroni* dig up the treasure-trove before the very eyes of the confiding connoisseur, whose purse-strings open readily at such a *bonâ-fide* "find;" and so the work goes merrily on, to the great enrichment of museum and collector, and the no small profit of all concerned—save the purchasers. As a general rule, the only means of safety, alike in art and in *bric-à-brac*, is "pedigree." Even this may sometimes be deceptive. Still if a picture, a statue, or a bronze have a pedigree of possessors, and be purchased of an established vendor, the danger of deception is certainly reduced to a minimum.

441. **PARIAN STATUARY.** The copies in the composition termed "Parian," which is a species of white unglazed porcelain, of celebrated statues and groups, date about from the Exhibition of 1851. Many of these, taken from good examples, are truly artistic works, and form tasteful adornments to any room. The material appears especially suited to subjects the outlines of which are soft and flowing. The beautiful "Ariadne on the Panther" of Dannecker is a striking example. The sensuous, graceful *contour* of the form of the bride of Bacchus is the complement and consummation of the sleek yet sinuous curves of the beast upon which she reclines, and a whole is gained of which the eye never tires. Probably few finer groups have come from the chisel of any modern sculptor than this, the *chef d'œuvre* of the great Danish master. Many of our readers may recall to mind that passage in Longfellow's beautiful romance of "Hyperion," where Paul Flemming, the American traveller, visits Dannecker, then an old man bending under the weight of nearly fourscore years. "Flemming felt a mysterious awe creep over him on touching the hand of the good old man, who sat so serenely amid the gathering shade of years, and listened to life's curfew bell, telling with eight-and-seventy solemn strokes that the hour had come when the fire of all earthly passion must be quenched within, and man must be prepared to lie down and rest until the morning. 'You see,' he said, in a melancholy tone, 'my hands are cold; colder than yours. They were warmer once. I am now an old man.' 'Yet these are the hands,' answered Flemming, 'that sculptured the beauteous Ariadne and the Panther. The soul never grows old.' " A fitting companion to the Ariadne is Bell's fine "Una and the Lion," a reminiscence of our great allegorical poet Spenser. Inferior, perhaps, to Dannecker's great work, but yet itself one of those "things of beauty" which are "joys for ever," the Una might find a place in every home. And in this place we may notice a not uncommon objection to popular subjects, both of pictorial and of plastic art, that they have become "common" and "hackneyed." No one with a cultivated taste should ever make this objection to anything intrinsically excellent. If an exquisite marble statue be reproduced in parian or in terra cotta, or even in humbler plaster, until it be sown broadcast over the land and is found in every home, does that impair the artwork of the original which may stand in a princely hall in all



its pride of rarest Carrara? Far otherwise. The truly beautiful can never be vulgarised because it is made the *penates* of the mass of humanity. If it become common it is with the grandly regal commonness of the beauty which informs the blossoms of the "puritan primrose," the deep blue of ether, the starlit sky, or the opal and ruby of the cloud pavilion of the setting sun. Where beauty is "nothing is common." It would seem that at the present day sculpture is following a realism the products of which, however clever, can scarcely foster the higher sense of the beautiful and tasteful. The two works in the last Paris Exhibition which commanded the greatest popularity were undoubtedly Professor Tabacchi's "La Plongeuse," representing a young girl preparing to spring into the bath, and Signor Focardi's "Dirty Boy," showing a refractory urchin under the hands and towel of his grandmother. The last especially was always surrounded by an admiring throng. Both are now well known by casts and photographs. As for the first, though a graceful figure, it cannot be called a work of high art; and the realism of the second, although perhaps suitable for a Dutch *genre* picture, seems altogether unfitted to the dignity of the marble and the sculptor's chisel. Sculpture should deal only with the purely beautiful; but realism of the character of the "Dirty Boy" could no more improve taste than one of the atrocious grotesque French bronzes of men playing on gridirons, &c., can do so.

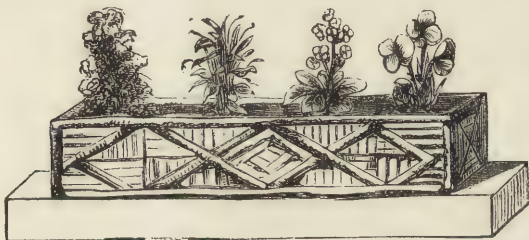


## CHAPTER XXVIII.

The Home Garden—Window Boxes—Flowers for Boxes—Balcony Gardening—Fern Cases—Indoor Flower-stands, boxes, and *Jardinières*—Simple and Elegant Flower-baskets.

**442. THE HOME GARDEN.** However tastefully a house may be furnished in other matters, there are two things the lack of which leaves a palpable want: these are flowers and needlework. Usually both are present in the homes where woman reigns, and she may fairly claim that this fact is an honourable testimony to her inherent sense of taste and fitness. With the cultivation of flowers in its broader sense we have here nothing to do. This falls to the garden, not to the house. But a few remarks upon indoor floral accessories in their tasteful relations will not be out of place. The conservatory opens up too wide a field, although this may be deemed a curtilage of the house itself; so we will merely glance at window gardening outside and in, and the use of growing and cut flowers as inside ornaments.

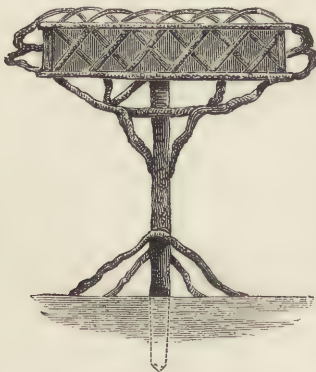
**443. WINDOW BOXES.** Nothing has such a chastening and tasteful effect on the fronts (and backs) of modern houses (which are usually alike intolerably ugly) as the employment of external boxes, filled with flowers, at each window. And in nothing, it may be added, can so much be done at such small outlay. The boxes themselves may be of plain deal, painted in some pleasant shade of green, and are within the



RUSTIC WINDOW BOX.

carpentering ability of almost any one. They should be well put together, pitched along the joints inside, and painted externally and internally. The size depends, of course, on breadth of window. For more ambitious attempts, the front of the box may be covered with encaustic tiles, or it may be formed of zinc, with a tile front. Virgin cork forms an excellent fronting, being both cheap and durable, and affording an excellent contrast to the flowers. Small boughs of ash, hazel, or other straight-growing trees, split into halves and nailed on

the front of the box in diamonds and other simple figures, are also very effective. Our illustration shows a receptacle of this kind.



STANDARD FLOWER BOX.

Detached boxes to stand just outside a back ground-floor window, supported by one or more standards, may be readily and effectively constructed of suitable tree branches, as shown in our second illustration. Where it is practicable, the effect of the ordinary window box may be much enhanced by the addition of wire netting up each side of the window, in such wise that climbing plants placed at each end of the box may ascend it. Or a light wire trellis arch may have its extremities fixed in each end of the box, so that it will span the window top.

**444. FLOWERS FOR BOXES.** Any of the following are to be recommended. We have only enumerated a few old and easily-managed favourites.

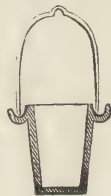
*For Spring:* Snowdrop, Russian violet, tulip, crocus, narcissus, hyacinth, pansy, mimulus, ranunculus, anemone, myrtle, mignonette. *Summer:* Pelargonium, scarlet geranium, stock, pink, calceolaria, fuchsia, hydrangea, petunia, China rose, eutoca, wallflower, carnation, heliotrope, begonia, cactus; various annuals, as nemophila, linum, sweet pea, Virginian stock. *Autumn:* Pelargonium, gladioli, lobelia, salvia, campanula, verbena, cineraria, and several down under summer. *Winter:* Chrysanthemum, heliotrope, myrtle, aloe, cactus, pyracantha. *Climbers for training:* Maurandya Barclayana, lophospermum scandens, convolvulus major, tropæolum atosanguineum and tropæolum canariense. *Pendulous plants for sides of baskets:* mimulus moschatus, Verbena Tweediana, anagallis (various), nemophila insignis, moneywort. Ferns of various descriptions are useful, and in winter dwarf arbores vitæ, aucubas, and other evergreens.

**445. BALCONY GARDENING.** One very easy and effective method of imparting a tasteful element to the exterior of our somewhat prosaic-looking houses is by surrounding the windows with flowering plants and climbers. With regard to the lower storey, the matter becomes very easy if a small open space, however tiny, be found before it. Such an one as is shown in our illustration would prove very effective. Describing a similar garden, Mr. Shirley Hibberd says, in his "Rustic Adornments for Homes of Taste"—

"The windows look out on a small enclosed garden, consisting only of grass turf and a few trees, the houses beyond being happily screened out of view by the nave and tower of a close-adjoining church. Along the contracted garden front a narrow terrace has been formed, with steps at each end for access to the little garden below. This terrace is enclosed with a rustic balustrade of ironwork, which is painted a warm brown colour, in admirable imitation of wood. Between the windows, wire trellises fill up the wall spaces, and on each side of the length of the terrace—that is, next the wall spaces and next the balustrade—are wooden boxes, very neatly and strongly made, and finished with rustic mouldings. The balcony thus

formed is paved with common red foot-tiles, which are always clean and agreeable in appearance, and retain so little moisture that a delicate foot may tread upon them safely very shortly after the falling of a shower. There is no magic in the arrangements to secure success, but constant care secures the possessor of this window garden a succession of delights, and to the appearance of the house the distinguishing characteristics of neatness, elegance, and warmth. On the trellises are trained the Virginian creeper, pyracantha, the common aristolochia, and the *Kerria Japonica*. These four plants, save and except the ivies, for training permanently to the walls of town houses. In May, a few fast-growing flowering plants, such as the climbing *Cobæa*, *Mikania*, and *Lophospermum*, are planted and trained up between the principal shoots of the permanent occupants of the trellis; these flower in July and August, and are then most welcome. Nearly all the plants employed to fill the boxes next the balustrade are trailers of gay appearance; but at intervals throughout a few ivies have permanent places to afford tufts of refreshing green during the winter. Amongst the favourites for the summer display are *tropæolums*, *eccremocarpus*, *maurandya*, ivy-leaved geraniums, and fuchsias; all these being annually purchased for the purpose, as there are no conveniences for raising the plants or for keeping those of a perennial character through the winter. When the flowering season is over, they are quickly removed, and a few of the choicest hardy evergreen shrubs planted in their place, and the tufts of ivy, which are in part trained up and in part suffered to trail down, then contribute very materially to brighten the scene."

**446. FERN CASES, VASES, &c.** Few more tasteful room ornaments can be imagined than a bell-glass or small case filled with healthy-growing ferns, and few home adornments give less trouble to keep in effective condition. Once planted, indeed, the ferns will almost take care of themselves. No difficulty need be felt in making a selection, for the fern is a plant so inherently graceful, that any specimen, from the common brake to the most improved and novel maiden-hair, with frond-lobes as big as a shilling, cannot fail to look well. For single or small specimens, the pot of which a section is given is very useful. It is made with a channelled rim, in which the mouth of the bell-glass rests. Terra cotta fern cases are very effective and desirable from the ease with which they may be kept clean. Terra cotta is, indeed, remarkably well adapted as a material for all such uses. Flower-boxes, for instance, formed of it are not only very ornamental, but practically indestructible. To this material also a hard and variously coloured vitreous glaze can be given, assimilating it to the celebrated ware produced by Luca della Robbia, and the other great architectural potters of the Renaissance.

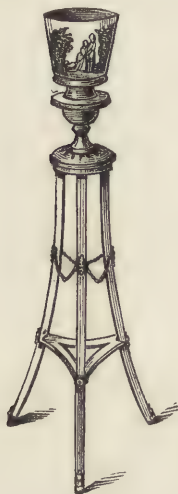


FERN POT.

**447. INDOOR FLOWER-STANDS, BOXES, AND JARDINIÈRES.** For the support of flower-pots merely, stands of wirework are well adapted, and present a light and pleasant appearance. Wicker-work is also very popular for the purpose, and has many claims. The fashionable flower-boxes and *jardinières* of bamboo, with porcelain *plaques* bearing the crane and other Japanese devices, are elegant and commendable, as, indeed, are the more usual tripod stand *jardinières* with porcelain flower-pots. The one great objection to either is its liability to be easily upset by children or otherwise. This is a point



by no means to be overlooked, as any piece of furniture which is likely to involve a course of perpetual cautioning and nagging at the youngsters should be avoided. It is stated that the Japanese children are so happy, that one may walk through the streets of Tokio extensively, and never hear a juvenile cry of distress; and one reason adduced is that, from the paucity of furniture in Japanese dwellings, the little ones escape those portentous and reiterated warnings, "not to touch," to which those of England are so well accustomed.



JARDINIÈRE.

**448. SIMPLE AND ELEGANT FLOWER-BASKETS** may be prepared on the following plan, given in a popular periodical some years ago:—

"Baskets for holding flowers may be made of the longer and more feathery kinds of moss. We have made them often; and never do flowers, whether wild or garden, look more lovely than when clustered within a verdant barrier of that most delicate and beautiful material, which by proper management may be made to preserve its freshness and brilliancy for many months.

"A light frame of any shape you like should be made with wire and covered with common pasteboard or calico, and the moss, which should be well picked over and cleansed from any bits of dirt or dead leaves that may be hanging about it, gathered into little tufts and sewed with a coarse needle and thread to the covering, so as to clothe it thickly with a close and compact coating, taking care

that the points of the moss are all outwards. A long handle made in the same manner should be attached to the basket, and a tin or other vessel, filled either with wet sand or water, placed within, to hold the flowers. By dipping the whole fabric into water once in three or four days, its verdure and elasticity will be fully preserved, and a block of wood about an inch thick, and stained black or green, if placed under the basket, will prevent all risk of damage to the table from the moisture. To make such baskets affords much pleasant social amusement for children; and to young people, in the early spring, gathering the moss will be an inducement to a ramble among the sweet lanes and wood-walks where it so richly abounds. Then the younger children, both boys and girls, can clean and arrange the moss in little tufts, whilst the elder girls sew the verdant covering to the pasteboard, and the boys, acting as wire-drawers and carpenters, make the frames, and cut and stain the blocks of wood. And when their joint pleasure in making these things is over, it will be found that few prettier presents can be provided to greet a parent, or sister, or young friend, on a birthday or other festal occasion, than one of these baskets, lightly and tastefully draped with flowers, affords. There will also be a constantly renewing pleasure in varying its appearance. One week, snowdrops and crocuses will cluster among the mossy edges, and then will come groups of 'dancing daffodils,' and hazel catkins, which, mixed with dry leaves, makes almost the prettiest dressing that can be found for it. In another week or two, anemones, hyacinths, and narcissi will crave admittance into the place of honour; and long before the basket is decayed, roses, lilies, jasmine, and even carnations, will have sprung into beauty and had their day in the favourite moss basket; and all this pleasure will have been obtained at the cost of two pennyworth of wire and cardboard!"

## CHAPTER XXIX.

Taste at the Table—Arrangement of Table—Napery—Plate and Cutlery—Electroplate—Glass—China—Decorative Glass, &c.—Arrangement of Floral Decoration—Menus.

440. **TASTE AT THE TABLE.** While by the ordination of Providence it remains a necessity that, in order to exist, man should habitually take food, and in that act derive a pleasure and satisfaction which for the time smoothes away the asperities of the temper and rough angles of temperament, it seems well that feeding should be a social custom. That once settled, it follows that the more pleasures of a tasteful character we can add to the somewhat gross ones of eating and drinking, the more we stimulate the mind and increase the geniality of the *convivies*, and add to the "feast of reason and the flow of soul." Very early in the history of mankind was the truth discovered that succulent viands may be rendered doubly appetising when served with fit and tasteful accessories. Even the wife of Jael, the Kenite husbandman, when she placed before the tired and hungry Sisera the "butter," or rather cheese, which was the produce of her husband's herds, placed it in "a lordly dish."

Classic authorities show us also how early man learned to increase the zest of viands by accessories tasteful or luxurious. Homer tells us that in the palace of Telemachus, before the meal is served, an attendant brings for the disguised Minerva the *χέρνυς*, or lustral water, "in a golden pitcher, pouring it over a silver vessel." (*Od.* i. 136.) At these early feasts we learn there was abundant table furniture, and as the meal proceeded performers on the lyre "discoursed excellent music." In later times the taking of meals was marked by still greater refinements, although, unfortunately, the polite Athenians knew of neither knife nor fork, but had to rely upon their fingers, supplemented by the aid of a piece of bread. The Romans, after their period of primitive simplicity, far exceeded the Greeks, both in the luxury of their food and the sumptuousness of their table furniture. A good picture of their later era is given by Croly, in his "Salathiel."

"The guests before me were fifty or sixty splendidly dressed men, attended by a crowd of domestics attired with scarcely less splendour, for no man thought of coming to the banquet in the robes of ordinary life. The embroidered couches, themselves striking objects, allowed the ease of position at once delightful in the relaxing climates of the south, and capable of combining with every grace of the human figure. At a slight distance, the table, loaded with plate, glittering under a profusion of lamps, and surrounded by couches thus covered with rich draperies, was like a central source of light radiating in broad shafts of every brilliant hue. The wealth of the patricians and their intercourse with the Greeks made them masters of the first performances of the arts. Copies of the most famous statues, and groups of sculpture in the precious metals, trophies of victories, models of temples, were mingled with vases of flowers and lighted perfumes. Finally, closing and

covering all, was a vast scarlet canopy, which combined the group beneath to the eye, and threw the whole into the form that a painter would love."

In the gross darkness which enveloped Europe after the fall of the Roman Empire little heed was given to refinements of any kind, and the art of refection was neglected. But as society emerged from the chaos of warring barbarism, we find that the delicate accessories of the table were early attended to. Customs differed widely from those of the Romans. In place of reclining supinely at their meals, the races of Gothic and Northern extraction preferred the manlier sitting posture, but they were by no means proof against the pleasant adornment of the festal board.

As an example of the service of the table in mediæval days, let us take the sumptuous feast given by King Charles V. to the Emperor Charles of Luxemburg, in the great hall of the palace. M. Fréquier thus describes the banquet from contemporary documents in the "*Histoire de l'Administration de la Police de Paris.*" "The dinner was served on a marble table. The Archbishop of Rheims, who had officiated that day, first took his place at table. The Emperor then sat down, then the King of France, then the King of Bohemia, the son of the Emperor. Above the seats of each of the three princes was a separate canopy of gold cloth, embroidered all over with *fleurs-de-lis*. These three canopies were surmounted by a larger one, also of cloth of gold, which covered the whole extent of the table, and was suspended behind the guests. After the King of Bohemia, three bishops took their seats, but far removed from him and near the end of the table. Under the nearest canopy the Dauphin was seated, at a separate table, with several princes or nobles of the court of France or of the Emperor. The hall was adorned with three buffets, or dressers, covered with gold and silver plate. These three dressers, as well as the two large canopies, were protected by a railing, to prevent the intrusion of the crowds of people who had been permitted to witness the magnificence of the display. Finally, there were to be seen five other canopies, under which were assembled princes and barons round private tables; also numerous other tables."

And there have been occasions in mediæval days when a very lunacy of luxury has been shown. At Siena is, or was until recently, standing the "House of the Brigata Spenderaccia," a club of young spendthrifts, who roasted their pheasants with fires made of cloves, and perpetrated similar prodigal follies. Dante has perpetuated the memory of this fraternity in the twenty-ninth chapter of the "*Inferno*." In modern times senseless luxury of the Heliogabalian kind is not the order of the day. Viands are estimated for their intrinsic goodness and succulent qualities, not their cost. And it should be always borne in mind that the meal is the principal thing, not the accessories, or else the entertainment might lie open to Foote's sneer, in describing a certain dinner. "As to splendour, as far as it went, I admit it; and if a man could have swallowed a silversmith's shop, there was enough to satisfy him;" but he goes on to stigmatise the cookery and food as abominable. As an example of the way in which good company may atone for defects, we may take Allen Cunningham's description of the way things went on at Sir Joshua Reynolds' dinner table.

"There was something singular in the style and economy of his table that contributed to pleasantry and good-humour—a coarse, inelegant plenty, without any

regard to order or arrangement. A table prepared for seven or eight was often compelled to contain fifteen or sixteen. When this pressing difficulty was got over, a deficiency of knives and forks, plates and glasses succeeded. The attendance was in the same style; and it was absolutely necessary to call instantly beer, bread, or wine, that you might be supplied before the first course was over. He was once prevailed on to furnish the table with decanters and glasses for dinner, to save time and prevent the tardy manœuvres of two or three occasional undisciplined domestics. As these accelerating utensils were demolished in course of service, Sir Joshua could never be persuaded to replace them. But these trifling embarrassments only served to enhance the hilarity and singular pleasure of the entertainment. The wine, cookery, and dishes were but little attended to, nor was the fish or vension ever talked of or recommended. Amid this convivial, animated bustle among his guests, our host sat perfectly composed, always attentive to what was said, never minding what was eaten or drank, but left every one at perfect liberty to scramble for himself. Temporal and spiritual peers, physicians, lawyers, actors, and musicians composed the motley group, and played their parts without dissonance or discord. At five o'clock precisely dinner was served, whether all the invited guests were arrived or not. Sir Joshua was never so fashionably ill-bred as to wait an hour, perhaps, for two or three persons of rank or title, and put the rest of the company out of humour by this invidious distinction."

**450. ARRANGEMENT OF TABLE.** Into the general arrangement of the table we do not of course propose to enter. Want of space, and the ever-varying nature of fashion, alike forbid our doing so. A few hints having special bearing on taste in the table decoration will be, however, *apropos* to our subject. These may be classed under the heads of napery, plate and cutlery, porcelain, glass, and floral decorations.

**451. NAPERY.** The table-cloth is of course the first necessity after the table itself. Usually this is of damask with diaper patterns, but there is no need that we should tie ourselves to any such conventionality if our taste or means demand anything different. On the continent one often meets with table-cloths of plain linen or coarse diapers. Of whatever material it be, however, it is a *sine quâ non* that the covering of the table be spotlessly clean. Florid designs should be rigidly eschewed in damask table-cloths, and small patterns covering the ground chosen, not the Laureate's

"Damask napkin wrought with horse and hound."

At some dinner tables no cloth is used, but the centre is covered by embroidered silk, and narrow white cloths, or overlays, are spread along the sides of the table for the plates and glasses. Napkins should not be too stiff. It is true the rigidity enables them to be folded in a greater variety of shapes, but it is contrary to their avowed purpose—that of wiping the mouth. Napkins present a field for ingenious ornamenting, as borders executed in the old-fashioned "cut-work," described in books on lace-making, or the surface embroidered in light designs in coloured silks. Various elegant and unobtrusive borders should readily suggest themselves to our lady readers. If no ornament of this kind be deemed advisable, at least the "marking" of the napkin should be done in some delicate work of the needle in place of the sable smears of the marking-ink. Appropriate and hospitable



mottoes worked across the surface in soft tints, or along the sides, or diagonally across a corner, are suitable decorations. A stout German cotton blanket spread over the table before the damask cloth will preserve the wood from the effects of the hot dishes. As an instance of the pains and cost sometimes bestowed on table linen, we may mention that it is stated that when the Duke of Devonshire introduced a gigantic circular expanding table, the setting of the loom with the pattern of the cloth required cost over £70.

**452. PLATE AND CUTLERY.** Knives must have formed part of the very first table furniture. Even the Celts, whom Posidonius tells us used to "eat in a very slovenly manner, and seize with their hands, like lions with their claws, whole quarters of meat, which they tear in pieces with their teeth," would yet, "if they find a tough morsel, cut it with a small knife which they always carry in a sheath by their side." Perhaps these knives were of flint or bronze. Iron and steel soon came to the fore as the true materials for cutlery, and we find Chaucer celebrates the Sheffield "whittle." But for a long space the knife lacked his table companion. Forks were perhaps invented ages since—for specimens have been found amongst the ruins of Nineveh—but they had fallen into oblivion, and neither Greek nor Roman knew of their use. The first mention of forks is in an inventory of Charles V., dated 1397. These were bi-prongs; it took yet centuries to evolve the trident form, and no idea of such a marvel as a four-pronged fork had yet dawned on the human mind. Spoons, by the way, have a much longer history. Possibly a horn spoon may have been the implement with which Esau "soopit his red parritch." In the "Life of Ste. Radegonde" we find that charitable princess feeding the blind with a spoon.

Mr. Charles Eastlake observes that "a well-appointed dinner table is one of the triumphs of an English housewife's domestic care. That the cloth shall be of fine and snow-white damask; that the decanters and wine-glasses shall be delicate in form and of the purest quality; that the silver shall look bright and spotless as when it first came wrapped in tissue paper from the silversmith's; that the *épergne* should be filled with the choicest flowers—these are points that she will consider of as much importance as the dainty skill of the cook's art itself. Indeed, the general effect of a rich dinner service, or a well-arranged *buffet*, contributes a more picturesque element than is apparent elsewhere to the appointments of a modern household." But in his subsequent dissertation on the cutlery and plate of the present day, Mr. Eastlake has very grievous complaint to make against both. We fear it must be conceded that much of his impeachment is true; still the style of design appears to be slowly improving, and for even that progress we must be thankful. As a general rule, of both table cutlery and plate, it must be said that both are too heavy and pronounced. The makers often appear to forget that knives and forks and spoons are but means to an end, and need no decoration that does not strictly spring out of their form and use. Table knives should not be too

large. Many of those now manufactured are fitter for Brobdignag than our modern table. The kind termed "breakfast" are almost large enough for the dinner table, and if manufacturers would oblige us with a handy size between these and the present dinner-knife it would be a boon. Ivory is likely to remain the best material for handles, porcelain, mother-o'-pearl, silver, and agate being specialities not likely to come into common use. Shagreen and the old-fashioned dark wood handles studded with small flat steel decorations find favour with Mr. Eastlake, and are certainly very substantial and artistic. If carved wood handles of good designs could be obtained, their value would not be inconsiderable. There is no reason why this kind of ornamentation should be confined to the bread-knife. Three-pronged forks are, as a rule, to be preferred to those of four prongs. Every house should possess two really efficient carvers and forks—one knife stout, large, and substantial for joints, the other shorter, slender, and pointed for poultry; the forks bearing due relation in calibre to the knives. Where any family possess an heirloom of plate it may hold itself to be fortunate, and should cherish the possession sedulously. Little can be said for the plate of the present day. Some manufacturers are exerting themselves laudably to escape the heavy and deadening influence of this unimaginative age, but the best they can do is simply to copy old models. It is only necessary to compare older examples of plate with modern to see that the spirit is entirely different. In selecting, choose forks and spoons with handles of the simplest outlines and without "beaded" edges. If there be ornament, let it be pierced or incised, not *repoussé*, or raised above the surface. Admit no realistic copies of natural objects, as butter coolers with staves and hoops to imitate milk-pails, or cream-jugs modelled to a wicker pattern, or fish-slices engraved with figures of fishermen. In silver *épergnes* and analogous ornaments the more simplicity is observed the better. Plate is best kept in chamois leather bags and should always be very brilliant.

**453. ELECTRO-PLATE.** Mr. Eastlake justly says that "the substitution of electro-plate for real silver is now so common in households where the latter would be regarded as a superfluous luxury, that the sternest advocate of true principles in art manufacture would scarcely require an apology for its use."

**454. GLASS.** We have spoken generally of glass in other places. It here remains to consider it in its table relations merely. Probably the finest antique type of glass fitted for this purpose is the Venetian. Long extinct, this art manufacture has been revived at Venice by the energy of Dr. Salviati, and may yet rival its ancient exemplars. The table glass manufactured by Salviati & Co. is very beautiful. Many of the antique specialities are introduced, as the *morise*, or curious pinched-up bosses; the *ritorto*, or bowls and cups with elegant stripes; and the "bubble filigree," in which air-bubbles are imprisoned in the substance of the glass. A great variety of colours is also employed, as bottle-green, *turchino*, amber, olive, ruby, *aqua marina*, or sea-water

hue, and the exquisite opal glass. Imitations of Venetian glass are also produced at home, but judgment is required in selecting. Where the modern Venetian glass is not obtainable, excellent forms may be had in the ordinary table glass of good quality. At the present day the old-fashioned cut glass is at a discount, and excellence of form is preferred to meretricious glitter. But the old-fashioned cut glass had its merits, and where genuine specimens remain they should be taken care of. Of course the past generation considered that heavy "cut" glass of crystal clearness was the only "correct thing," forgetting, or not knowing, that the old Venetians, the greatest glass-workers that the world has ever known, did not "cut" their wares at all nor strive after absolute clearness, their productions being characterised by the excellence of their form, great lightness, and a certain streakiness or milkiness of appearance. So also the German fashion of engraving table glass with crests and inscriptions had a certain degree of merit, as any who inspects one of the antique glass *hanaps* must allow. But these vessels were substantial, and suited to the deep track made by the cutter's wheel. Most of our flimsy modern glass, however, engraved with "key" frets, &c., had much better be left plain. It is best not to indulge in vivid tints for the wine-glass, except for hock, although wine-glasses of very delicate shades of pink and green certainly convey a subtle tint of colour around the dining table in a very effective manner. Water caraffes and salt-cellar should always be abundantly provided. The latter may be of either porcelain or glass. Perhaps the best plan is to have very small circular duplex salt-stands for each guest, each fitted with a white cellar to contain red, and a green one to hold ordinary table salt, and having a couple of small spoons crossed before each *salière*. Small detached receptacles for mustard, pepper, and sugar are also to be preferred to cruet-stands as a rule. It is well that every one should have water and salt within arm's length; and where in summer ice is not handed round, it is best that the ice-stands—which should be of glass—are small and frequent, as the reflection from the fractured edges of the pieces of ice gives a pleasant accompaniment to the fruit dishes and the *épergnes*.

455. CHINA. Great improvements in the patterns of dinner, tea, and breakfast services have been made of late years, although there is still something to be desired. Many of the patterns of modern Wedgwood and Worcester ware are both neat and tasteful. As a rule, line borders and simple designs are best, landscapes and representations of "still life," or flowers, being avoided. In dessert services a style of ornament rather more florid may be admissible. Gilding adds considerably to the price of china, without corresponding advantage.

456. DECORATIVE GLASS, &c. A marked change has come over the accessories of the dining table and the dessert since the era of cumbrous silver *épergnes*, containing a quarter of a hundredweight of silver. Light and elegant combinations of glass and precious metal now obtain. Probably the introduction by the Misses March, at the exhibition at South Kensington, of those simple and graceful supports



for floral table decoration, which were at once honoured with the designation of the "Marchian *épergnes*," had much to do with the change. These March stands are of many forms, amongst which the best perhaps represents a trumpet springing from a tazza. These afford excellent opportunities for the due display of flowers. The "trumpet-stand" is also very useful. Silver baskets, or combinations of silver and glass, are suited for fruits, and tazzas of similar material are very effective. Parian vases of convolvular and other shapes are effective. The stands at the head and foot of the table should always be of greater height than the others, in order to gain proper relief. Several varieties of finger-glass more tasteful than the stereotyped patterns have recently appeared, notably one which consists of a Lilliputian trumpet springing from a little tazza, the latter serving as the receptacle for water, and the former being adapted to contain a spray of flowers or a button-hole bouquet.

457. ARRANGEMENT OF FLORAL DECORATIONS. The following remarks from Mr. Shirley Hibberd's beautiful work, "Rustic Adornments for Homes of Taste," are so germane to the subject that we cannot forbear quoting them :—

"Systematic colouring is rarely satisfactory ; for even if good of its kind—which, by the way, it is not likely to be, because these contrivances do not afford space for the development of anything like a pattern in colours—must fail in the end because it will weary. Sometimes we see a group of *épergnes* carefully coloured in circles of red, white, and blue, with regular dottings of green and fern-fronds, severely regular, to finish the edges with. They make one dreary after the first five minutes ; they are like the bedding system, *reductio ad absurdum*. Symmetry is desirable, but that is possible with a certain happy ease and elegance. Nature is symmetrical, but rarely will her best-balanced works bear the test of rule and compasses. The sharply-coloured diapers or mosaics of this sort call to mind Pope's burlesque of the precise-verse makers :

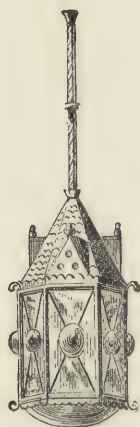
' Whene'er you hear the "cooling western breeze,"  
In the next line it "whispers through the trees."'

If sharp rings of colour are all we want, paper, calico, or any other cheap and gaudy stuff will answer as well as flowers ; and, in fact, a good Chinese lantern with a rushlight in it would please a tasteful eye much more than an *épergne* filled with wicks or divisions of two or three of the most powerfully contrasted colours. Good mixtures should be the aim, but there must be symmetry in some sort, and the colours should have the relief of a sufficient amount of green. The introduction of green in proper quantity and in proper form is a most important matter. Bits of lycopodium and maiden-hair fern are sure to be appropriate. Small leaves of many kinds may be used with advantage. Variegated leaves are frequently useful, but we must beware of such as are coarse, or which have a sepulchral air by gaslight, as may happen with leaves of begonia, cissus, amaranthus, and coleus. Many of the lighter kinds of wild and garden grasses may be used with great effect. We shall never forget how Mrs. Cutbush once charmed a thousand people at an exhibition at Highgate by trimming the edge of the topmost vase of a Marchian stand with the vivid green *Isolepis gracilis*, forming a fringe of fairy tassels to a glorious assortment of leaves and flowers. Nor shall we soon forget how Mrs. Saunders, at the first display of dinner decorations at Taunton, achieved an artistic triumph by preparing first a series of groups of exceedingly rich flowers, and then subduing and harmonising their colours by means of a green lace of fronds of *Adiantum cuneatum* gently laid over them."



It should be borne in mind that when the table is lighted from above, a simple single trumpet-stand should be employed ; but when it is illuminated from brackets on the wall, the March stand, with a dish at the foot or a tazza midway of the stem and a trumpet-top, is far more effective. But if the lighting is from above, half the effect of the latter is necessarily almost invisible.

458. MENUS. However unpretentious a dinner, a *menu* should always be provided, even if it be simply written out on a piece of note-paper. The generality of the printed cards err in being too small to permit legible writing. Nor are their designs, as a rule, very satisfactory. The quietest should be selected. Little slabs of white porcelain in silver or bronze frames, with an easel foot to enable them to stand on the table, are perhaps as good as any. From the surface of these the bill of fare of the day can be sponged off and another substituted.



## CHAPTER XXX.

## Wall Texts—Detached Wall Texts or Mottoes.

450. **WALL TEXTS.** The introduction of illuminated text tablets as a mode of church decoration at festivals has led to a similar use of wise or pithy aphorisms as a mural adornment in our own homes. The practice has much to recommend it, especially for certain rooms of the house. To some extent the employment of wise apophthegms as ever-present monitors has classic sanction; and similar maxims were not infrequently carved on the heavy panelling of the mediæval chambers. But it is especially amongst the Arab followers of Mahomet that the full application of the plan occurs. Probably their prophet's prohibition of representations of any living forms as decorative items may have led in some degree to the profuse use of verses from the Koran and from secular authors on the walls and doorways in the dwellings of the Saracens and the Moors. Then, again, the picturesque and varied curves of the Arabic alphabet, so different from the sharp and inharmonious angles of the Roman, lend themselves easily to the smooth-flowing style of ornament in which these races delighted. On the Alhambra's walls, texts placed in the midst of a mass of arabesques glowing with gold and colour, are freely employed at frequent intervals over the whole of the surface. In Turkey and Egypt the custom is so usual that a room of a house of any pretensions, or even a shop, can hardly be entered without the visitors being confronted by some silent monitor of this description on the walls. Even the exteriors of the house and the door are provided with moral maxims, or admonitions of the transitory nature of common existence. The custom is repeatedly referred to in the "Arabian Nights;" and many of the Arabic poets have allusions to the practice. In all these cases the mottoes are painted immediately upon the walls. The Chinese, who are equally addicted to the practice, usually inscribe the sentences chosen on gilt and ornamented tablets, which are hung on the walls as pictures are with us. Although seldom practised in Europe until quite recently, still examples have been found.

In the British Museum there is a curious volume containing drawings of about forty different tablets, on which sentences selected from ancient authors are inscribed, and which once ornamented the apartments of Sir Nicholas Bacon. These sentences are in Latin, and the designs of the tablets afford some good specimens of the taste of the sixteenth century. They are contained in a dozen quarto pages, and are all richly coloured and gilt. On the first drawing is an inscription informing us that they were "painted in the Lorde Kepar's gallery at Gorhambury, being selected by him out of divers authors, and sent to the good Ladye Lumley at her desire."

It is now becoming quite common to print mottoes on the paper-

hanging itself. Sometimes these inscriptions run only along the frieze accompanying, and explanatory of small groups of figures engaged in the labours of the husbandman. At others a certain motto is repeated over the whole extent of the surface. In some of Messrs. Jeffrey's papers, from the designs of Mr. Walter Crane and others, both plans are adopted, but in such cases the motto sprinkled over the surface of the paper is of course repeated on every piece.

460. DETACHED WALL TEXTS, OR MOTTOES. It is, however, not so much to the works of the paper-stainer or the decorator that we would refer as to the home illuminated maxims and texts. In many cases suitable outlines can be purchased and filled in with water-colours and shell-gold as usual. But where there is any faculty for design, it is best to be original in these small matters. Simple border designs on plain white cardboard, with mottoes in Old English or German text, are to our mind the best. If the borders come well to the margin, no frame is needed, and the tablet can be fixed to the wall with the ordinary flat-headed drawing-pins. If a frame is used, a very light Oxford is best. Sometimes rustic frames, of various kinds, are employed for halls. Wall texts can also be worked on the ordinary perforated cardboard, with silk, chenille, gold and silver thread, cordon, bullion, or beads; but these are only fit for bedrooms, and look less suitable than the illuminated texts, and the same may be said of gilded or embossed card tablets. Nothing is better than a white (or buff, or slate) cardboard of about 18in. by 6in., with a simple fret or line border in black chocolate or deep red. The motto should be very carefully written, as near the perfection of ornamental penmanship as possible, but, without *flourishes*. In fact, were it not for the hard, crude appearance of the Roman alphabet, and the indistinct appearance of ordinary writing, however large, at a small distance, either would be preferable to German text or Old English, on the sole score of their legibility. But on decorative grounds the two latter certainly bear the palm. Beside being used in detached tablets, maxims or sentences of greater length can be illuminated on several narrow strips of cardboard in such manner that they may be joined end to end around the top of the room after the fashion of a small frieze. This plan is particularly applicable to the dining-room, and the motto or mottoes should then be of a character in accordance with hospitality or in grateful recognition of the Giver of all good, to whose glory, "whether we eat or drink, or whatsoever we do," our every act should be consecrated.



## ECONOMICAL HOUSEKEEPING.

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### CHAPTER XXXI.

#### WHAT TO DO, AND HOW TO DO IT.

Essentials in Housekeeping — Self-Help — The Scullery Cupboard — Scullery Requisites—Pot and Pan Cleaning—Dish Washing—To Wash Silver.

**461. ESSENTIALS IN HOUSEKEEPING.** That "cleanliness is next to godliness" everybody is supposed to know, and a clean house with clean contents is what every housewife ought to endeavour to possess. The way is easy, the labour not laborious, if, that is, the person in charge knows fully what to do and how to do it. And if also, added to this, she will do it systematically. It is impossible—and everyone with a grain of sense will agree with us—to keep a house clean, neat, and tidy, unless there be a recognised and punctually kept "time for all things." This means that a certain amount of *time* shall be set apart on certain days for the accomplishment of a certain amount of *work*. A housekeeper is herself the best and only competent judge as to this dividing out of house duties. A looker-on can suggest and advise, but the former, knowing better than any outsider the ins and outs of her daily existence, the calls she is likely to have made upon her precious time, and the peculiarities and whims she may have to regard, upon, perhaps, her husband's account, or upon that of some other member of her family, should, taking all this into consideration, make as comfortable and convenient a bargain for herself with old Father Time as she can.

**462. SELF-HELP.** A helpless housewife means of course a helpless, shiftless household. For our part we think it is exceedingly handy and pleasant that women should be able to help themselves in other trivial affairs not actually coming under the head of women's work. At all events it is certainly making oneself independent of assistance in some slight degree, to be able to pack a parcel properly, drive in nails where wanted, do a little amateur house-painting—such as the sides of the staircases, mantelpieces, etc.,—lay down a carpet, and put up an ordinary crib or bedstead, without being compelled either to send



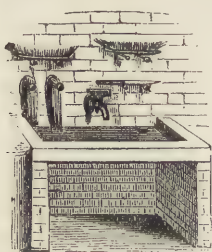
for "a man," or wait as patiently as we can for the arrival of male members of our family. It saves much needless expense also.

A man will charge, generally speaking, a good round sum at the present high rate of wages, for his time and his labour for, say, putting up your bedroom blinds, etc., when after all a woman with ordinary health and strength, a good pair of thick gloves on her hands, and with an ordinary amount of "gumption" belonging to her, can execute her own carpentering very satisfactorily herself.

**463. THE SCULLERY CUPBOARD.** Supposing you to be doing entirely without a servant—and doing without is really very much to be preferred to hampering yourself with a useless one—put into your scullery cupboard the following indispensable articles for cleaning the various things in your house.

Black lead (Nixey's), blacking (the best), soda, sand, Hudson's extract of soap, emery powder, Gard's silver, brass, and steel cleaning cloths, a couple of pieces of wash-leather and sponge, furniture oil, spirits of salt, brick dust, spirits of harts-horn, whiting, salad oil, glycerine, hard yellow soap, Nichols' sanitary soap for chapped hands, &c., paraffin, a box of Judson's assorted dyes, a bottle or two of bronzone, hearthstone, common white curd soap (soft soap you can yourself make), salt, starch, blue, Mather's Nigrine (marking ink), camphor, borax, Judson's furniture polish, house flannel, string, twine, matches, a tool-box with hammer, nails, tacks, chisel, screw-driver, etc.

**464. SCULLERY REQUISITES.** Over your sink, if there be no plate-rack there, and at the sides if there is, drive several strong nails.

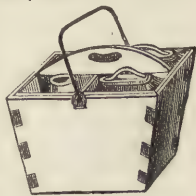


SINK.

Hang there a thoroughly good scrubbing brush, a commoner one for sink cleaning, a smaller one for pots and pans, a couple of old knives for pot scraping, etc., and two good dish-cloths. Under the sink stand a good, well-made wood pail, a large red earthen deep pan to wash saucepans in, a large and a small wooden tub, the former for dinner things, the latter for tea things. Unless you have a cupboard for the purpose, drive in more nails in a convenient but not-in-the-way place to hold your brooms. Two long strong nails will hold the head of a broom, which should never be allowed to stand

on the ground. Get two good hair brooms, one, however, being better than the other, for best rooms and for ordinary sweeping; a stiff carpet broom, and a bass or hard broom for sweeping the front and back of the house pavements. Behind the scullery door hang brushes, a soft, a hard, and a dusting brush, together with a dustpan. In the scullery table-drawer put a knife cloth, a wash leather (for fork cleaning, etc.), and a duster. By the sink, low down, hang your knife-board, if, that is, you cannot afford yourself the luxury of one of Kent's knife-machines. In an old basket put a couple of dozen or more of clothes-pegs, hanging it conveniently out of the way. Put into a small wooden box, or what is far preferable, a "housemaid's box"—these are not expensive,—a set of black-lead brushes, a gallipot with black lead in it, a hearth brush, and a strong pair of housemaid's gloves, or a cast-off pair of

gentlemen's thick dog-skin driving gloves (well mended, let me add). Another box should contain a set of blacking brushes, an odd saucer, or deep tin plate or boxlid for blacking. On a shelf, above or below your sink, according to the convenience the latter affords, should stand a small jar of soda, and another of sand, with a rubber of linen rag in the latter. The two dish cloths should be one soft, one hard and thick, but both of *linen*. Cotton dish-cloths are absolutely of no use at all. The former is for dish washing, the latter for saucepan cleaning. On other nails, or pegs, which are far preferable, hang two aprons, one of coarse material (we will talk more of these things in another chapter), as long as your dress, and wide enough to cover it completely—this is for rough work. The other should be of the same size, with pockets, of check duster, or good strong, but not too dark print (this is for lighter work). Your cooking apron (white) must be kept in a drawer.

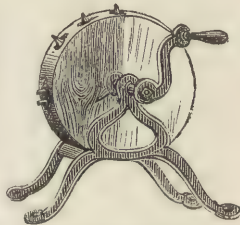


HOUSEMAID'S BOX.

In some handy, covered receptacle keep a large brown or dark grey veil of the kind known as gossamer. It is to put on your head when sweeping or cleaning grates. Of course your hair is done neatly up when you dress in the morning, and the veil will keep it free from dust. And by the kind aid of it, and your big cover-all apron, you can receive a visitor, if one should happen to call, with hair smooth and dress neat and unsoiled. Wear gloves whilst about your house-work as much as possible; you have a pair for stove work, keep a pair also always in your morning pocket to sweep and dust in. There is no need for us, being our own servants, to have coarse hands, and we will not have if we but take a little common-sense care about them. In your dresser drawers keep all down stairs linen requisites.

**465. POT AND PAN CLEANING.** If pots and pans are cleaned properly each time after being used there will be literally no trouble in keeping them bright, nice, sweet and clean.

It is when these things get left time after time, merely being wiped out, that makes this kind of work so dirty and disagreeable to perform. For tin and iron ware, get the largest red earthen pan, and fill it rather more than half full of *hot* water, adding a table-spoonful of Hudson's Extract of Soap. Soda is very objectionable to hands that have not been actually "brought up" to rough work. The extract improves their appearance. Never go about with half dried hands, this is the chief



KNIFE MACHINE.

reason that those of many servants present such a terribly cracked surface. Get your saucepan, that is, your *hardest* dish-cloth, and the sand pot handy, and stand your pan on the sink. With one of the old knives hung in readiness for this task, scrape bottoms, insides, and outsides of the saucepans, and if you will but recollect to place *cold* water in them directly you have done with them when cooking, you will find little or nothing to scrape off from the insides. Put the least greasy in the

pan first, wash it thoroughly inside and outside, handle and all, taking care that the *rim* has all the grease and dirt rubbed off. When clean, and the operation will last about two minutes, not more, wring your dish-cloth out as dry as you can, wipe the saucepan well all over with it, and put it near the fire to get *quite* dry. It will become so in a very short time. Never put away your pans *damp*, unless you wish to spoil them. When very greasy, or the refuse is very difficult to dislodge, dip the rag belonging to your sand-pot first into water, then into a little of the extract of soap, and lastly into the sand, and rub the parts vigorously; they will come clean immediately; indeed, sand is a wonderful help to us in all this kind of work, as it cleanses and brightens at the same time. Stand your pans when thus cleaned and dry, bottoms upward on their several shelves, this will let the air get to them, and prevent their smelling musty. If you put them away with the lids on this will be sure to be the case. The lids ought to be hung up, each one above its respective pan, on a row of neat nails. For copper and brass articles, free them from grease as above, and to polish them the following *old-fashioned* application is all that can be desired. The mixture should be kept in readiness, *well-corked*, in your scullery cupboard—half a pound soft soap, and a small packet of rotten stone, thoroughly well mixed together; add sixpennyworth of spirits of hartshorn. Apply with a piece of rag, rubbing the mixture on with a will, wipe with a fresh rag, and lastly with a soft leather. A *new-fashioned* way of polishing them is with an invention (and a very good one), called Brillantine Metallic Powder, price 1s., and obtainable anywhere.

**466. DISH WASHING.** When clearing away dinner things, scrape contents of all plates into one; do not pile them one upon the other before you have done this, or you will make double labour for yourself. Grease is easier to remove when warm than when cold. Get *hot* water and extract of soap as before, and put dessert and cheese plates in first, rapidly one after the other and out again, piling them on the table beside your sink, as if you have a plate rack, there is generally not room in it for cheese plates, and dessert plates should be kept in a cupboard or other safe place. Pudding plates must

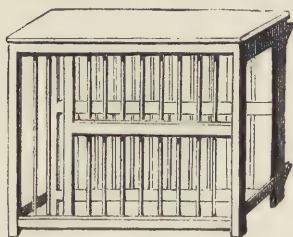


PLATE RACK.

go in next, and lastly the *meat* plates and dishes. Do all this as quickly as possible, for the quicker the articles are wiped, the brighter they will look. Now do the knives, unless the water is too greasy, when they must be washed in separate water. Hold them by the handles, wiping the blades with the dish cloth; never put them entirely in the water.

Silver ought to be washed in a separate bowl, but if done with the *dishes* it should be put in the bowl *before* the meat plates.

The knives can be washed as follows,—an easy and a good plan as

it altogether prevents the possibility of the handles being injured or loosened:—Buy a cheap common jug for the purpose, fill it with nice, really *hot* water to the height of the blades, put in a half tea spoonful of Hudson's Soap, and let them remain there two or three minutes. The grease will come off them by itself, and you can then wipe them and put them aside for the knife-board, or machine. To wash tea and breakfast things you will require a smaller pan, and your *soft* dish-cloth, plenty of hot water, a little extract of soap, and a clean, dry, tea cloth. Dip the articles in one by one, wiping them with the dish-cloth, and applying its corner to the handles and ornamental parts where dust and dirt usually lodge most. Wipe dry quickly. Glasses should be dipped in and wiped *immediately*. If turned down and left for a few minutes it will be more difficult to prevent their looking dull and smeared. *Cold* water is quite as good as hot to wash glasses in. The glass cloth must be scrupulously clean.

**467. TO WASH SILVER.** Silver does not, or ought not, to require to be cleaned every day; once a week will be amply sufficient, providing you are *always* careful with it in the daily washing up. Get hot water, and a teaspoonful of the really useful "Extract," a clean cloth, soft and quite dry, and one of Gard's polishing cloths for silver. Remove all grease with your dish-cloth, letting the spoons, forks, etc., remain in the water for several minutes. Take them out, wipe dry, polish vigorously with Gard's cloth (the extract of soap will speedily remove stains caused by gravies, etc., on spoons).

To thoroughly clean silver, and plated articles, there is nothing equal to Denham's Magic Powder. Full directions are sent with each box (which costs 6d., 1s., and 1s. 6d.), by Mr. T. A. JONES, Jeweller, of *Essex Road, Islington*.





## CHAPTER XXXII.

## SWEEPING, CLEANING, AND SCRUBBING.

How to Sweep a Room—Grate Cleaning—Stained Flooring—Paint Cleaning—  
How to Make a Bed—Bedroom Pests—Furniture Polishing—Carpet Cleaning  
—Wall Paper Cleaning—Picture Frames—Bronzing at Home—To Clean  
Windows—Scrubbing Hints.

**468. HOW TO SWEEP A ROOM.** When you intend to sweep a room, put on your hair protector, *i.e.*, your veil, and your gloves, and get together your carpet and hair brooms, dust pan and brush, basin of tea leaves, duster and dusting covers, and open the window. If it be a parlour or drawing-room, pin the curtains up as high as you can, put all the chairs and light movables into the hall or passage, and cover up the rest with your dust covers.



BRUSH FOR BARE BOARDS.

These can be made out of holland, or glazed lining, or in fact anything you like almost, and you certainly ought to possess them, as they protect delicate furniture and upholstery immensely, and will save you considerable labour in the matter of dust dispersing.



HEARTH BRUSH.

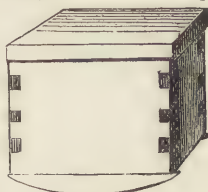


DUST BRUSH.

**469. GRATE CLEANING.** Remove and fold and place under cover all antimacassars, and ornaments, and table cloths, if any. Take up the hearthrug, and unless you have a large old one kept for the purpose, which we strongly recommend, lay down a good sized piece of thick brown paper in front of the grate, for the grate must be done before you sweep, or sweeping will not be of much use.

This will protect the carpet, it being almost impossible for any one to do this "black business" without making *some* dirt, however carefully they may try to avoid it. If it is summer time, the stove and fender may merely need brushing well with the polishing brush; but if it must be cleaned, that is, black-leaded, this is the way to do it: brush all the cinders, etc., from the fender, and put it out of the way for the time being; brush as far up the chimney as you can reach, in fact, take up every particle of dust, dirt, ashes, etc., possible into your wood basket, and

carry away to the cinder sifter. This is to be bought for 4s. 6d. upwards, at most ironmongers'. No mistress or housemaid should be without this useful save-all, unless indeed there be substituted for it one of Kent's famous patent cinder sifters. Mix your blacklead (Nixey's hard cake) with a little cold water to the consistence of thin paste; take care, however, that it is not too thin. Apply it quickly to the face of the stove first, and get this done. If you do the whole grate at once, a part will get quite dry, and the lead hard to remove, and it will be "smeary." This lead should be put on and taken off as quickly as possible, when there will be really no dust arising from it. If on, and very dry, the dust will fly. It is the best and nicest lead to use, undoubtedly. Rub off the lead with one of your brushes as thoroughly as possible, and then use the polishing brush. The latter must on no account be used unless for polishing, and both brushes should be kept dry. Do the fender last.



CINDER SIFTER.

If you have been careful, and possess a little necessary strength for the good hard rubbing a stove requires, the effect should be brilliant, and it ought not to require a similar cleaning for a week. Nor will it if every morning you polish vigorously with the two brushes, having taken care to remove dust and ashes entirely.

Fire irons can be cleaned nicely with finely powdered brickdust (it *must* be finely powdered), applied *damp* at first, then *dry*, and lastly, rubbed with Gard's steel cloth (3 in a box for 1s.), or with Brillantine. Both of these useful commodities are to be obtained at any respectable chemist's and oilman's. In doing this "black" work you will, of course, have put on your coarse apron and the gloves kept specially for the purpose. Remove these now, substituting the other apron and other gloves. Tea leaves are very useful in sweeping a room, they help to keep down the dust very much; but they must be well squeezed before being thrown about, or the moisture will stain the carpet, and thus do more harm than good. Tea leaves should be rigidly saved and put aside in a common earthen basin. With the long-haired broom now proceed to sweep the walls and ceiling. Dust will be sure to have collected upon the former, and cobwebs upon the latter; sweep behind pictures, and on the tops of looking-glasses, girandoles, etc. Now, with the carpet broom—a good stiff one, those of a flat shape are best, we think—sweep all the corners of the room thoroughly out; this done, furniture can be pushed into them, and you will have a clearer field to work in. Allow the dust ten minutes to "settle." Then shake the curtains well, take off the covers you have put over the sofa, piano, etc., carefully, so as not to let the dust scatter about, and the rest will be easily finished.

If it is a bedroom you wish to sweep, get it ready in much the same way—pinning up window and bed curtains, tucking up valances securely; and having removed and neatly folded all toilet covers, and put up toilet table aprons, if any, cover up the wash-hand stand and its ware, and the bed itself, ottomans, etc., with your coverings, and commence with the grate as before.

It is far easier, and a much quicker process, to get everything in readiness thus for the broom, than to move things out of your way as you come to them. It is far easier to sweep a room *thoroughly* than to half sweep it. If you mean *half-sweeping* it, so many things require to be glossed over to hide your negligence, that you might, as far as time and trouble are concerned, just as well have made up your mind to do the matter thoroughly at once.

The uncarpeted parts of your bedrooms, and under the beds (where carpet is decidedly objectionable), should be scrubbed at least once a fortnight—*scrubbed*, not *wiped*. Wiping merely will cause your boards to look a horrible colour in a very short time. Better to scrub them once a month, or even once in six weeks, than to wipe them once a week.

**470. STAINED FLOORING.** But a better plan is to stain these bare portions of flooring, and this you can do yourself easily and efficaciously. Get a sixpenny bottle of mahogany powder, a preparation made by JUDSON AND SON, and obtainable anywhere and everywhere; add to the powder a wineglass full of vinegar, and a quart of *boiling* water. This is all, and a very simple recipe it is.

This stain penetrates the wood and does not rub off. It is invaluable. If a very rich brown stain is desired, put a pint of boiling water to the powder instead of a quart.

Sweeping over, and whilst the dust is "settling," the marble of the wash-stands and mantel-pieces, the windows, window-sills and paint work should be looked to. To clean the former, if already in nice condition, clean warm water, a soft flannel rag, and a little of Hudson's extract of soap, will do all that is necessary; taking care, however, to wipe it really dry, and to polish them with a clean, dry, soft flannel, or an old silk handkerchief.

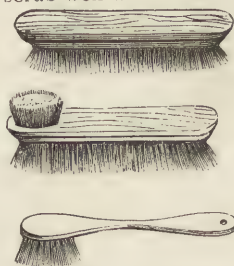
**471. PAINT CLEANING.** Paint should on no account be *scrubbed*. A scrubbing brush will take off the paint as well as the dirt. Nor should *soda* be used. It will become clean and bright with a lather of the extract of soap vigorously applied, if the lather be nicely rinsed off with clean warm water; afterwards wipe it dry.

**472. TO CLEAN WINDOWS.** First with a soft dusting brush, or broom sweep them outside and in perfectly free of all dust. Have a good-sized bowl with plenty of luke-warm water in it, indeed, quite cold water will answer the purpose equally well. The time-honoured appliance of a coating of whiting is still a great favourite with many. Put wet whiting on a rag and rub over the windows, then rub off again with dry cloths.

Brillantine, before alluded to, and a more modern recipe, will give windows a fine polish. But with all due respect for these things, we have always found that clean water, and plenty of it, clean dry cloths, and good hard rubbing will have all the effect desired.

If you have carpet down your stairs and upon your landings it should be taken up and shaken once a month. The sides, presumably painted, can be wiped once a week with warm water and extract of soap. You know already how to polish your brass stair rods.

**473. SCRUBBING HINTS.** Your passage or hall oilcloth, if of good thick, but ordinary quality, should be scrubbed with a good stiff scrubbing brush and a good lather of soap and water thus :—Take, say half a yard, or three quarters to do at a time, scrub well with a lather which should be thin, take up with your flannel, and wringing the latter out in another pail of clear warm water that you have close to you, wipe the oilcloth nicely ; then use your dry rubber, and the dryer the cloth is the better polish it will have.



A rubber is indispensable in scrubbing ; it is merely a large, soft, dry cloth made out of an old tea-cloth or two sewn together three or four thicknesses, or some coarse huckaback that has been washed many times to lessen its harshness. It must be soft ; a hard cloth would not take up the moisture readily.

Linoleum can be treated in the same manner, as also can kamptulicon, but as the latter is composed of India rubber and cork, without anything at its back to render it substantial, it must be treated with a greater amount of care ; it is very apt to tear at the edges. To wash India-matting rub very lightly and with lukewarm water in which the extract has been dissolved ; wipe gently or merely “dab” it with a rubber, or it will frequently have a *rough*, frayed look about it after the operation. Boards, and tables, dressers, etc., of deal, should be scrubbed the *way of the grain*. This is important, it adds greatly to the appearance of them. Window-sills are generally of cement or stone, and if so are very easy to clean and keep white. They should be washed after being swept with a soft brush in clean water, and then whitened with hearth stone. A simple process—merely let the surface of the stonework be wetted, and whilst wet rub the hearthstone to and fro upon it.

SCRUBBING BRUSHES.

When marble is very much discoloured it must be treated thus :—Get a bullock’s gall, a gill of soap lees, half a gill of turpentine, and make it into a paste with pipe clay. Apply it to the marble and let it remain on several days, then rub it off. If the stains are very difficult to remove and of long standing, they will probably require doing like this twice or even three times. This is an old-fashioned recipe, but a good one nevertheless.

**474. HOW TO MAKE A BED, ETC.** Bed-clothes should be pulled off one by one and not in a heap, and hung either over the foot rail or upon two chairs. Let the window be open top and bottom. Turn the bed half over, lift up the mattress in the same way so that air may get underneath both. Then leave it for at least an hour before re-making it. Palliasses ought to be turned over *completely* once a week ; it is astonishing the amount of actual *damp* that will collect on mattresses at the bottom, and palliasses, when they are allowed to remain untouched, that is, unturned for many weeks. In hot weather, for at least three months in the summer, the bedstead should be completely stripped of its valances (at the bottom) and coverings, and well dusted with a soft dusting brush *every week*. To be on the safe side use also with a



long feather a little paraffin now and then, inserting the tip of the feather into the holes and corners, and about the nuts that screw the lathes in.

**475. BEDROOM PESTS.** If you have noxious insects about the bedstead paraffin will kill them, if not, and you are happily free from the dreadful creature called bed-bug, it will prevent them establishing themselves there if they have the chance. This is a splendid, though now common enough preventive. The smell also soon evaporates. If your beds have canopies to them, lay a large sheet of paper on the top of each, and on bedroom days they can be carefully lifted off, the dust shaken from them and replaced. This will keep the bed clean too, as dust will filter through most materials. Border your mattresses and palliasses with a good deep bordering of some kind of washable stuff. Do this when you first have them, for nothing looks so really bad in one's bedroom than dirty, greasy edges to the bed belongings. The mattresses should have a broad piece sewn lightly yet firmly on, and there is a blue check twilled kind of cotton and linen, sold now at sevenpence and eightpence a yard, that will do admirably. The palliasses can be done in the same way, but another mode is to sew the bed valances on to a straight piece of stuff that is tacked over the palliasse edges. Some use unbleached calico, but the blue check is decidedly far preferable, keeping clean longer, and looking nicer and fresher.

**476. FURNITURE POLISHING.** To polish furniture is not so laborious a task as in olden times. There are continually cropping up new revivers and polishes, and in fact all kinds of aids by thoughtful inventors for the housewife's use.

One of these, an invaluable one, is Judson's Paris Polish, 6d. per bottle, or a dozen in a box for 4s. This polish *is* a polish indeed.

But take care when you are intending to renovate the wood of your chairs, etc., that you rub them first thoroughly free of dust and dirt. It is of no good to put polishing mixture on an article when that article is dirty. If so, the dirt and the polish will not agree at all. Wipe dust out of all crooks and crannies as well as you can with a duster and dusting brush, and if there should be stains, say from a beer or wine glass, a cloth dipped in a little warm water will remove them. To clean (not to polish) very discoloured mahogany furniture, make the following mixture:—3d. of alkanet root, a pint of cold drawn linseed oil; put these into a basin and let them stand for twelve or fourteen hours. Shake, and apply to your tables, etc.; let the mixture remain on for an hour or more, then rub it well off with a soft old linen cloth, it should leave the furniture free of stains, and also impart a good gloss. The handles of brooms and brushes will want washing once a week, and their heads once a month. The extract will do this with little trouble, getting the grease off like magic. Get your large saucepan, nearly fill it with water, moderately hot, and put in a good table spoonful of the powder; put your broomhead in, whisking it briskly up

and down, if very dirty indeed, which by the bye it ought not to be allowed to become, it will require a little rubbing with your hand. In another pan have clean cold water, rinse the broom well in this to free it from lather, give it a good shaking and stand it upon end to dry in the air if possible. Carpet brooms may be done in the same manner, as if only warm, the water will not soften the bristles.

**477. CARPET CLEANING.** To clean a carpet an old recipe and a very effectual one is the gall of a bullock and a pailful of hot water, mixing the two well together. This quantity will be sufficient to clean several carpets. Take out some in a bowl and with a clean piece of flannel rub the dirty portion vigorously; if of long standing a small nail or scrub brush will be found necessary. Having got the dirt out, get a fresh supply of warm water with a tea spoonful of the extract of soap in it, and wash again, finally going over it with plain warm water. For eradicating ink stains from carpets there is nothing better than milk. If done directly it will of course be best, but stains of a long standing, if persevered with, will after awhile be got out. Well drench the ink stain with milk, and when thoroughly darkened with the ink, wipe up and repeat the operation. This will do for very delicate carpets as well as for others. When really faded and the colours partly gone altogether in patches, the carpet itself being perhaps strong and good—a half worn Brussels for instance—there is nothing better nor simpler to freshen them up than Judson's simple but most useful dyes. As there are no less than eighteen different hues manufactured in these dyes, there will be sure to be found the right ones for your purpose. Added to this, they can be deepened or lessened with ease, according to the exigencies of the case in hand.

Supposing your carpet to have bouquets of flowers upon it, and the *blue*, as blues will do, has merged into a dirty slate colour, get a bottle of blue dye (6d.) and empty it into a pint and a half of *boiling* water, applying it with a soft flat brush, or a shaving brush. Blue being a more difficult colour to manage than the rest, not so much water is required with it, as is usual when making a magenta or scarlet dye (two quarts). Let the dye dry in gradually by itself.

**478. WALL PAPER CLEANING.** If varnished and such as is used for the papering of halls, passages, staircases, etc., can be washed with the powdered soap and water when dirty, taking good care, however, that it has been well swept down with a soft haired brush or broom. When *greasy* the powder will remove the grease. For unvarnished paper, however, this process will not do at all. If really dirty and discoloured it must be re-papered, unless the paper be very expensive, when it could be experimented upon in the old-fashioned way with slices of stale bread. The method is to rub the paper in a straight even manner from top to bottom with the bread, but it is a laborious and often unsatisfactory task. The better way will be to re-paper the room, and this we will ourselves do presently. To take mere grease spots out, however, and there will often be these vexatiously appearing first above the head of the sofa, or where the arm-chair stands next to the fire-place, mix powdered fuller's earth with ox gall and *cold* water,

and spread it upon the spot, let it dry on, pinning or in some way affixing to it a sheet of blotting paper. It had better be left for a few hours, then brush the powder off very carefully and no doubt the grease will have disappeared, if not, repeat the process. This is almost sure to be successful if the paper is a good one; a flimsy cheap one cannot be so depended upon.

For very rough cleaning, such for instance as one's cellar floor, or forgetting off the "first dirt" use soft soap and make it yourself, thus—Save *all* pieces of uncooked fat, and also cold cooked fat, from your joints of whatever description they may be. Put it in a good sized jar and stand in some cool place. To every pound put a pound and a half of resin, and a quarter of a pound of brown ash, and a quart of water. Boil these together for several hours, or rather let them *simmer* on the hob in an old saucepan till a clear jelly comes of the mixture, then pour it into a jar and keep handy for use. It will save the really invaluable "extract," and be a cheap soap for purposes where strength is required, but where one does not wish to go into even trivial expense.

**479. TO CLEAN PICTURE FRAMES** (gilded) use a tea-spoonful of the powdered soap in a quart of water, wash lightly with a sponge getting a lather, wash off the lather with a little plain warm, but not hot water, and wipe dry with a soft duster, polishing afterwards with a large old silk handkerchief. Where the gilding is worn off, use that excellent application, Judson's gold paint.

Onion water lightly washed over frames will prevent flies from settling on them.

And where pieces of the gilding have been actually knocked off fasten them on again with Judson's cement—"Cement of Pompeii" so called—cheap, and the best cement we have yet tried, 6d. per bottle. Frames should be well brushed with a small, not too soft brush about the ornamentations, before being washed, otherwise the water will mix very likely with the dirt, settling in tiny crevices and be very difficult to dislodge. We have already cleaned and polished our stoves, fenders, and fireirons, but if you have any of these articles worn or discoloured, try bronzing them with bronzone, also an invention of the firm of Judson, the dye makers.

A shilling bottle, if used swiftly, for the preparation dries almost instantaneously, will do good duty, and a fender that has been allowed to get rusty can be done up like new for the trifling outlay of twelve pence. The article, whatever it may be, however, in the way of fenders, stoves, etc., must be well *cleaned* with black lead *first*. Old gilt frames look splendid when well bronzed, and so do flower stands, brackets, baskets, etc. It is a case, only by a different name, of making "auld clothes look amaisht as good as new."

To prevent wire blinds from getting rusty looking, give them a coat of glaze, purchaseable at the oilman's usually.

# CHAPTER XXXIII.

## THE WHOLE ART OF WASHING.

Washing—Preparing for the Wash—Stains in Clothes—Scorched Linen—Flannels—Washing and Wringing Machines—Woollen Hose—Boiled Clothes—The Blue Bag—Muslin Curtains—Coloured Cotton Hose—White and Black Lace—Dimity—Coloured Silk Stockings—To Wash Wash-leather—Alpaca, and No. 5 Woollens—Silk—Black Stockings—Hair Brushes.

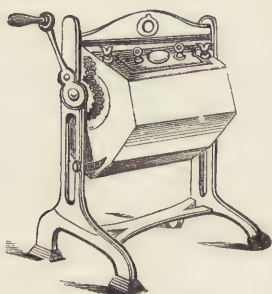
480. WASHING. In the following simple and easily followed directions for washing, the soap used throughout is that well known now almost all over the world as Extract of Soap, or rather, to give it its full title, “concentrated extract of soap.” To those unacquainted with its properties, price, and form, we may add that it is a *powder*, is sold in convenient  $\frac{1}{4}$  lb. packages (also in 1d. and 2d. packets), and should be kept in a dry place. For house cleaning it has no equal as yet, and for washing *all kinds* of clothes it is suitable and invaluable. It has another, and by no means trivial merit, it is *cheap*. To wash one’s ordinary clothes in a proper manner, something stronger than mere soap and water is required, as you doubtless know. Every-day soap, that is soda, will not meet this want *in toto*, and soda also will make a person’s hands unused to work (as we are supposing those persons to be who seek advice from this little work), too sore to continue long at her task without causing positive pain. The “extract” will not hurt the hands in the smallest degree, and is therefore, we consider, a further boon to those who wish to do their own household duties for themselves, yet at the same time have a rooted antipathy to the possession of coarse hands.

481. HOW TO MANAGE A SMALL WASH. For a small wash, say a week’s, consisting of your own, your husband’s and baby’s clothes and the house linen, if you have no washing machine, prepare for it as follows. A small washing machine, costing £2 or £3, however, you would find more than invaluable, and the one exactly suited to a small family like your own, would be Harper Twelvetees’ “Villa” invention.

We advise *Tuesday* as the washing day, for the simple reason that Monday, although very generally a “cold meat” day, and convenient enough in that respect, has almost always extra work to get through. But on Tuesday you will be, or ought to be, settled in the proper work-groove again. On Monday the clothes can be looked over, sorted, and soaked; the copper filled, the copper fire lighted in readiness. Doubtless there will be sufficient cold meat left to make a nice hash of. This too can be prepared, cut, floured, salted, etc., on Monday, and it will be little trouble to you afterwards to set the bones out to stew, and after-



wards pop the rest of the ingredients in. Your dinner will be cooking comfortably whilst you are washing. On Tuesday, however, do not neglect the usual and not-to-be-left house work because of the washing



WASHING-MACHINE.

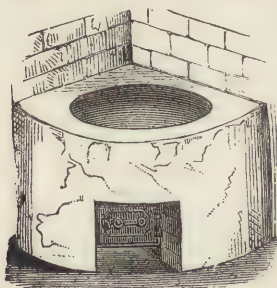
bout. Get up an hour (or two) earlier, much can be done in an hour, and do not ever let it enter your head, that because it is washing day everything else must go to the winds, or be done anyhow. Remember that the more methodically you go to work in preparing for your wash, and the more resolved you are to let each day do its duty, the quicker and easier will your self-imposed tasks be to you. Divide the clothes thus—fine things consisting of collars, cuffs, laces, and little articles of baby's requiring nicety of manipulation by themselves, then ordinary calico body-linen and bed-linen; then flannel garments, and

stockings and socks, and lastly the really rough things, such as coarse kitchen cloths, dusters, knife-cloths, etc.

The "fine things" should have a small thin calico or linen bag made purposely for them to be boiled in, it prevents their getting in the folds of the other clothes, and is better for them in every respect.

Body and bed-linen should be soaked, that is laid in warm water in which has been dissolved from a table spoonful to two table spoonfuls of the soap powder. Also soak the very dirty things—coarse cloths, etc., in the same way, and if you were to stir them about vigorously for a few minutes with a thick round stick, it would aid in the dislodgement of the dirt.

**482. STAINS IN CLOTHES.** *Stains* should be got out if possible before the clothes are laid to soak. Once boiled with them in you will seldom or never succeed in eradicating them. Ink and fruit stains are



COPPER.

the commonest occurring we think. For the former wash the article persistently in *milk*; violet ink will come out by using Smith's scouring powder, obtainable at the oilman's. A black ink stain of long standing will usually come out under treatment of tartaric acid, the acid to be mixed with *warm* water. Salts of lemon are frequently advised and used, but this application nearly always injures the material. Coloured things will not bear muriatic acid. Before applying any remedy, however, invariably *wash* the stain with clean cold water (no *soap*). Marking ink stains are more difficult to remove, but a good *mixture* to put on them is

a solution (about half-and-half) of ammonia ; and common smelling salts (Preston), is also sometimes found to be effectual ; well soak and rinse in plain luke-warm water afterwards. For a fruit stain soak in strong salt and water, for an old stain, wash it well in soap and water, lay some powdered soap thickly upon it, letting it be thus for an hour or so, then lay on some thickly made starch *rubbing* it on the fabric hard with a spoon. After this it ought to be laid where the strong rays of the sun can fall directly upon it. *Turpentine* for *paint spots* is as old as the hills, and no better need be desired. Well wash the stains in turpentine, and afterwards in soap and water (warm) and it is quite likely you will require to do this several times.

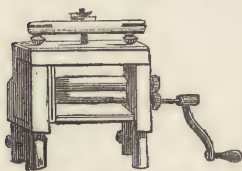
Grease spots will frequently come out in the soak water partly, and finish the process in the boil, but a little pearlsh and water will almost always dispose of the grease quickly,

483. SCORCHED LINEN. Scorched linen is very vexing and unsightly, the best recipe to restore the colour that we know of amongst many, is to get an onion, and putting it in a piece of muslin, beat it well with a wooden mallet till all the juice is obtained from it, mix with the latter a teaspoonful of the extract of soap, an ounce of powdered fuller's earth, and quarter of a pint of vinegar. Boil these together for about an hour, let it get cool and then lay some on the scorched part. It must be allowed to dry, and be left on for a few hours. Body linen etc., and coarse linen it will be understood must have two separate soaking tubs. Stockings and socks (white cotton), should have the feet rubbed and they can then go in with the best of the wearing apparel. Woollen articles of the sort must be put aside with the flannels. Pocket handkerchiefs also ought always to be washed first by themselves, they may then go with the rest—the white with the white things, the coloured with the coloured. Neither flannels nor coloured articles must be boiled—please remember this. On washing day either wash the flannels first or the best of the white clothes, but, if you have time on Monday we certainly advise you to do them then. There cannot be very many in a small family such as we are at present washing for. Or, do them on Wednesday. The reason for this is, that these things require the very extreme of careful washing, and seldom get it. They are as a rule too hastily and carelessly attended to, and although, "quick" should be the word as regards them, it must be "quick" with a great deal of "care" added to it. We will take flannels first then. Separate the coloured from the white, and again the self-colours—violets, scarlets, etc., from those of a mixed character—shirtings for instance. For the white flannels, say a petticoat of your own, two or three of baby's, an under shirt of your husband's, and a few bibs, pilches, etc., put them in an ample tub or pan, with water enough to well cover them (warm, not hot) and a table-spoonful of extract of soap ; work clothes and all well about with your hands or with a smooth round stick—the half of a broomstick will do very well indeed—until you have made a nice thin lather, and do not rub the flannel *together*, as you will the

linen clothes, but rub the lather *on* the things, working it in with your hands. Commence with the cleanest article of course.

If you are wise you will never allow your flannel garments to become *very* dirty. If you do you will be almost compelled to wash them in an ordinary manner, that is by rubbing the fabric on to itself, and it will assuredly get spoiled as a natural consequence. Far easier will it be as far as manual labour is concerned, to wash *two* moderately dirty flannels than *one* that is very badly soiled.

Having washed your woollens clean, and the quicker you are about it the better, for the watchword for them is decidedly "wash quickly, rinse quickly, dry quickly," get fresh water, in another tub however for you must not waste this, it will do admirably as the soak water for the coarse cloths. Or empty it into another pan or pail, the slop-pail for instance. For this pail (of zinc) should *always* be sweet and clean enough to form a washing utensil when wanted. To keep it thus ready use it very frequently when you are scrubbing; for a slop-pail although used for emptying slops, need not be a forbidden article for any other duty, as it almost always is. In the second water—which must be like the former—warm, not hot, put a teaspoonful merely of soap and rinse the articles well by lifting them up and down. This amount of soap will not



WRINGING MACHINE.

be sufficient to make a lather in so much water, but it will aid immensely in whitening the flannels. Well rinsed, do not wring them out as in the case of cotton clothes, but press and squeeze the water from them between your hands and against the rim of the tub. If possible, however, afford yourself the small cost of one of Harper Twelvetreets' small wringing machines. You will be saved a really tremendous amount of labour, and be astonished and delighted into the bargain. These wringers wring as nearly dry as possible, a great boon to the welfare of flannels, and will not injure them in the smallest degree. When rinsed and squeezed—failing a wringer—hang out the flannels immediately *somewhere*. If it should rain, hang them *some-where*, and at once indoors, and furthermore be well shaken first. They must not be allowed to lie in a wet heap till you have done something else. This is the too frequent cause of their thickening so vexatiously in the wash. Often it is not the fault of the actual washing, but the after ill-treatment. Another great cause of thickening is their being thoughtlessly plunged into quite cold water when rinsed, the sudden plunge from warm to cold water is most damaging to flannel articles. Hang them in the shade where, however, plenty of wind can get at them, and furthermore remember, that although most garments are hung *skirts upwards*, flannel petticoats, and all flannels that are gathered into a band must be suspended by the band. Otherwise the moisture will run down into the pleats and stay there, it being frequently hours before this portion will become absolutely dry. Of course flannel shirts must be treated in the same manner, and hung by their necks. The *rinsing* water of the white flannels will make an excellent soak, with



the addition of a little more soap powder for your white clothes ; or if you are doing the former on the day you do the latter, these can be *washed* in it. Many persons have *two* washing waters for their woollens, but if done as we have directed, and if also not badly soiled, one will be amply sufficient. Coloured flannel shirts should have a water to themselves, although too often they do not, and this is the primary reason for their fading, and "washing out" before their time. Not so much powder must be used as for quite white flannels.

We may add *en passant* that the very best and nicest flannel for shirts or for other oft-washed garments is that known as the Alliance. It is but the ordinary price of flannel for this purpose, in fact, it is below rather than above it, being 1s. 6d. the yard. It does not *shrink*, and this is a host of comfort to the economical house wife. It neither fades, nor will the colours run in the least degree if only the merest common-sense care be taken in the washing. It can be got direct from the manufacturer at the Victoria Mills, Manchester.

For *scarlet* flannel we will say a child's petticoat—and then the proportions for *more*, and for larger articles will be readily guessed, a half-teaspoonful of powdered soap is enough—no more mind. Scarlet will brighten and wash splendidly in water with this powder in it. Violet will become brilliantly improved, and Navy blues (always rather difficult colours to manage) will look better under this treatment. A half-teaspoonful, however, will be sufficient in the water in which you intend to wash—say three pairs child's stockings. You may wash *any* colour in water with this powder, and the one thing only to be observed is the *quantity* to put in. So always put *less* than you think proper ; you can easily add more. If, in washing flannels you should require other soap added to the powdered kind, and sometimes this is the case when they are much soiled and stained (baby's for instance), use white curd, the common kind, though good white curd. It is much nicer to use as a rule than yellow soap, unless the latter be very good indeed.

484. WOOLLEN SOCKS AND STOCKINGS must not be soaked, and they want washing and drying as speedily as the flannels. The feet will have to be rubbed with soap no doubt. Wash on the *right* side first, then turn and wash on the inner side, and hang them to dry without turning them again. Hang them by their tops, and the best way is to pin a piece of tape to them, that is the two ends to the two stockings, and hang the tape over the line. Never *boil* woollen socks and stockings.



METHOD OF  
HANGING STOCK-  
INGS ON LINE.

485. CLOTHES REQUIRING BOILING. We now come to the washing of the clothes that must be *boiled* :—Fine things coming first, and small things. Wash in hot water and powdered soap, according to the number you have.

Many persons have a little board, smooth and scrupulously clean for this purpose, *scrubbing* their linen collars, fronts, cuffs, bibs, &c., with a small scrub-brush. And this process will do the articles no harm providing the brush be a *moderately* hard



one only. A nail-brush, one of those that can be bought for threepence or fourpence each, and that has been in use for some little time, will do very well.

Collars and cuffs get very black at the edges if worn for several days. White silk stockings can go with these fine things as they will not of course be very badly soiled, and their feet may be scrubbed with the soft brush. Put these things in the bag mentioned somewhere above and drop them in your copper before it reaches boiling temperature. Muslin blinds and curtains, antimacassars, Doyleys, best linen sheets, and body linen come next—in fact all the best of the white clothes. They will not require very much washing if you take care to soak them properly and rub the very soiled portions over night. Much of the dirt will be found to have come off by itself into the soak-water. Into the copper put a quarter pound packet of the extract of soap, working it about with your copper-stick until it is in a nice thick lather. If your copper is a large one you may require more. Put, therefore, according to your judgment, for the powder in *any quantity* will not harm white clothes, but you do not want to waste it. Let the articles go in the water at least ten minutes before it actually boils, so that they may reach that stage leisurely. The reason for this is that if any dirt, grease, etc., should have been left in, these will at once become *set* in the clothes, and will seldom after come out. Boil from *ten to fifteen* minutes; this is amply sufficient if you constantly stir the articles, lifting them up and down, and round about. Take out the clothes, lifting them with the copper-stick into the pan of rinsing water. There should be *plenty* of water, clean and cold in this, and a shade merely of *blue*.

**486. THE USE OF BLUE, AND THE ABUSE.** Much blue is very objectionable. Dip the blue-bag into the water until it is just perceivable that it has been in.

Make your blue-bag thus—of white flannel, with a draw-string a little way from the top; put a cake of *Reckitt's* blue in and it is complete. Make the bag nicely, as it will last you for years, and can be hung up over your sink. It will be handy in case of a wasp or bee sting, also.

Many washerwomen—charing-women, notably—have an immense fondness for blue, for they can hide for the time being, by its aid, any carelessness they have been guilty of as regards washing thoroughly. Blue covers up the yellow hue consequent upon this. Very blue clothes, too, look bad, but a slight colouring of it adds to the beauty of well-washed garments. The rough cloths and coarser articles may now go in the copper, and as they will cause the water to cease boiling for a while, or if they do not you might cool the water by adding a little cold to it, you will be able to rinse and wring those just out. The finer things ought to be rinsed *twice*.

**487. MUSLIN CURTAINS.** In wringing muslin curtains by hand merely press and squeeze them as you have done the flannels; if you wring them in an ordinary manner, twisting them tightly, the result is almost sure to be a series of slits. A wringer, however, will wring them almost as dry as they are required to be without the smallest injury to them, no matter how delicate they may be.

As with the flannels and stockings, *all* clothes must be washed on the *right* side, and turned on the *wrong* to go into the boil. Keep the boiling water as clear from scum as you can ; a great deal will be sure to come to the surface, and you should skim it off with a long-handled wooden spoon or something of the sort. You can manufacture a very fair contrivance for this work however, by getting a shallow good-sized lid of a tin biscuit-box, and making two holes opposite each other in the rim or edge, insert a long, firm stick for a handle.

The really best way to wash your very long lace or muslin curtains is to fold them into folds (say three quarters of a yard size) and tack them thus with needle and thread. They are not so apt to get torn in the copper by getting twisted round the other articles. When very grim indeed—and one is often much surprised when taking down one's curtains to find how really disreputably dingy they have got—they should be laid to soak in cold water for at least half a day : the longer the better. They want, also, ample rinsing. Having got the coarse things out, your boiling is virtually at an end. Rinse them well and get them on to the line as soon as you can.

488. ALWAYS CLEAR AS YOU GO ; you will then know what you are about. Coloured things must be washed carefully. Put from a teaspoonful to a tablespoonful of common salt in the water in which they are washed, and in the rinsing water. This is an excellent preventive against running.

489. COLOURED STOCKINGS OF COTTON should be washed thus : they are really "done for," almost, if they are children's, and the stripes or rings are washed one into the other. Nothing looks so bad upon children as badly washed—*i.e.*, "run" and faded—hose.

Muslins, as a rule (coloured), do not look well when washed "at home," unless that is, they are operated upon by a person very thoroughly understanding—and minding—her business. But they *can* be washed well at home notwithstanding the frequent failures of amateurs in the "wet art" with them.

There are some "coloureds" that will actually boil, and with these of course there is no trouble. But for things that are decidedly *doubtful*, put salt in the water—*no soda*—and some of the extract of soap. Violet, red, and pink will never harm in this, and blue will stand it moderately well. Rinse in *warm* water, and hang out quickly *in the shade*. Dresses should be suspended to dry by the *bottom* of the skirt.

490. TO WASH LACE (WHITE). To wash fine lace (white), such as edging, insertion, etc., tack it in quarter yard folds, and lay it in a pan of warm water with some powdered soap ; the quantity of the latter to be determined by the amount of lace you have to wash. Use plenty, however. Let it remain soaking all night. Then press the lace as dry as you can (you will be astonished probably at the dirty water it leaves), and put some warm water and soap into an *enamelled*, or at all events, scrupulously clean, saucepan, and let it gradually boil ; boil for five or six minutes, and rinse in clear cold water, with the smallest possible touch of blue in it. Whilst boiling, the lace should be gently

stirred with a small stick. Done in this manner it will require *no* rubbing. If you have a wringer, pass the folds of lace through it; if not, roll tightly up in a cloth, or pin it on to a cloth and hang cloth and all on the line outdoors in the *sun*.

491. TO WASH BLACK LACE. To wash *black* lace, get a smooth, clean, round bottle; a cherry brandy one, having a good deal of body and not much neck, is preferable to any other. Dip the lace into a little porter, and after pressing out the moisture a little, wind it smoothly—picking out the edges and points—carefully round and round the bottle. Cover it up, or put it where dust cannot reach it till dry, when it will look new. Use no soap, only the porter—or ale would do. It removes *rustiness*, and veils (black net, or lace) dipped in beer for an instant, and then *folded smoothly* and pressed free of moisture in a cloth, and then hung for a



METHOD OF WASHING  
LACE.

couple of minutes before the fire will become stiff, fresh, and nice, without ironing.

492. DIMITY. In washing *dimity*, remember to pull it the way of the grain or stripes before hanging it to dry, and it is best, if you have the convenience, to lay it on the grass instead of over the line.

If your black lace is affected with *mildew*, dissolve a piece of *carbonate of ammonia* about the size of a moderate walnut in a pint of cold water, and sponge the lace with it, putting it out in the air to dry. But beer alone will remove mildew if not of long standing.

When lace has lain by and got very discoloured, pull it out nicely and evenly, tack it in folds of quarter or half yards each, and put it into a clean linen bag, the bag itself being placed in a shallow pan full of purest *olive oil*, and remaining there for at least four and twenty hours. Then make a strong solution of the extract of soap and water, and boil the bag in it for from fifteen to twenty minutes. Rinse in warmish water. Make a very thin starch indeed (we shall come to starch-making presently), dip the lace in it; take it from the bag, press it between a cloth, and, untacking it, pin it out smoothly on a strip of linen or calico, and hang in the sun to dry.

493. COLOURED SILK STOCKINGS. To wash *coloured* silk stockings, do it as quickly as possible in a lather of almost cold water and powdered soap. Put some salt (as for coloured cotton stockings) in the second water—you will require *two* lathers. For *blue* or *green* hues, use a piece of alum the size of a small filbert. Woven silk undershirts or waistcoats can be done thus also. It is best *not* to iron silk stockings, or, if you do, it must be between the folds of a cloth, and with a coolish iron. If you smooth them out in a cloth and roll up tightly they will look very well without further pressing.

494. TO WASH WASH LEATHER. Some persons wear wash

leather—or as it should be called, chamois leather—as under vests and bodices. These can be washed in lukewarm water and powdered soap, the soap being thoroughly well rinsed out in plain warm water afterwards. And as the leather will probably get into queer shapes during the process, it will require being pulled into form again with the hand.

495. TO WASH AN ALPACA DRESS, or other woollen kinds, or woollen bed-furniture, curtains etc., the following recipe is a good one. When made, it must be put into a closely stopped bottle, when it will keep good any length of time. Four ounces ammonia, four ounces Castile soap, two ounces alcohol, two ounces glycerine, two ounces ether, all of which can be obtained at a chemist's. The soap must be cut or scraped up into little pieces; put it into a quart of water and stand it over the fire in a nicely cleaned saucepan till the soap is dissolved. Put four more quarts of water, and when nearly cold put in the rest of the ingredients. This will make a large quantity of the fluid. To wash a woollen dress, take a large pailful of just warm water, and add a tea-cupful of the mixture; put the dress in the pail or pan and shake it well, moving it about with your hands or with a stick; then rinse in plain warm water and hang to dry. It must be ironed whilst *damp*. This mixture is most excellent for removing grease from cloth clothes, such as the collars and cuffs of coats; apply with a clean piece of rag, wiping it afterwards with another one.

The fluid will also cleanse *wooden* articles—kitchen tables, dressers etc.

496. TO WASH, OR CLEAN SILK. This method is easy and inexpensive, besides being effectual. Put an old white kid glove in a pint of cold water and boil till reduced to one half the quantity. Sponge the silk with this on the *right* side, iron on the *wrong* side whilst damp, with a warm—not hot—iron. Old silks and ribbons can be renovated in the most finished manner by this simple process.



CLEANING A HAIR BRUSH.

497. TO WASH BLACK STOCKINGS put a little salt in the water; when ready roll them up as tightly as you can in a dry cloth. It is better to *quite* dry them thus than to hang them out; the air does them more harm than good.

498. TO WASH HAIR BRUSHES. Comb out the brushes thoroughly free from hair. Get a pan of *warm* water, and dissolve in it a teaspoonful of the soap powder. Work the brushes rapidly up and down in the pan, but use no soap to them but that named. They do not require *rubbing*; and in a few minutes will have become beautifully clean, whilst the bristles will not have softened. Or do not wet them at all but rub pipe clay in the bristles.



## CHAPTER XXXIV.

## STARCHING, IRONING, AND KINDRED OPERATIONS.

Starching—The right sort of Starch—Borax—Folding—Ironing—Goffering—Dyeing and Staining—Dyeing—Renovating Feathers—Uses of Old Napery—Dish Cloths—Dusters—Patching—Darning—Kitchen Linen.

**499. STARCHES.** There are various ways of starching, and very many different kinds of starch, most of them being good. The chief thing is to get the right starch for the right article, some acting better when used *cold*, some better when *hot*, just as some articles starch better in cold starch than when warm. Of course it adds greatly to one's success in this employment when it has been found out where the clothes and the starch *agree* well together. Some things require *starch water* merely.

Starching is not a difficult operation at all; indeed, it and ironing are very pleasant occupations, clean, and even pretty work, especially when one is about the knick-knackery of one's wardrobe—the fine things.

In starching as in washing let all your utensils and your hands be scrupulously clean, and the articles to be starched must of course be clean also. The starch quite famous now, and one that nearly every novice in house-keeping knows about by name even if not by use, is that called "Glenfield;" it is the best in my opinion, as well as in that of many others who are good judges of the matter, for *very* fine things, such as delicately fine laces, muslins, net, etc. The starch good for dimities, blinds, hollands and things of rather a tough make or texture is that prepared by and called "Orlando Jones'." This has been in use nearly forty years, and keeps its reputation for merit bravely. Reckitt's starch (and Reckitt's *blue* is also the best blue to use) is very nice for shirt fronts, collars, cuffs, etc.; it causes the articles immersed in it to look a splendid colour, and it will retain its stiffness for an immense length of time. But all three of these starches—if but one kind is preferred to be kept—are equally admirable for starching. They are all pure and reliable, that is, if you get the genuine article.

**500. USE OF BORAX.** Borax is an excellent ingredient to mix with Orlando Jones' starch, it prevents damp from lessening the stiffening in bed-furniture, curtains etc., done with it. This starch is equally good cold or hot, Glenfield is best used warm, and so is Reckitt's. To make hot starch mix some with a little *cold* water into a *very* smooth and somewhat stiff paste with a wooden spoon. Have a kettle of really *boiling* water handy, and pour it in *slowly* on to the paste, continually

stirring it until it appears a thickish pale blue jelly—not too thick. Use as soon as you can bear your hand in it. To make *cold* starch get a paste as before, taking the greatest care that you leave not a single grit at the bottom of it and that you mix it thoroughly—the starch and water. There should be about a couple of tablespoonfuls of this thick, smooth mixture. Now pour quite cold clean water gradually upon it stirring well. This must not be left unstirred at all, or particles will settle at the bottom of the basin and afterwards adhere to the things plunged into it. This cold starch will be applicable to articles not requiring to be highly stiffened such as pinafores of fine diaper (often not starched at all) bibs that must be stiff, and yet soft for baby's chin, and the muslin part of nightcaps, etc. When you have done with the cold starch, stand it by, covered up from the dust, when in a few minutes the water will appear clear; pour it off, and taking up the starch with a spoon from the bottom put it in a little jar, it will do to use again.

When you wish to put a *glaze* upon anything, or gloss, that is a very smooth shiny appearance, stir a wax candle in a good basinful of your starch. Our grandmothers did this, and it is an excellent method.

Your starch being in readiness clean, and clear, dip in your laces, etc., two or three, if small, at a time; then plunge for a *second* into a second basin quite handy, and containing *cold* water merely, squeeze tightly, pull out smoothly and evenly and lay on a clean thickish and rather damp kitchen cloth that you must have spread out for the purpose upon the table. Lay the articles close to each other, but not one upon the other. When your cloth is full, lay another over it upon the starched things, and roll carefully all up together tightly, and in a compact bundle. If you have a wringer pass your cloth through it once or twice only. The water in which you squeeze out your linen or laces will do admirably—it being starch water—for table-cloths, table-napkins, antimacassars, etc.

**501. FOLDING.** The clothes that do not require stiffening at all, should be folded with extreme nicety, right side out, the hems pressed smoothly out of their wrinkles, and strings pulled flat and laid so that they shall have their fair share of mangling, which they will not have, if allowed to hang out, and also perhaps knotted and creased into the bargain. As you are folding the *sprinkling* can go on. You will not get your clothes to look smooth and flat unless they are slightly *damped*; it is no use to put them into the mangle perfectly dry. Take, say a pinafore, fold its two sides together, lay it on the table, press it out as smooth as possible with your hands, the tapes being put across neatly; then dip your fingers into a basin of cold water and sprinkle it lightly, now fold the pinafore again—lengthwise of course—sprinkle once more, and it is properly folded. Lay your “mangling” articles one upon the other, they will keep each other damp. Do not fold too small, let them occupy as much space as the mangle will admit of. Almost everything that does not require stiffening with starch requires to be mangled; and some things ought to be done thus *twice*—such as sheets and other heavy articles. Flannels must not be

quite dry when prepared for the mangle, that is, they should not be allowed to become *quite* dry before being taken in, as you cannot sprinkle them very well so that the moisture shall penetrate all over. Sometimes flannels are not mangled at all, but merely folded up smoothly and tightly.

**502. IRONING.** You ought to make yourself an ironing board, at least you can cover the board yourself. It should be broad at one end and narrow at the other, and a carpenter will cut you one for a small sum. The reason that it should not be of one width from beginning to end is, that it will be found more convenient, as the smaller part will easily slip through the openings of various garments, whilst the wider will allow you to get over more ground at once with your iron. It should be made of smooth deal and covered over with one or two thicknesses of



IRON, STAND, AND HOLDER.

any woollen, thick, close material you may chance to have by you, such as old blanketing or green baize. Tack it on securely, and let it be stretched over the board as tightly as possible, not a wrinkle must there be in it. This done, buy if you can some proper ironing blanketing, sold at most drapers' establishments, and being a felt-like material. Cover the board with this, tacking it on firmly with small tacks. This, it is needless to say, must be smoothness itself; you cannot iron upon a rough, wrinkled surface. When made, make a bag for the board, for it must be kept excessively clean; make the bag large enough to cover it completely, when you can hang it upon a nail behind a door, or in a cupboard.

You will want an ironing stand, iron holders, and *rubbers*. These can be made of several thicknesses of old rag sewed together, and are to wipe your iron with; for the latter must be bright, clean, and with not a morsel of dirt upon it.

Before commencing to iron, the ironing board ought to be covered with a piece of exceedingly clean blanket, that is a piece should be merely laid upon it. The flannel upon the board itself being tacked



IRONING BOARD.

down must be kept with extreme nicety, as it would be unnecessary trouble to take it off every little while in order to wash it, and not only that, it would shrink vexatiously, being so thick, during the process. On the top of this loose piece of covering, there also requires to be put a length of calico or linen: an old sheet soft and fine is the very best thing you can use. Near you put a basin or cup of your starch water, this is handy in case you get a ruck or crease on the article you are operating upon to smooth and damp it straight again. Cuffs and anything requiring very extreme care should have an old, soft, clean handkerchief laid upon them. Muslin, edging, etc., should be pulled out evenly

with the fingers, not pressed down hard with the iron to get the points and vandykes, and ins and outs straight; generally these require gently ironing *twice*. In ironing articles that have bands, frills, tucks, hems, strings, let these be done first, and the straighter portions afterwards, and iron in the *right* direction of the thread.

503. GOFFERING is easy to do, there are irons made for the purpose. A charcoal iron is a most useful invention properly used, and it is a cheap machine now. The charcoal must be cut up in pieces about the size of a *large* hedge nut, and put into the opening of the iron after it has been put into a small fire-shovel and stood for a few minutes over a fire. The charcoal rapidly gets heated, when it can be put in the machine and blown into a red heat by means of a very small pair of bellows. Well lighted, the charcoal will emit no smoke or unpleasant odour, and you can iron as fast as you like for at least three quarters of an hour without its requiring the least attending to. They are more adapted to large than to small articles, as they are necessarily rather thick at the end and consequently cannot be inserted into crooks and crannies. Sometimes long muslin or lace curtains are not ironed at all, but simply after being starched and partly dried, pinned out with much care upon a large sheet, and either laid thus on the grass in the sun, or in the middle of a large room upon the carpet. If ironed, however, let the iron be of moderate heat only; iron quickly, taking about half or three quarters of a yard at the time. Go round the edges and points first. Dimity articles do not require ironing, it will be sufficient for these if they are pulled out straight the way of the pattern, or ribs, or lengthwise, and perfectly dried, either stretched upon the grass or laid lightly over the clothes line.



GOFFERING IRONS.

Coloured clothes must not have too hot an iron. And according as you finish articles off, no matter what they are, let them be hung on a horse or lines near the fire at once; if you let them lie in a damp, hot state in a pile upon your table the starch will not have a fair chance to stiffen them. Collars and cuffs, fronts, etc., especially require extra heat at once when they will air and stiffen beautifully at the same time. There is a beautiful little electro-plated iron now much in vogue, and sold at most shops of the better class ironmongery for ladies' especial use, it is for ironing their frills, edging, etc., and is heated over a little spirit lamp. Damask curtains and articles of the kind having wool in them do not require starching, and they should be *mangled*, not ironed.

As a last word upon washing. Have good strong lines for your wash, affixed to firmly set poles, let your pegs be clean, and *always* take the simple precaution to take a thick wet flannel and *wipe* your lines before hanging out.

504. DYEING AND STAINING, etc. There is an old, but very true copybook maxim—"A penny saved is a penny gained," and many a penny can a careful housewife save if she will but spare a few moments to the occupation of simple dyeing—dyeing that can be done easily



and in the most cleanly manner with her own hands, and in her own kitchen, parlour, or even drawing-room.

Dyeing that can be done in this easy simple fashion ought surely to be counted now amongst one's regular household duties. Once, of course, it was an unheard-of thing, this not only dyeing at home, but dyeing *satisfactorily* at home. Now, however, it is getting we are glad to say for the sake of economy itself—more universally known. Economy is the very key to a housewife's success in housekeeping, and economy is *not* niggardliness.

Fathers and husbands cry out loudly, and we must say justly, only too frequently, about the yearly cost of the dress of their wives and children. The latter are almost as expensive *items* in the expenditure columns as the former. Every mother with a grain of good taste and forethought will put *good* clothes on her children, it is absolutely of *no use at all* to give them common, worthless ones, but, at the same time *good* clothes are seldom to be bought cheaply, and are therefore to be taken care of the more. A baby's dress of pale, pretty-hued cashmere or French merino will cost, especially if bought ready-made at a shop, several shillings, and baby caring not in the least about his mother's horror at the havoc he makes with it very soon after it is new, or his father's consternation that that "simple affair" should be priced so high, slops it and greases it with unconcerned innocence. Mother has it washed, and most likely, unless she knows "how to wash" it properly herself, the woman she entrusts it to sends it home so *washed out* that it is only fit to wear completely hidden beneath a pinafore, and—baby must have a new one for best. It is the same with the other children's cotton and silk gloves, ties, ribbons, sashes, feathers, etc. Generally speaking it is the knick-knacking of dress that adds so to one's drapery bill. A frock is good perhaps in itself long after its trimmings are discarded. New trimmings are purchased, the faded ones being given over for doll's things, or put in the rag bag. This, then, is where we can and should economise.

**505. DYEING.** First of all when intending to dye bear always in mind that the articles to be dyed must be absolutely clean, not only clean too, but free from grease, for there is such a thing as *clean grease*. For articles of wool, wool and cotton, or cotton alone washing in good moderately hot water with the addition of Hudson's extract of soap will do all that is required. We say moderately hot because too hot water will shrink wool fabrics, or else it does not matter about the colour going *out*, you being about to put colour *in*. Hudson's powder you may use without much caution for the same reason, and it will get the grease out quickly. When you want to dye *silk* textures, spread out after unpicking the breadths (supposing you intend to dye a child's silk frock) of the silk upon a broad clean deal board or table, get a nail brush that has been in use for a month or so and is not therefore very stiff in the bristles and scrub vigorously with warm water and powdered soap. In the absence of the extract, use *good* white curd soap, but the *former* (a teaspoonful to two quarts of water) is far preferable.

When one breadth is well washed, go over it again with a clean sponge, or soft piece of white flannel and *plain* warm water thoroughly freeing it from soapsuds. You need not dry the silk after washing it, merely hang it over a line or chair until you are ready to dye it. To do this get an iron or wooden pail, the former is best, but the latter is generally handiest, or an earthenware white-lined, good-sized deep basin. Have in readiness a large kettle of boiling water and fill your basin three parts full, then stir in a bottle of Judson's dye (6d.), and we advise as the experimental colours violet, magenta, or blue. Get two halfpenny canes, which are about a yard long, make them of equal lengths from half to three quarters of a yard each, you want them rather long; put in your silk one width at a time, *dyeing but one at a time*, stir it about with the pair of sticks till it is of the shade you wish, take it out by the same means and put it instantly into a basin of clean, quite cold water that you must have close by you; and after rinsing it well hang out just as it is—dripping—to dry. Now look to your dye-bath, and if, after dyeing a few breadths the colour seems going, it must, if very colourless, be thrown away and more mixed, as sometimes the *whole* of the dye will have gone into the articles dyed, and the water be left completely clear and white as though no dye had been poured into it. A white wool shawl can be dyed in the most perfect manner; and the hues best for woollens are claret, crimson, ponceau, magenta, violet and mauve. From magenta or violet, using half or a quarter of a bottle instead of a whole one a beautiful and most delicate shade of pink and mauve may be obtained. A sixpenny bottle will dye a dozen silk, or small wool scarves, thus you will have really new-looking articles at a cost of but one halfpenny each. The paler colours are very beautiful for these, such as peach, lavender, pink, blue. Antimacassars, wool mats, curtain cords and holders can be dipped to perfection, these through being constantly in the dust get soiled very easily. They can either be re-dyed the original colour, or dyed quite a different one, but it must be strictly remembered that when you wish the latter it must be a darker dye. You cannot dye from dark to light.

**506. RENOVATING FEATHERS.** To wash, dye, and curl a feather *quite* equal to new is what we have done many times, the whole operation not lasting half an hour on a fair, dry day. Get all your soiled white feathers together, and in a good sized shallow pan of water that will allow of their being laid in it nearly straight, for you must be careful not to bend or break their "back-bone," put a heaped tea spoonful of extract of soap and work it about until you have obtained a good white and rather thick lather. Put the feathers in and pull them gently through and through your hands; the dirt and grease (and you will be surprised at the quantity you will have got off them) will very speedily be removed. Get fresh water (warm in both cases) put a quarter of a tea spoonful of soap in it, not enough to make a lather, but that will remove any grease that may have clung to the feathers; whisk them up and down to nicely rinse them, and if they want a

third water it will be all the better as *no* suds or lather must be left in them.

We will suppose you wish to dye them *blue*. To three quarts of quite boiling water put a 6d. bottle of blue dye. Dip each feather in separately, holding them by the stems (you will not require the *sticks*). Dye each one by itself. Whisk it up and down till of the proper shade, then put immediately into clean cold water (this must be done in every case of dyeing, the cold water *setting* the colour). Tie a string to the stem of the feather and hang it out at once on a line to dry—in the air but not in the sun, or shake it at some distance from the fire. Very soon the feather will have blown dry and perfectly straight, and look a rather pitiable object into the bargain. Do the others in the same manner.



FEATHER CURLING.

To curl them you must be light and deft of touch, and have a penknife with a *long*, neither very sharp nor very blunt blade about a quarter of an inch in width. A silver pocket fruit knife is as good a one to use as you can have. Hold the feather firmly between your finger and thumb at the tip, and commence to cut from that point. In the right hand hold your knife and draw *each* strand of the feather by itself through your thumb and the blade. Not too hard, or the strand will curl up too much, but moderately hard only. Cut evenly, strand for strand on each side, and the feather will with but ordinary care and pains bestowed upon it look like new.

Really disgraceful looking old *coloured* feathers will present a new appearance, if, that is, they are not broken, or the strands cut about.

Blue will dye a beautiful dark violet, crimson, claret or magenta. In fact any very light colour will take a much darker one. Thus lavender will take violet, pink will take crimson. Black feathers can be washed in lather in precisely the same way as white ones to free them from grease, and must then be dipped in a black preparation, not an actual dye, but bearing all the needful essentials of one. Two mixtures (6d. the two in bottles) are required to restore or renovate black things.

To *stain* the sides of your stairs will be much more economical than painting them, easier and quicker to do, and look better also. But we gave the painting hint in a preceding paragraph as tastes differ.

These stains (Judson's) must be diluted with water in the same manner as the dyes require to be, they will not rub off as might perhaps be supposed, as they thoroughly saturate the woodwork on which they are washed. The *second* bottle in the two for reviving colours as mentioned just now makes a good walnut stain. Light brown forms an excellent mahogany, and canary dye (this is a lovely shade) for feathers, etc. This latter is nice for staining boards under the beds. I think the lighter the paint or stain here the better. To *set* the



*dyes*, if they should happen to rub off, and very deep and brilliant colours—such as a vivid violet for instance—are apt to occasionally, use a little thin but perfectly mixed starch in the dye-pan or bath. Rinsing very thoroughly in clear, cold water is sufficient for softer, fainter hues.

To *varnish* the stainwork or at least polish it well, use Paris polish, such as I recommended for chairs and tables, &c. (Judson's). Or there are plenty of plain simple varnishes appropriate, to be obtained at a similar low cost at most oilmen's.

**507. ODD AND END NEEDLEWORK.** This "odd and end" needlework is really desirable for a housekeeper to know, as so much that is generally put aside for the rag collector can be utilised, and not only be thus saved, but be actually found much better for the uses they can be put to than new material. Old print dresses, old chintz (the old fashioned kind that will stand *boiling*), old holland covers, and anything of the kind that is not too flimsy will make excellent dusters. The tops of stockings, old worsted, or woollen stockings and socks cut neatly and sewn firmly together make as good house-flannels as any one can desire. Old table cloths, old sheets, old towels, and any thing of the kind with linen thread in it make the best of dishcloths, slop pail cloths, window rubbers, knife wipers, plate polishers, etc. But they must be very very old before being allowed to descend to such purposes as these. A sheet merely thin in the middle must be turned end to end, and the thin parts darned, and the sides hemmed neatly. Table cloths will cut up famously into tray cloths, and if so fray out the edges and form a fringe, or they will make good toilet cloths for second best and children's bedrooms, or fringed will make fish napkins. Draw a thread about two and a half or three inches from the edge, and then another with about three threads between, close to it, and if you are careful you can make a very nice fringe with a kind of double heading to it. This is infinitely better than hemming, and prettier too. Old towels can be turned, sides in the middle, for nursery and servants' use, or when very soft and fine for baby's basket. When, however, these linen articles will bear no further "seeing to" as far as regards utilising them for personal use, save every scrap, every rag of them for the purposes first mentioned. Linen is invaluable; not a scrap the size of the palm of your hand should be wasted. But linen, or cotton pieces either will be of no benefit to any one beyond that of being applicable for plasters and bandages if not properly made. A bit of old linen a single thickness, merely hemmed round will not last three days as a dishcloth; but get a couple of thicknesses, or even three if it be very old, and sew them neatly together, running round with strong white cotton any actual holes, darning roughly any thin places, and putting a neat tape loop at one side you will have a cloth that will last you for weeks. Besides, articles made with a little care thus you may wash, and fold, and mangle, and put away *as cloths* in your kitchen drawer; but if they are left mere rags, rags they will remain, and you will not think to wash them, and indeed they will go as nothings in your household items.



508. DUSTERS are too often of bits of unhemmed lining, or stuff pulled out of the rag bag whenever wanted and put back again till they become too dirty for use, when they go into the fire most likely. Dusters ought to be of some soft cotton, or cotton and linen material, not *woollen* stuff, which will not take up the dust sufficiently. They should not be of too flimsy a character either, and so if you have a quantity of old washed-out lining to make up into these affairs, let them be of three or four thicknesses and stitched, or run backwards and forwards, and across and across. There will be something to take hold of then, and they will bear frequent washing. Have an odd and end bag or drawer distinct from the rag bag itself. Indeed, if you utilise your scraps as you certainly ought to do, the latter will take a long time in filling. Save every scrap of old and new flannel, cut it into lengths, stitch it together and it will make you hearthstone flannels, window washers, furniture rubbers (there is nothing so good to rub oil on furniture with as a rubber of flannel, or of cloth), paint-cleaning flannels, house-flannels, and in fact no end of useful articles of the sort that you will *always* be wanting, and that will *always* be handy. Put into your odd and end bag when you are "casting away" clothes from your wardrobe, or linen from your linen chest everything thus discarded.

Leisure moments come to everybody now and then, and in these pull out a garment, or whatever else comes first to your hand, and cut it up there and then into *something useful*. When actually cut out and pinned together, put it in your work basket, and in the very next leisure moments you have, *make it*.

It is surprising how that odd-and-end bag will shrink of its contents if this plan be a recognised one with you. In cutting out, take the best pieces first, and make the best things first; the remainder may perhaps be ragged, but nevertheless will admit, we daresay, of being cut into strips and joined. Never put into the rag-bag proper one mite of anything that can be *used* in downright earnest to *help you to help yourself*.

Never waste an atom of material, especially if it be of linen. Never waste a bit of calico, but at the same time do not waste your time in making dish or slop-pail cloths, or window-polishers of the latter. They are utterly useless when made of calico, as they will neither wipe clean, nor will they keep clean, but get vexatiously full of grease directly you use them for greasy purposes, besides becoming in a very short time hard and rough.

509. TO PATCH A SHEET—and a *good* patch is good to look upon, and a thing to be proud of, in our opinion—first of all measure, making a very ample allowance for margin upon every side, the size of the piece to be put in. Having done this, *draw a thread*; that is, pull one thread out evenly all round, and cut where the thread is missing. Turn this down neatly about three quarters of an inch in depth. Now draw a thread, squarely, to embrace the whole of the thin portion, or holes that must come out in the to-be-mended article, and, tacking the patch piece neatly on to it, sew it on, and take care that the cotton is not too coarse, or your patch cannot fail to look clumsy. When sewn all round—the corners having had special attention accorded to

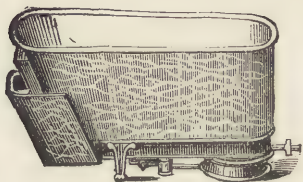
them—press the stitches firmly down with your nail ; then turn your sheet, or whatever it is, and cut very evenly the old piece completely out within an inch of the sewing. Turn this in with extreme nicety and evenness, and hem it down. Nothing looks so terribly like a mismanaged home as a sheet, or anything else, “on the line” with a “piece put in,” that piece being awry, and with the addition, most likely, of a quarter inch hem upon one side of the patch, and an inch and a quarter the other.

510. TO PATCH FLANNEL, be as careful as in the patch we have been doing. But here you cannot draw a thread, of course ; you must trust to your eyesight alone. Instead of hemming or felling the patch when sewn in, it must be herringboned, or it will look clumsy and awkward.

511. DARNING. *Thin* places in sheets and other house linen, etc., that have been done all that you can to in the way of turning and re-modelling, must be darned, and you want proper, real darning cotton for this task. Not the darning cotton that one uses for stockings, but a finer, softer, nicer cotton altogether, and one that is made purposely for this important branch of needlework—odd-and-end needlework. When darning, take quite half an inch extra on either side, and not just the very thin place itself and that only. If so, the mended part will break out again in the first wash it has to undergo. To avoid this as much as possible, get common sewing cotton, but not *coarse*, though it must be strong, and run loosely round the thin part once or twice. This will keep the threads together, and the after-darning will hide the manoeuvre. In darning, get a long, fine darning—a thick one will tear your material—and, taking a thread and missing *two* threads, go straight down ; leave a moderate loop at the end to allow for shrinking, turn round and go back again, getting your stitches on a line with each other and leaving also equal little lengths as loops. Do not *cross* your “darn” unless there be a little hole to fill up, and then cross evenly, making it look like fine basket-work. We are no doubt “carrying coals to Newcastle” in thus informing some people “how to patch and how to darn,” but still there are many *we know* who really do not know how to do either of these necessary kinds of house odd-and-end needlework even “indifferently well.”

512. KITCHEN DRAWER REQUISITES. The requisites for your kitchen linen drawer are your two or three coarse “hard work aprons,” aprons, indeed, that cover your dress completely. How much you will require to form these of course depends upon your height, etc. ; but make them of good strong, thick holland or huckaback, with a piece to cover the front of your dress (body) and a pair of strings to tie the skirt of it about half way down. Three other aprons come next of check dustering, or of the blue kind of material that butchers have for their aprons (not the flannel kind), or if you can make them out of a discarded but strong (though faded) cotton or gingham dress so much the better. They ought to be made precisely similar to the

others with the exception of the strings at the back. Three white cooking aprons should be added. Dusters, dish cloths, rubbers of every description for windows, floors, and irons you will be constantly making, and therefore have a good stock of. These should cost you nothing but the time in making them—no small saving. Get twelve good strong tea-cloths and put loops to them, if not they will often get flung on a nail, and in consequence be torn. Six of these should be a little coarser than the rest. Four round or jack towels (to hang on the roller of your back kitchen door), thick and strong. Four kitchen table-cloths. Half-a-dozen fish napkins (probably you will get these out of an old damask cloth). Three pudding-cloths, and these are better purchased, not of *unbleached* calico, but of the proper material sold for them. If you live away from good shops we advise you to get all these linen requisites from the manufacturer direct. Once this was not possible, but now we can save much in the way of trade profits if we do so. Send, for example, to the Victoria Mills, Manchester, for a goods price list.



## CHAPTER XXXV.

## HOW TO PAPER, WHITEWASH, OR COLOUR A ROOM, ETC.

Whitewashing—How to make Whitewash—Paper-hanging—Paste—Painting and Staining the sides of stairs—Boot and Shoe Cleaning—Mops—Feather Dusters.

513. **WHITEWASHING.** “Surely this is not our work!” a lady will perhaps exclaim, one too, who has nevertheless a very great desire to be really as independent as she can of another’s aid. Yet it is, if you can do it. A woman’s work, a man’s work, in fact everybody’s work lies in a nutshell, so far as knowing in what it consists is concerned, for we should all strive to do “Whatsoever our hand findeth,” if we have the strength to do it. We do not mean to say that women should act as house painters, whitewashers, paper-hangers, etc., but surely we could a little bit of the work of either of these useful individuals when an emergency requires it, or when, not wishing to go to an expense over the affair, we are obliged to let some little closet or room go in a disreputable condition because of our inability to rectify it with our own hands. Children will upset water jugs upstairs, and the consequence is an ugly patch on the ceiling of the room beneath. Then again, paper will get accidentally rubbed off, or purposely pulled from walls, and this is most unsightly. Paint, too, comes all too soon from the sides of stairs, and, in fact there are a hundred and one reasons why we ought to know “how to whitewash, etc.” To make whitewash the following American recipe is very strong and lasting, but it is not quite so cheap as ordinary wash. Suppose you wish to wash the ceiling and sides of a store closet. Get a quarter of a bushel of unslacked lime and slake it with quite boiling water; it ought to be covered up closely. Add half a peck of salt that has been dissolved in warm water, a pound and a half of ground rice that has been smoothly mixed and boiled to a rather thin paste, it should be stirred whilst at boiling heat into the wash. Now add quarter of a pound of Spanish white (powdered) and half a pound of glue melted in warm water. Stir all these ingredients thoroughly together and then leave it untouched for four or five days. When you are ready to use it you must make it hot once more, and use it whilst hot also. To whitewash your closet, at least to prepare it for whitewashing, (put on an old cotton dress over your clothes and tie a night-cap upon your head) well sweep the sides and ceiling with a broom and get off as much of the base dirt as you can. Then get clean water in a pail and an old soft haired broom and well wash the to-be-whitewashed portions, and indeed, make them as clean as you possibly can. Take care not to splash more than you



can help, and you can do this by taking *small* quantities only in your brush, a broad flat one. Brush as evenly as you can.

Whitewash is sometimes made of *lime*, and especially if to disinfect a place be the object in view; lime is a noted purifier, lime is cheap too, and is what persons generally apply to out-door, very common work.

Ordinary whitewash is made by putting *whiting* in water to soak well, it will require about twelve or fourteen hours, then put in a cupful



WHITEWASH  
BRUSH.

of size (a cupful to about two and a half gallons of whitewash,) to prevent it from coming off in the disagreeable manner that it will sometimes do. This wash, and also the American wash can be *coloured* if required, and when coloured a pretty shade of pink, green, or stone, it is exceedingly pretty for nurseries, attics, etc., and preferable to a common paper. The colours are procurable at an oilman's, and there are various, such as the well-known and common yellow ochre, venetian red, rose pink, Brunswick green, etc. Inquire where you purchase your colouring, the quantity required, as you will be able to mention how much "washing" you wish to do. Be careful to mix the colour really well with the whitewash and put in too little rather than too much at first and you will be able to get the precise shade you would like without much trouble.

**514. PAPER-HANGING** is really quite pleasant work. You want an old, long deal table to spread your paper upon, a long sharp pair of scissors, some well made paste, and a good brush in it, a set of steps, a pair of thick gloves on your hands, and it would be quite as well to retain your novel day dress of white calico, as, although paper-hanging is not quite such a splashy affair as whitewashing, it still is a somewhat grubby, sticky operation. Provide yourself also with some clean, thick, old rags to "dab" the paper with. It is best to tear off all the old paper before putting on fresh, indeed, it is the proper thing to do, and if it be but a cupboard or a closet we intend papering, it will be just as little trouble to do it well as ill.

Make your paste in an old tin can; a biscuit tin will do admirably if you will make two holes in it and put a piece of strong string through them for the handle. Un-boiled paste is considered best, but some persons boil it.

**515. PASTE.** Get a quartern of stale flour and mix it smoothly and gradually with plain cold water, then pour quite boiling water upon it, stirring it constantly till it becomes of the consistency wished—as thick as rather thick cornflour prepared for baking. Put in a tea-spoonful of powdered alum, this will make it flow nicely from your brush. To boil paste, mix the flour as though it were arrow-root or cornflour in *cold* water very smoothly, then add warm water and stir continually and let it boil for a couple of minutes. In each case use *when cold*. Measure from the ceiling to the ground or to the skirting the yards you require, and cut in strips, being careful to cut evenly. Take one piece, cut off the plain unpatterned edge upon each side with your long-bladed

scissors, leaving no notches, lay the paper face downwards upon your table or the uncarpeted floor, and put a good smearing of paste upon the side uppermost; mount your steps and fit it to the wall close to the ceiling, dabbing it with your rubber (hanging on your arm), and looking that it hangs not only perfectly perpendicular, but without creases. In cutting your lengths of paper there will sure to be a little waste, as the pattern must be matched.

We believe on most papers there are small dots or indications as to where you must cut to match nicely, but at all events if you get the patterns side by side you cannot go far wrong. A badly-matched pattern, however, is a terrible eyesore, everybody knows. Worse even than unevenly-hung pictures or looking-glasses, for these can be altered without much trouble.

Paper is sold in what is termed "pieces," and that for commonest purposes can be got at as low a price as  $2\frac{1}{2}$ d. and 3d. the piece, which measures twelve yards. A good paper, suitable for a drawing-room, however, will cost from 10d. to 1s. 9d. and 2s. There has in recent years been a tremendous improvement in the manufacture, colouring, and design of wall-papers. Some really beautiful patterns are to be obtained at good houses, and fit for parlours at from 6d. to 8d. the piece. In laying the paste on the paper you must not, although well covering it, soak it through, and if the latter is a thin one there is sometimes a little difficulty in preventing this undesirable result. Paper-hangers, we observe, invariably commence hanging their paper at the *left-hand* corner of the apartment, etc. Much depends upon the way in which you affix your *first* length to the wall, as, if not straight, of course all the rest will follow in the same way. We do not advise you to paper *large* or *lofty*, or *good* rooms, yourself, it will be beyond your skill without the least doubt, but an attic, or a wash-house, or closet you should be able to manage quite easily.

**516. PAINTING SIDES OF STAIRS.** The sides of stairs get their paint rubbed off very quickly where there are children, for these young ones take a special delight in leaving the middle portion untouched, and going up and coming down on the bannisters, if possible. Get a pound or more of nicely mixed paint from the oilman's, and having washed what remains of the old paint perfectly clean, and also perfectly dried it with a brush that will be supplied with the paint if you ask for it, not too large—the oilman will provide the right size if told the purpose it is required for—paint carefully and evenly, filling the brush but moderately with paint, and not touching the sides of the stairs, or smudging. The brush marks also must not be visible. You will require two coats of paint, the second being put on only when the first is quite dry, and then you should wipe it carefully with a soft old duster so that not a speck of dust remains upon it.

But better than painting, is to *stain*, as before directed for flooring, with Judson's floor stain.

**517. HOW TO LESSEN WORK, ETC.** Do all that you have to do really *well*. This is the only sure method of *lessening* work. Half

doing anything is worse then not doing it at all. For instance, when you are sweeping the hall, pass your broom invariably over the walls and ledges of doors. These will not then require so much washing with soap and water, nor so frequently. Dirt is but dust suffered to accumulate after all.

**518. HOW TO CLEAN A BOOT OR SHOE.** Put blacking in a tin plate, or an old saucer, mixing it to a thickish paste with beer if possible, if not with cold water. If your boots are *very* muddy scrape them with one of the old knives upon your sink, and wipe with a *wet rag*, and dry quickly with a dry one. Dip your blacking brush (there is one to dip in it, and one to polish with) into the blacking, and apply it all over the boot thinly ; put it down whilst you operate in a similar manner with the fellow one. By the time this is done you will find the first probably dry enough to polish. To polish requires a strong vigorous arm merely. If the boots are very wet, they should be wiped as stated, and left in a warm place until morning.

**519. ODD AND END HINTS.** When your windows are draughty, do not make a long bag or roll of merino, or other stuff filled with bran or sawdust as usual, but make these rolls of a *strip of good American leather*, good, or it will crack and look disreputable long before it is worn out. Made of this material you can wash and wipe it as often as you like, but when you use cotton or wollen stuff for it when the bag is dirty, dirty it must remain, and dirty it often *does* remain, whilst you have the time and inclination to make another.

Make rubbers for your furniture, etc., of a good sized round cork or bung, well covered with some old wadding, or wool, or soft bits of flannel rag, and cover with a bit of old cloth, leaving enough at the end to hold it by. Make little mops for your water bottles and jugs, etc., of odds and ends of wool, securely and neatly tied on to a stick ; these will answer almost as well as those you buy.

**520. MOPS.** Larger mops for outside window cleaning can be made of strips of cloth about a quarter of an inch wide, and quarter of a yard long, tied on to a long piece of cane, and the part where so tied wound round and round with twine or wool. A small mop of this description made at the end of a cane, with a bent top, ought to hang up in the closet, but it must be kept scrupulously clean of course.

**521. FEATHER DUSTERS.** Keep a bunch of feathers hanging on a hook in your cupboard, you will find a feather very much wanted sometimes, and not only that, you can make very ornamental dust brooms for the tops of picture frames, and looking glasses, by dipping some feathers in various shades of Judson's dyes, drying them well in the air, when they will spread out by themselves, and tying them on to a point of a cane. Tie them neatly with cotton or thread, and place a piece of ribbon, bright coloured, with a bow and ends to hide this part. These can then have a nook in your drawing or dining-room, if you like.

## CHAPTER XXXVI.

### OUR HOUSEHOLD HELPS.

The Charwoman—Demeanour towards Servants—Servants' Duties—Leave—Paying Servants—Law of Master and Servant—Characters—Cook—Cooking—Cook's Duties—The Cinders—Waste—Uneatable Crusts—Stale Dripping—Perquisites.

522. **OUR HOUSEHOLD HELPS.** This is, as many others have declared, and truly, a vexed question, and this is not the place to discuss it at any length. Still, a few observations and hints respecting servants will doubtless be welcomed by the young housekeeper, who is yet at her A B C lessons in household duties, and household management. To use a homely phrase, you have now got your house "to rights" and can attend to housework cheerfully, because you know what to do in it, and how to do it, so far as keeping it neat, nice, and inviting in *reality*, as well as in appearance. Therefore we now may take another step forward, and go on with an easy conscience to other indispensable details of an economical, yet well arranged, home. A servant is required, one at first will do, no doubt, but in a year or so probably you will find you must have a regular staff of them.

523. **THE CHARWOMAN** we have tried and found to be a failure. She is expensive now-a-days as to her charges per week or per day—the shilling she was wont to be satisfied with in olden times, will not now appease her pecuniary desires for the few short hours she makes do duty for a day, and ere she closes her bargaining with you, she will as a rule stand out valiantly for her "drop o' gin," and the luncheon and dinner and supper respective pints of beer. Not *small* beer either, nor from that single X tub in your cellar; but from "the public" round the corner. There *are* respectable, honest, hardworking women of their class about, of course; but they *are* certainly few and far between.

524. **CHARWOMEN.** The charwoman is a mistake in household management, even when there is but the mistress in the house—her own lady help. But when there is a servant, or there are servants, the charwoman is not only (generally) a tale-bearing nuisance, but very often the main cause of many of the caprices as well as misdemeanours of those whom she has avowedly come to help. Cook is tempted to let the woman have those "pieces that are no good." Mary gets her to tell her young man just when the mistress will be out, and the area gate available for courtship, and so on. You are going to keep your one domestic



now, because you find you really cannot do without some amount of extraneous aid, probably, for in your secret heart you feel you would be far happier without the stranger who may be a comfort to you, but who, it is more than likely, will be a decided "worry." Here, then, is a splendid reason for knowing how to do necessary housework with your very own hands. It takes the helpless "what shall I do" sensation entirely from you when your maid demands to be loosened from her bonds, "this day month, meam." It is this very helplessness of women that has caused servants to get, as they have undoubtedly of late years, the upper hand. If they *are* plagues, they know perfectly well that they will be endured, and their sometimes extortionate demands and absurd provisos agreed to because they, as so called helps, cannot be done without.

*Punch* gave us a laughable, but not over drawn cartoon once, respecting Mary's idea of felicity in a "place," as follows: "Thanky, yes, I think I'm likely to stay sometime; the Missus is a puffet lady, and don't know a broom from a dish cloth."

525. Demeanour towards servants. — Education does much for the servant class now-a-days. Some say much more than it ought to do, but education such as they get, albeit it is what is termed good English, writing, and a glimmering of arithmetic, does not give them one iota of *refinement*—their daily, hourly associations prevent this, and although a maid may actually spell more correctly than her mistress, there is a very wide gulf that parts these two. This is, we fancy, the stumbling-block often betwixt mistress and maid. The former thinks Mary a coarse, vulgar creature, the latter's secret opinion of her employer is that she is "stuck up" and proud. We should scarcely have broached this particular item as regards domestics were it not to point out to housekeepers where the fault, or evil, in this case lies. *It is this—We must not expect to find our kind where our kind is not.* We must recollect that though brought up in most respectable homes, perhaps, the ways of their people have not been as our ways, and therefore, there is all the more reason that a young housewife should early learn to be teachably inclined, and tolerant towards the raw girl she may have under her supervision. But, and this is a *but* full of meaning and timely warning, this advice does not signify that you are to "humour" or pamper your servants. You are to be the head, whose will must be their law. You are mistress absolutely. To give an inch here will be at your sovereignty's peril. Kind, just, and equable with them, hold firmly the reins in your own hands. A young house-keeper, new to having people under her control, will often feel timid and nervous, indeed rather frightened at saying anything her servants may not approve of. Many ladies will understand exactly what we mean. Well, all we can say, and strenuously urge the fulfilment of, is, that you screw up your courage the very first time you feel this uncomfortable feeling stealing over you, and assert your right to be monarch in your own home. Many will not venture a second affair of the kind for some time to

come, having found out by what material you are made of, and *you* will find the second screwing up of your valour not half such a momentous affair as the first. Upon this point you must really constitute yourself a very Shylock, you certainly cannot afford to lose a grain even of your rightful "pound."

**526. SERVANTS' DUTIES.** Servants' duties depend much, it will be seen, upon the style of house you keep and the number you employ. In any case, however, when engaging with them, state exactly, and precisely what you will require at their hands. Draw up a memoranda of items at your leisure, and thus save what is too often the reason of the first break betwixt you and your *employé*, the seemingly putting on of extra work. Occasion to say, "I never agreed to do this and that" will be a so-called impost and injustice that Mary finds it hard to surmount. Whereas, no doubt, it is her lawful duty, but you forgot to tell her so at first. Also, make no promises, give in to no demands for "days out."

**527. LEAVE.** To church let your servants go once a day on Sunday. This is not only right, but, we think, one of their rights. Give Sunday evening (an hour or so) if you can, and you can, if you keep two or more maids. But where there is but you and your servant to manage the work, you yourself will be glad of a Sunday evening now and then, and you will feel sorry you promised this "leave" when you find how it ties you to your four brick walls on the very day your husband has leisure, and doubtless much inclination to take you out for a little change. Besides even when you have a whole staff of servants, *who* have conformed at first to your distinct resolution not to *promise* leave of absence on stated days and at stated times, it gives you a graceful opportunity to do a kind, pleasant act very often. The servants will speedily understand that your refusal to promise "outings," did not proceed from a harsh desire to tie them rigidly to your establishment, but from one that is just and proper. How can you pass your word as to the events that shall happen in days yet unborn?

The usual term of hiring is month by month, that is a month's notice upon either side *should* either party desire to cancel the agreement.

**528. PAY SERVANTS PUNCTUALLY.** Pay your servants with strict punctuality. There can be nothing more humiliating than to be in debt to one's own underlings. Hire them on the progressive wages system. It is satisfactory, to both parties. There is something to look forward to on the part of your servant, if she knows that the longer she stops in her situation, and the more she endeavours to do her duty, the reward will be certain and sure in the form of additional emolument. It is, too, far better for your own position as mistress to offer this boon, than to be told every now and then by your women that they must "better themselves," or that they *must* have more wages, or they *must* leave. Get a personal character with your maids, if in any way possible. Go to a little extra trouble to obtain this end, you

will be glad afterwards, and at the time even, you cannot fail to be more satisfied with yourself and your caution. It is an imperative duty with you that you take care what sort of a person you receive into your household.

529. **THE LAW OF MASTER AND SERVANTS** is briefly thus—A month's notice, or a month's wages to be forfeited. A servant may be discharged if she is found not able to do the duties she has agreed to do, also for wilful disobedience of the commands given to her, also if not honest, and if of drunken habits. Sometimes a servant is "wrongfully dismissed," that is, from some caprice upon the part of her employer, a fit of passion, etc., and, if so, she, it must be remembered, can find redress by bringing an action against the offender. If a servant should injure herself in the fulfilment of the duties she has been ordered about, she can obtain compensation if those duties are what may be termed extra-ordinary ones, but not if they are customary and usual. The same remarks apply to anything she may do, causing injury to *others*. A servant cannot claim a character from her employer, although she may really have done nothing to forfeit it. She can be dismissed for no reason (given) provided she be allowed the month's notice, or the month's money. Also, if a master give an unfavourable reference as to his domestic's abilities, he can do so, and no "law" will help her in this matter. This same "law" in our opinion is just a little hard on the servants. They are it will be seen very much in their employer's power.

It is now, and rightly too, a very serious offence for any one to give a false character to a person for the purpose of getting him or her a situation: an action can be entered into against the culprit, who will richly deserve punishment.

Mistresses are too often rather careless in their replies to other mistresses upon the subject of giving characters. They should be rigidly exact and careful. Not wishing to "keep the girl out of a place" is a laudable wish in itself; but to gloss over serious faults on this ground, to say "pretty fair" when "bad" is the rightful epithet, is not only wrong but positively wicked. State "Mary's" faults *fully*, and *add your opinion* about them afterwards. Thus the applicant for another "place" than your own may have faults you cannot yourself tolerate, but which would not be accounted very bad ones by other individuals. There are all sorts of persons in the world, and it would not do for them all to be alike in thought and feeling. At all events when applied to, to give a character to your servant girl, give a faithful, honest, and true one. The girl will not suffer for it, she will be taken for what she is worth, if she be worth taking at all; if not mistresses are well rid of a black sheep from their flock. Were the latter more conscientious in these matters, there would not be so many servants about who are nuisances, and who perform their work "indifferently well." Give a true and faithful account of your domestic's failings; or exercise your right, and refuse to give her a character at all.

530. **COOK.** Cook stands first upon our staff of domestics, decidedly,

She may be bluff, and fat, and coarse ; and the housemaid, lady's maid, butler, and so forth, may be far above her, so far as actual grade goes—for there are grades among our domestics as well as among their superiors ; but a good cook in one's house is not only a veritable household treasure, but oftentimes the pivot whereon turns *much of master's and mistress's connubial felicity!* A startling declaration, but a very very truthful one. By a *good* cook, we mean a cook who knows what to do and how to do it ; in her own particular line of business. She may not be perfection in the manufacture of the knick-knacks of the table—the extraordinaries in the way of eating and drinking ; but she must know how to roast, boil, stew, fry, &c., so that there can be *no fault* found with her upon this head. You want a good, plain, economical cook, and, if you can succeed in getting her, there is no end of ways and means to supply yourself, when occasion requires it, with the “padding” of your cookery. One way is—learn to do the padding (these jellies, and creams, and other niceties) *yourself*, and whilst you are learning cook will learn too. Cook will know many a useful little thing in this way, and she will rather enjoy your mutual “voyage of discovery” when she finds you do not want to take the reins of her cookship out of her hands. A fully competent cook ought *not* to be interfered with in her cooking ; nothing irritates a servant, who knows her duties thoroughly, so much as to be told about them by one who is ignorant upon the subject. Tell her, by all means, when you prefer joints dressed in a manner peculiar to your own, and your family's tastes ; but do not pretend to teach when you do not know, or imperfectly know, how to do so. We ought to explain our meaning respecting cook's influence in one's home. It is not enough that she is a woman, scrupulously clean in person, and at her work, and that she is economical, and will not allow waste in her kitchen ; excellent attributes, but not enough if there be the one thing wanting—if she sends up your meat done to a cinder on Sunday, and raw on Monday. She is an invaluable *kitchen maid* (or clearer up), but has not the making of a *cook* in her. Doing her best and failing is not what a cook must do. She must do her best—and—not fail. To retain a person like this in your service is nothing less than supplying yourself with an ingenious mode of torture, daily, if not hourly. You are always on the trot lest dinner should be spoiled ; and the very mention of those few particular cronies of your husband's coming to a cosy meal with you both, sends you into a secret, but none the less harrowing, fit of quaking.

Women—wives especially—do not like being grumbled at, as a rule, and when the grumbling meted out to them proceeds from the errors of others, it is, to say the least of it, aggravating.

It has passed into a proverb, we believe, that men are fond of good dinners. For our own part we commend them for their “good taste.” Why should they *not* be? The very first thing a wife would say—a wife who *is* capable of cooking, or getting a dinner cooked *well*—would doubtless be, were her husband to sit down to it calmly.



dumbly, indifferently eating it : "I might just as well invite him to a repast of raw potatoes and cinder-like beef." Men, if they, as it is said they do, prefer to dine at their clubs and hotels, and arrange to be from home on "cold mutton" days, show, we think, a very laudable appreciation of what is due to their own frames. We do not think it would be in their nature—exceptions are granted to every rule—to go out to dine, if they were sure of dining comfortably and enjoyably at home, and, if their "cold mutton" could be sometimes metamorphosed into something quite unrecognisable—lose its identity in fact, and merge into a tempting little dish really appetising and inviting.

**531. COOK'S DUTIES.** First and foremost, cook's duty is to cook, and cook well. In a large establishment with servants for each and every department of household work, each servant does his or her won, and no more, and no more is expected at their hands. But even in "good houses" the domestics are, more frequently than not, required to help each other in certain matters. When this is the case, however, it should be distinctly understood thus when engaging. Cook's work now is usually, besides her own kitchen, and pot and pan cleaning, the dining-room or the breakfast parlour, the hall or passage, and the stone step or steps, if there be any, in front of the house. Her kitchen ought to be a model of cleanliness and purity ; there need be no "holes and corners" here, brimming with dirt, and containing "poked away out of sight" soiled dusters and tea-cloths. Give her plenty, that is enough of cloths, aprons, pudding-cloths, dusters, and dish-cloths ; and let her distinctly understand that their *mending*, if not their making, is her task. Give her a "cotton-box" supplied with materials to do this. Give her also a list of the various articles entrusted to her care, and let it be securely fastened somewhere handy. If on the kitchen walls brush it over with a little varnish, and it can then be washed when fly-stained or dirty. Cook must keep her windows bright and nice ; her dresser, and tables, and larder shelves invitingly white ; and, in order to ensure that there shall be no *wiping* of these latter (a detestable, and blackening process), but strict and vigorous scrubbing, get her to tell you upon what days she likes to do these matters, and make out a list of her work for her.

You can hardly make out cook's rules in such a rigid manner as you will do in the case of your house or parlour-maid ; her work is not of such a straight going nature as theirs, that is with regard to these great, but still minor, matters. There must of course be special days wherein she performs the big scrubbing—the kitchens, the pantries, and their various entries and passages.

**532. THE CINDERS.** Cook is responsible for the cinders being not only properly sifted and cleansed (all bits of stone and rubbish picked out) ; but saved and burned, in a manner that will economise the coals. A word here about cinders. Servants do not like cinders, they are a trouble, and they are productive of more dust than coal is. The very best plan to be adopted with them (an item of economy very worrying when one really does not know how to mend the evil of their being

wasted), and one that will prevent the eyesore of seeing valuable fuel in exasperatingly large lumps, and exasperating quantities amongst the rubbish in the dust-bin, is to burn them in the parlours and the drawing-room. Not in the bedrooms, as naturally they cause more dirt than coals do, and this is to be avoided as much as possible therein. You will be pleased with this mode of knowing they are really saved, if you bestow a little attention upon them. They make splendid fires thus—Have a good, but not large, coal foundation in your grate, the coal being pulled forward towards the bars. Damp the cinders just a trifle, and put a good quantity into the receptacle you have scooped out for them. Do this with your very own hands, hands having upon them, of course, those same protecting gloves that we have before agreed upon it is right a gentlewoman shall wear when “on duty.”

Put a strict veto on rubbish burning in your kitchen grate. Some cooks take a delight in burning, to the great annoyance of olfactory organs in general, all they can lay their hands upon—cabbage stalks, potato peelings, bones, rags, glass, anything indeed they can seize upon, causing a horrible smell to parade the lower, and oftentimes the upper regions of one's homestead. It is a dirty, and not to be tolerated, habit. This description of manager in one's kitchen will probably waste cinders recklessly, but will suffer not a cabbage stalk to find its way from her stove.

One of the small cinder boxes at 4s. 6d., will be found a treasure in your small house, and a regular cinder sifting bin (at a higher cost of course), no large, or even moderate, household should be without. It is strict economy to go to the expense of these articles. They save their cost over and over again in a very short space of time. And you will also find, that to provide your domestics with proper tools to execute their work with may be likened to the proverbial pennies that store up the proverbial pounds.

Cook cleans the knives, boots, and windows (the latter belonging to her portion of the house), when no boy or odd man is kept, but it is very few women who will undertake a situation with these duties attached. A kitchen-maid would do all this, if one should be kept; but generally, if the establishment is extensive enough to keep such a maid, it also keeps the “boy.” We have not said anything about the kitchen-maid, there is not much to say about her. She is, in truth, cook's servant. She prepares the vegetables for cooking, and does the roughest portion of the kitchen work—she is, if apt, a cook in embryo. Cook must be instructed as to the precise time to wait upon you for her orders for the day, the earlier the better. Provide her with a good-sized slate and a pencil tied to it with which to take down your wishes. Another slate should also be hers, which ought never to be taken down from its nail. It is that she may jot down the many little items she wishes to remember, or to tell you about as they occur to her, so that “forget” may not be a too frequent word in her vocabulary.

**533. WASTE NOT.** Cook must be told, the moment you have the first private conversation with her after entering your service, that there is to be NO WASTE. And she, smoothing her apron complacently, will

tell you very likely she "never wastes nothing." This, however, is not sufficient—all sufficient though it sounds. *You* will not allow an uneatable *crust* even to be thrown away, *you* will not hear of *rancid dripping*, pieces of fat, and things edible of that kind, to find their way into your waste-tub. And, to tell the whole truth plumply, never minding cook's can't-be-helped-sniff of amazement, and very wide open eyes at such an avowal—you will not tolerate a waste-tub upon your premises at all !

**534. UNEATABLE CRUSTS.** The uneatable *crusts* ? What are we to do with them ? Soak them in two or three waters, which will be very little trouble—beat them into a pap with a few pennyworths of sugar—sugar is so cheap now—a few currants or not, as you choose ; put this with a little dripping into a pan, bake it, and gladden the hearts of some body's hungry little ones with the timely, inexpensive, thoughtful gift.

**535. STALE DRIPPING.** It must be very bad indeed, if it cannot be clarified and made fit for *something*. If *once* pouring boiling water upon it does not have the desired effect, do it two or three times. Other pieces of bread, those collected from the dinner table, and those that come from the nursery (but the latter should not be allowed to supply many, for children will not leave "pieces," if from their earliest recollection they have been taught that it is wicked to do so) should have a pan to themselves in order that the little ones of the family may have bread-puddings also. Servants are fond of these too ; what they are strenuously averse to is eating what they term "leavings," especially children's leavings.

**536. PERQUISITES.** We put perquisites in with our remarks upon cook, because it is cook who is chiefly the one who considers herself entitled to them. Tell her she is not to have any. You must not allow her the tiniest loop-hole here. The inch soon becomes an ell in perquisites. Besides, you can have no idea what an amount per year you put into cook's purse through the medium of her "perks." This is wrong. If you give her good wages, this money should be devoted to a better—a higher purpose. Send a poor child to school with the "perks," clothe her, or perform some other charitable act with it. It is *not* charity to give thus indiscriminately to cook. It teaches her to thief *mildly* ; for the line betwixt "you may, and you may not," is so faint as to be easily trespassed upon. Cook is mistress in the kitchen. It devolves upon her, therefore, to keep her fellow servants as much in order as she can. If she be a conscientious person she will guard against any undue lessening of the substance you place in her charge by those under her. Servants, and it is strange, are, as a rule, "dainty." It does not matter in the least whether they come to you from a home wherein being half starved was the rule, and not the exception ; a few weeks of really "good living," and as much as they can eat of it, will teach them to murmur at viands which before they would have thought delicious, and a "treat." One great item to be observed by cook, also, is a strict regard for punctuality as to the serving of the kitchen meals

Your own, of course, will have their stated periods, but it is no less important about the others. "Quick at meals, quick at work," it is said, and regularity, order and despatch in the servants' hall, will cause a greater degree of comfort than one is apt to imagine, to the inmates, generally, of the household.

### 537. POTS AND PANS REQUIRED BY A COOK.

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| <ul style="list-style-type: none"> <li>3 Good iron saucepans of different sizes.</li> <li>1 or 2 <i>enamelled</i> saucepans : these are nice for boiling milk or gravies in.</li> <li>1 Iron <i>pot</i> of a good size to hold a joint.</li> <li>1 Fish slice.</li> <li>1 Fish kettle (called a <i>kettle</i>, but it is a saucepan, to boil fish in).</li> <li>2 Frying-pans (one small, one large).</li> <li>1 Colander.</li> <li>1 Saucepan of <i>block tin</i> for boiling butter in for sauces, &amp;c.</li> <li>1 Meat chopper. } These are indispen-</li> <li>1 Pair of scales. } sable.</li> <li>1 Tea-kettle.</li> <li>1 Meat-screen and bottle-jack.</li> <li>1 Set (a dozen of different sizes) of skewers.</li> <li>1 Toasting-fork.</li> <li>1 Bread-grater.</li> <li>1 Nutmeg ditto.</li> <li>1 Flour-dredge.</li> <li>1 Gridiron.</li> <li>1 Rolling-pin (not too short).</li> <li>1 Paste-board.</li> <li>1 Spice-box.</li> <li>1 Dozen patty-pans.</li> </ul> | <ul style="list-style-type: none"> <li>1 Each, salt and pepper-uredgers.</li> <li>1 Baking-tin (for meat).</li> <li>1 Pan, with divisions, for Yorkshire pudding.</li> <li>1 or 2 cake-tins.</li> <li>1 Pair meat-tongs.</li> <li>1 Wooden spoon.</li> <li>1 Fluted gridiron (for broiling).</li> <li>1 Egg-slice.</li> <li>3 Larding-pins (different sizes).</li> <li>1 Dripping-pan and stand, and basting-ladle.</li> <li>1 Sauté-pan.*</li> <li>1 Omelet-pan.*</li> <li>1 Marble slab on which to make paste.*</li> <li>1 Braising-pan.</li> <li>1 Mincing-machine.*</li> <li>1 Preserving-pan.</li> <li>1 Box of paste-cutters (for making ornamental shapes in paste).</li> <li>1 Bain-marie-pan.*</li> <li>1 Wooden paste-board (marble not being afforded).</li> <li>1 Stock-pot.</li> <li>1 Stew-pan.</li> </ul> |
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The foregoing utensils are every one of them very necessary to the cook, but we have placed an asterisk against those that *can* be done without, the rest are almost indispensable. The bain-marie-pan is to hold a number of small saucepans containing sauces, gravies, entrées, &c., to keep them hot. The stock-pot is a pot made to receive odd bits of meat, bones, cold fowl, game, &c., and it makes from these *stock*—the foundation of soups and gravies.

The stewpan *can* be made to do duty as a braising-pan if made to your order, that the lid shall descend a little distance into the pan, so that it may hold the live fuel braising requires.



## CHAPTER XXXVII

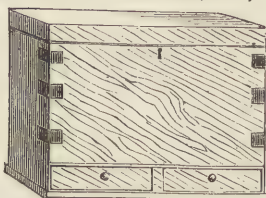
OUR HOUSEHOLD HELPS (*continued*).

The Linen Chest—Fresh Air—Arranging Work—Morning Duties—Brooms and Brushes—Housemaid's Dress—The value of a good Nurse—The most suitable age—Her authority—Good temper indispensable—Qualifications necessary—Her duties—The Lady's Maid—Her Duties and Qualifications—Six Sensible Rules to Follow—Neatness and Respectful Behaviour Indispensable—Essentials in the Governess—Her Treatment—Incompetent Governesses.

538. **HOUSEMAIDS.** The terms upper housemaid and under housemaid describe themselves in part. The former is at the very head of the *cleaning* department, and has charge of and is responsible for, the order and neatness of the rooms, and proper preservation of their furniture and many belongings. The latter does work of this kind, but it is under her chief's directions, and she has no weighty matters upon her shoulders to think about in the shape of plate baskets and their safety, and the care of "purple and fine linen." She is, in truth, maid to a maid. A thorough, well-up-to-her-business upper housemaid, can be a very pillar of help to her mistress. She should be, as she is often required to wait at table, rather tall, and what is called "genteel," pleasant-faced, pleasant-mannered, and pleasant-voiced. These attributes she will speedily acquire, even if she has not them in a large degree when she comes to you first. Her path lies very much amongst her superiors. Her time is necessarily spent more where the "upstair-people" are, than in the kitchen, and so, unconsciously to herself, she will copy nicer behaviour, gentler ways, than those she has been accustomed to; they will come to her unawares. One of the most important portions of the housemaid's work is the cleaning of the silver. There is no positive art in this, and yet there is a wonderful difference in people's management of it. It must be cleaned *regularly* once a week (directions are given in the first part of this book), and *every day*, after using it, it must be not only carefully washed, but also vigorously rubbed until a polish comes, with the plate cloths now so much used, and obtainable anywhere almost; or a good, large, soft piece of chamois leather.

539. **THE LINEN CHEST.** The next important item, in our opinion, of the housemaid's responsibilities, is the linen chest. This is her business, and if she has help in the shape of an under housemaid, the two women ought to keep it in splendid order. She must have a "cotton-

box" stored with mending materials as well as work, a drawer, or a bag with pieces of calico and linen; and it should be her custom when going the round of her bedrooms with her assistant, to make the beds, and see to and change all soiled towels, and night-dress cases, etc., to carry with her a wool needle with a long thread of scarlet wool in it. This is, and it is an excellent plan, that she shall run a few threads of the wool in an unseen corner of the sheet that is *thin*, or that has a small hole in it, or the hem or seam unsewed. It will then be a *marked article* for the mending basket when it comes home from the wash, and thus this practice will save much looking over of the contents of the linen chest. Also, she carries with her an ordinary needle with ordinary white cotton in it, and this is to pick up many a wonderful "nine" of stitches. It saves the vexatious consequences of "I'll do it to-morrow," when the bolster or the bed, having quarter of an inch of "seam" unripped, the feathers, as only feathers *can* manage to slip through, show themselves in dozens upon the mattress and the carpet. "To-morrow," when the bed has had a vigorous shaking, as it ought to have, the quarter of an inch has become an inch, and the feathers are "all over the place."



LINEN BOX.

**540. FRESH AIR INSISTED UPON.** Get your housemaids to let you and your family have plenty of fresh air.

Ladies who have raw girls in training, know well enough what a difficult matter it is to get them to open windows—especially those belonging to sleeping-rooms—and the habit clings to them, unless constantly checked, even when they really know and approve of the reasons given them to induce them to alter their ways. "Mother," at home, probably calls the fresh exhilarating currents of air (sensible people like to know air finds vent through their apartments and passages) "draughts," and draughts they will always remain to your maids, most likely, until you enlighten them.

The very first thing to be done by the housemaid, when she enters in the morning a room that has been slept in, is to open the windows, say a quarter of a yard, top and bottom. Miss Nightingale says, "fresh air never hurts any one," and if folks were wise they would never dream of going to bed without first lifting their window sash an inch or two.

The silver, linen, china, furniture polishing, and grate brightening all belong to the housemaid; indeed, she has, to put the whole matter in a nutshell, the well-being—from a scrubbing and order-keeping point of view—of the establishment upon her shoulders, less that performed by cook.

**541. ARRANGING WORK.** Her work must be done "piece by piece," and not, as somebody once said, "in a big lump;" and in this way the cleaning of a large house, that is, the daily routine of cleaning it, will be got through easily and *without* hard labour, although there

may be much hard labour in it. Not only this, the work should be completed in the *morning* hours, and the housemaid able to change her dress by one or two o'clock at least. At all events, your rule should be a rigid one that all *rough work* shall be over before these hours. If this can be done—as we know it can—in a house where but a “general” is kept, it surely should be also where there is a regular staff of servants, whose work, instead of being legion in its multiplicity, is one straight sailing affair. The housemaid must have a list of work, and days to do it in. It will take a little time to arrange this, and it is hardly possible for an outsider to arrange the items. The mistress and the maid should go together over the domestic domains, jotting down as they go “things to be done.” The chief pitfall to be avoided is that of doing one’s work “upside down,” and also trying to do “all at once.” To this latter clause we can very well apply the fable of the brothers and the bundle of sticks. The sticks could not be broken all the while they *were* a bundle, but when taken one by one they were easily disposed of. Just so is it with women and housework. Let them once get into a steady-going, systematic way of doing it, and it is easy and pleasant. Let them, however, try to wash tea-things, sift cinders, and make a bed all together, and they will feel as though the “good cry” the feminine portion of creation, it is said, so enjoy, is what they really must indulge in before they feel “better.” In the jotting down of work to be done, there will of course stand first the one regular routine that must be accomplished each and every day.

**542. MORNING DUTIES.** Number *one* on this list is most certainly *early rising*. Early rising is indispensable in a servant’s qualifications. It is simply impossible to do without this. But in order to put no obstacle of *your* making in the way of this desirable thing, arrange that “early to bed” may be the rule of the household as far as the servants are concerned. If this cannot be managed on account of your own late hours, or the gaiety you keep up at home, and many other reasons that cannot be gainsayed, let the domestics take the waiting-up duties in turns. Number *two* morning duty is to get the room, or rooms, first used by the family on their descending ready for them. In winter there is much more to be done at an early hour than in the summer because of the fires. The fireplace should be arranged and cleaned before anything else, beyond opening the window, and folding away the table-cloths, antimacassars, &c. If the suite—which is not very likely in a breakfast-room—be of rep or merino, or stuff of any kind, the furniture coverings must be used, or it will take three times the length of time it ought to take to dust it afterwards, besides the injury dust will cause to it. Your housemaid must thoroughly sweep, leaving no under-sofa patches of dust, or corners unturned out. She will find it the easiest and best policy in the long run to be exact and *conscientious* in her work. And not only that, it is far harder, and takes more time, to *hide up* what is not done than it does to do it. The room swept, the tray for breakfast can be prepared ready for

bringing in, and by the time this is done the dust will have settled no doubt, and the room can be finished entirely. Should there be another apartment required for immediate occupation now, let it be done next. Cook will doubtless be attending to the mats and the hall and steps whilst the housemaid is attending to the rooms. When there are two housemaids, the under one does the roughest work of course. Rooms in readiness, and breakfast-cloth laid, it will be time to take up the various cans of hot water to the various inmates requiring it, leaving it at their doors, together with their boots or shoes, knocking gently, and calling out the time of day. Breakfast served and in process of demolition, housemaid can at once go into the bedrooms, being on the alert, however, to catch the sound of the bell. A mistress with a grain of regard for her servant's feelings will never ring a bell *violently*. A servant with a right feeling of respect for her mistress will never knowingly or wilfully cause her to ring *twice*. Windows must now be opened, beds stripped of their clothing—and to strip them means taking each article off singly and separately—and placing them on two chairs. It is not very often done, we think, but the bed itself ought to come off also, and be laid over chairs or the foot rail of the bedstead, and the mattress turned up. There should be a small soft dusting brush—the cost is but small—provided for *each* bedroom, and it is to brush the mattress and other parts of the bed *daily*. The operation lasts but a few minutes, and the splendid condition of cleanliness it keeps one's bed-belongings in is well worth the very small amount of trouble it entails. Water cans and jugs, candlesticks, and anything else that ought to go below, can now be carried downstairs, and if possible let washstands, &c., be attended to at once; but where there are many rooms this will be impossible, as it of almost equal importance to get breakfast out of the way as speedily as may be. Breakfast fairly over, the day's work can be entered upon with vigour. On Monday there will be the clothes to look out, and to look over, and mark for mending; and if there should be any really bad holes or slits in sheets and towels, not through actual wear, but come of misadventure, these must be *run together before* being sent away, or there will be double to do after they have been subjected to the laundress's not too gentle manipulation. If the washing is done at home, a joint affair betwixt the maids by special arrangement, this is the day the clothes requiring it must be laid to soak. On Monday the housemaid commences her week's duties at the *top* of the house, going gradually down, floor by floor, taking as much as she can manage each day. *Not taking as much as she can manage according to the frame of mind or mood she may be in, or according to how she has progressed with the regular work below*, but according to the actual amount put aside for the day upon her list. It is the uneven, unsettled way of performing house-work, sometimes much, sometimes little, that puts "the wrong things in the wrong places," and does entirely away with the ancient maxim "there is a time for everything under the sun." Beginning with a will on Monday, and keeping on also "with a will," and a good one, all the week, will leave your house-



maids a Saturday of happily leisurely aspect. Beginning at the top of the house upon this first day will bring her comfortably to the bottom by *Friday*.

Too often Saturday is such a toiling, brimful-of-work kind of day, that it utterly wears out the energies and spirits of the servants. So many odds and ends of work—without system respecting it, that is—get left until Saturday, poor unfortunate Saturday, the last of the working six, that when the seventh comes, the rest they may chance to have then is very welcome, of course; but there is a feeling of bitterness whilst one is experiencing it even, that it has been so dearly, hardly earned. And, this it is clear, should not be.

In summer, the dining-rooms ought not to require being completely swept out, *i.e.*, regularly "turned out" every day, once or twice a week will be sufficient. Every day, of course, however, they must be "brushed up." The fireplace dusted with a soft brush, for dust will settle here and quite conceal the polish. A better plan, and one that will save the grate being cleaned thoroughly very often (for even in summer grates want black-leading occasionally) is to make it a practice to have it *brushed* daily with the polishing black-lead brush. *Every* day a dust-pan and brush should be taken into the bedrooms just to brush away fluff and feathers, and the odds and ends that get scattered, nobody knows how, about the carpet. Once a week they must be thoroughly swept.

**543. BROOMS AND BRUSHES.** A housemaid should have two sets of brooms and brushes, one for upstairs and one for downstairs. The handles must always be in a "touchable" state, and as they become dirty much sooner than the heads, a flannel, dipped in warm water in which is some of Hudson's powdered soap, and rubbed upon them, will bring them white in less time than it has taken us to tell about it.



CARPET  
BRUSH.

**544. HOUSEMAID'S DRESS.** Housemaids should wear large cover-all aprons, keeping one or two purposely for bedroom duties—a *dirty* apron plays sad havoc with the edges and sides of the beds and mattresses, besides being what no mistress should allow, and what no servant who understands her duties would dream of being seen in. Under this large neat coloured print apron is worn a smaller, lighter one, so that, when the bell rings, the housemaid has but to pull off the former, and let down her sleeves, and she is ready to answer it. Her cap should be small, and white, and untrimmed for morning wear; her collar of white linen, really white, and her hair smooth.

We saw a maid come out of a room she had been sweeping once, a sight to behold, and to recollect! We photograph her here as exactly as we can. Her dress of dirty faded cotton was slit at the side and at the bottom, and four pins did duty in aiding to keep the skirt from tripping her up. Her apron, of coarse huck-a-back, that had not seen soap and water most likely for weeks, had a string off, and so was pinned to her waist. Her boots might once have been boots, but they were not boots, decidedly, when we saw them, they were parts of "uppers" and

parts of "lowers," hanging disconsolately together, and her toes, in the words of the poet, "peeped in and out." It would have cured that poet though of his raving, if he could have seen the huge peeps *these* toes took. Her hands were dirty, so was the broom she held, and the dust-pan. What wonder? All this we could have borne, however, but there was more to come! Her face had two huge smudges of black-lead, one across her nose, one gracefully stretching over her really rosy and good-looking cheeks. A pink bow, with an opal and turquoise description of brooch, the size of a small tea saucer, finished her off at the throat, where hung round the dirtiest lace frill one could well imagine. A cap was upon her head, a cockle shell—Petruchio ought to have seen *this* before he scolded his Katherine—and it was a marvel of unclean muslin and ribbon earrings of showy gilt. And green glass had this maid in her ears, and her hair crimped, and, as she doubtless would have said, "quite in the fashion," almost hid its rightful colour by the shoals of dust upon it.

This is no exaggeration. It is, moreover, what many mistresses *can* and *do* actually tolerate in their servants. A neat, clean, tidy servant, is what every mistress has a right to expect, and to be so, all right minded servant girls will endeavour. Doing dirty work will of course make one, and one's clothes, dirty—if done without taking precautions to the contrary; but the large aprons with bib to cover the front of the body *are* to protect a servant's dress, and a veil or handkerchief is easily pinned over one's hair when sweeping has to be done. Then there are good thick gloves to keep one's hand clean when black-leading stoves or cleaning boots, and there is, we will hope, *always plenty of soap and water* to obtain aid from in the matter of these little troubles.

545. THE VALUE OF A GOOD NURSE. All good, trustworthy servants may come in the category of this world's treasures, it will, I think, be conceded; but where is the mother who does not value and appreciate a good and trustworthy nurse. Very few are fitted for this important post in the household. Children, "other people's children," can be terribly worrying, and the "patience of Job," or something akin to it, ought decidedly to be a part and parcel of a nurse's nature. A woman may be, as she herself would perhaps express it, "passionately fond of children," and yet be no more competent to take care of them, or manage them in the least degree, than the man in the moon. We are personally acquainted with a notable fact to bear this out, and we could quote many others.

A little boy of eighteen months, was suddenly deprived of the care of its mother, on account of the birth of another child. It was left in the charge of the monthly nurse, it having evinced a great dislike to the usual servants in the house. The poor little fellow in about ten days' time would not go away from the nurse, clinging to her skirts, and screaming when she could not carry him about. He was a strong, healthy child, but soon, to the astonishment of its helpless mother, it grew white and pale, screamed literally almost all day, and all night long; in fact, there was no peace in the house because of this child. It puzzled the mother extremely, for nurse was always on the alert about him, and continually cooking him, as she said, little niceties. When the nurse left at the end of the month, the poor child was in a dying condition. This was the secret. His mother had always been most punctual, and regular with him in every respect. His food was simple, good, and well-cooked, and he had *nothing* to eat between meals. His habits were cleanly and regular; and he was accustomed to *obey* "No." All this was changed. All in the space of four short weeks. He had been indulged in every whim, had been allowed to eat,

at his own sweet little will, jam *ad lib.* from the jam-pots ; had *never* been reminded of the regular little ways his mother had felt so delighted she had succeeded in inculcating in him ; and, in fact, was almost ruined in health as well. He had been *stuffed* and his poor little constitution had gone through such extraordinary changes that it was fast succumbing to them. This woman was particularly fond of children, and *her* fondness, and way of taking care of them was never to thwart them, and to let them have everything they cried for. And to be certain that they had sufficient to eat, her method was to give them *more* than they ought to eat of—no matter what—so long as it was of an eatable description.

**546. THE NURSE'S AGE.** An upper nurse ought to be a woman of between twenty and thirty years, cheerful, cleanly, and firm. This word firm is what almost every mother uses to the nurse she engages, or is about to engage, respecting the latter's demeanour towards her small charges. And "I should wish you to be *very* kind, but *very* firm," is her usual exhortation. This is all very well to say, but if it is to be acted upon, the mother must not be continually interfering in the nursery,—setting aside nurse's authority, and listening to tales. She will very soon discover whether the person she has chosen to be guardian to her little ones, be worthy of her trust or not, and if she is, it would be the height of imprudence, as well as absurdity, to be a marplot to her little rules and regulations. When mother scolds nurse, the children are open-eared—rather astonished at first, no doubt—but the reaction sets in, and they "don't care" what nurse says any longer. Mothers such as this wonder greatly why their children are so tiresome, and why nurse seems to have no control over them.

**547. GOOD TEMPER INDISPENSABLE.** With nurse rests very much of the children's happiness, so that she ought to be lively, good tempered, and "with no nerves worth speaking about." Above all she must be in *perfect health*. An ailing, fretful nurse with a chronic headache is a nuisance in the nursery. She should not be allowed to slap or beat the children. For small offences she might shorten their allowance of some nice "eatable" they are accustomed to have, or stand them in the "corner," but the punishment for larger transgressions must be in mother's hands alone.

**548. QUALIFICATIONS REQUIRED.** An upper nurse must know enough about babies to be able to take the entire charge of one, if required, from the time the monthly nurse leaves. She should be able to cut out and make children's clothes and teach her hand-maid—the nursemaid—how to be of real help to her in this way also. She must instruct the children as to taking proper care of their nails and teeth, and if their mother be a wise woman she will consent to their *waiting upon themselves* as much as possible. This plan is of immense value, not only to the young ones, but to nurse and the nursemaid. It gives them time to do double the work they would be able to do with a lot of helpless little bodies, who cannot button their shoes or tie a string about them. Let nurse, busy as a bee herself, teach the children to be busy—to wait upon themselves and each other, and do tiny services for others when required. Children delight in being useful. Four-years-old Mabel, being provided with a little piece of rag, considers

herself the Queen of housemaids, and will try, at all events, her very best to dust chair-legs and other articles within her tiny reach, as much as the most persevering dust-disturber would do. So that nurse will have plenty of *small* help if she will take the trouble to lay the foundation of it. And better than all, it is really beneficial for the children. They *ought not* to be useless, and they *ought* to be helpful, and who should be able to teach them this so well as the person almost constantly with them.

549. NURSE'S DUTIES. Nurse presides at the children's meals, and in many houses has hers with them (although sometimes it is arranged for her to take hers with the rest of the upper servants). This is, of course, in the nursery. The elder children usually dine in the schoolroom with their governess. A competent upper nurse ought to know a good deal about the little ailments that assail children, and be able to tell when one of the mild diseases childhood is liable to is about to set in. She should know the several and different appearances belonging to the "sickening" periods, so that the attack of measles, or whatever else it may be, can be taken in time. One important item we may add. Whenever nurse has occasion to apply any remedy to a sore place—a sting, a burn, a bruise, &c.—let her tell the child, if it be old enough, *what* she applies to the wound, and *why* she applies it, saying it distinctly in simple language. For example, if a child burn its finger nurse should put wet whiting upon it instantly, and if she let the little sufferer repeat the name again and again—it will *feel* the healing properties of the application soon—it will, very likely, *never* forget the way and means to cure itself in a second mishap. In this manner children may gradually gain a large amount of most useful knowledge, and thus be able to aid not only themselves but others. Especially should nurse be acquainted with "the teething periods" of infants—the various signs, &c., when a tooth is "coming through"—and what to do at the various crises. All these things she must know either by actual practice and experience or by studying (reading herself up in fact) some simple common sense work upon the subject.

An under nursemaid has a capital opportunity under a good nurse to "better herself," to use the familiar phrase of domestics in general. She is on a footing with the under housemaid and the kitchen-maid—apprentices, all of them, to their respective callings.

550. THE LADY'S MAID, "pure and simple," means the maid who attends wholly and solely upon the lady who has, or ladies who have, engaged her services. Sometimes, however, she combines another set of duties to the former, that of children's maid, and children's maid does not by any means signify a nurse or a nursemaid. She dresses the elder children of a family, attends to their clothes, and dresses their hair. A lady's maid's duties are to dress, or to assist in dressing, her mistress, and an excellent quality it will be for her to possess if she is neat and tender-handed, quiet of step and talk, and not given to gossiping. She has the care of her lady's jewels gene-



rally, and her wardrobe, and is expected to keep both in nice order. She should read herself up in various recipes for the renovation of wearing apparel, and have at her fingers' ends the ways and means to take stains and spots out of it. Particularly neat must be the lady's maid, and it is generally preferred that she be a little bit what is called "stylish," or at least "nice." Indeed this is what she is almost sure to be, for the best part of her time will be spent amongst "stylish" people most likely. Even more than the upper housemaid or parlour-maid will she be with her superiors. It is her duty to keep her mistress's dressing-room, and often her bedroom, clean, to sweep it and arrange it, with the exception of *cleaning* the stove. She lights the dressing-room fire, and makes its belongings bright and nice, but the actual weekly black-leading process is the housemaid's work. She should over night lay out the linen under things and dresses, &c., that her mistress will require in the morning, and these former should be placed before the fire to warm or air.

551. DRESSING HAIR A QUALIFICATION. To know how to dress hair really well is an indispensable requisite in a lady's maid's qualifications. She should be also a good dressmaker, clever and handy with her needle in turning and altering dresses, and if she is this she will be able to command good wages, for she will be really valuable and will save her employer many pounds. A lady's maid should not attempt to engage herself to act as one unless she really possess *great* aptitude for both dressmaking and hair-dressing. Not the least amongst her merits will be to know how to *mend* neatly. Fine underclothes require exquisite labour bestowed upon them when darning or patching is wanted on their behalf. Washing "fine things," and getting up laces and muslins in best style, are what she must know how to accomplish; and, of course, to iron well also—not only the ironing out of the things she washes, but that of dresses—how to press out silks and satins, raise the pile of velvet when crushed, and last, but not least, how to curl feathers. These will often get drenched during their wearer's walks or rides doubtless, and become limp and straight. In the first part of the book it will be found how to rectify this. To pack a trunk well is what a lady's maid *must* learn to do. And this she must teach herself, using her own common sense.

552. THE MANAGEMENT OF SERVANTS. There is no royal road to effect the above in a satisfactory manner. Much depends upon the mistress's disposition and temperament, and also upon those of the persons she would like to manage if possible. One great finger-post, however, to direct the housewife is to try never to "get into a passion" with servants. It gives them room to score many points against you, lessens their respect for you, and your influence over them. The way to manage them *can* be summed up in a few words; but it is easy to preach, and hard to carry mere preachings into practice, and as we hinted tempers *will* clash. However, stand by the following half-a-dozen maxims as fast as you can:—Require no more of your servants than you told them at first you should require,

*unless* you explain to them the reason for so doing. Be as kind as you like, and invariably considerate in your treatment, but *never* familiar. That familiarity breeds contempt—and disobedience—is most true in this case. Pay them adequately for the services they render you. Underpaid, dissatisfied dependents are terribly worrying to have about one's house. Be punctual, orderly, neat, and systematic yourself. If you are not, it is simply a waste of words to tell your servants they must be so.

**553. ENFORCE RESPECTFUL BEHAVIOUR.** The first time your servants come to you omitting a customary and proper mark of respect, such as forgetting to add "Meam" in their observations to you, or both of you walking one way, the servant taking precedence of you, or anything of the kind, correct the fault at *once*, *i.e.*, there and then. It may occur through inadvertence, and it may be from ignorance. If the former, no harm will come of your mild reproof; if the latter, it is *time* to correct. The first time also they appear negligent with their dress, answering your bell with a dirty collar on, soiled hands, sleeves tucked up to the elbow, a dress with a slit in it *pinned up*, or with hooks off the front of their dress, rough hair, dirty cap, &c., nip the fault in the bud! But, if you yourself tolerate these untidinesses in your own appearance, it will be rather a difficult thing for you to gain obedience to your desires in respect of the small-big affairs where your dependents are concerned. "Do as I *say*, and not as I *do*," will not do here indeed.

Servants are like children, immensely imitative. If *you* have a rich satin *à la Princesse*, they will have the latter too, you may be sure, if it is in the commonest description of material even. And if they thus copy you in one way, they will do so in another.

*Neatness* in dress is a splendid qualification in one's servants. But it does not mean docking them of every pretty ribbon and bow. Let them dress *prettily*, if they will; it is when they become *gaudy* that the reins require pulling.

**554. THE GOVERNESS.** Governesses, of course, are not domestic servants, and they do not even come under the head of lady helps. In fact they were *invented* long before the latter were; are a class entirely by themselves; and are of the greatest possible use to the world in general, if, that is, they have followed the one great and needful rule concerning them—chosen their vocation from a *love* of it, and not because they are obliged to follow it.

**555. ESSENTIALS IN A GOOD GOVERNESS.** A governess ought to be a *lady*, if not by virtue of birth, by her breeding and associations. It is of the utmost importance, as we have seen, that our nurse shall not be a coarse, ignorant person; and it is of the same importance that our governess shall not be one either. By *ignorant*, I do not mean precisely a certain inability to spell, or to write in splendid style—these facts are usually patent, and speak for themselves—but ignorance on points imperatively necessary for children to be well

informed upon, viz., how to behave themselves as ladies and gentlemen. The position of the governess is often a very trying one, and the cause is sometimes, we may add, frequently of her own making, although it is also not unfrequently from a want of thought and consideration on the part of her employer. In the former case the governess being over and above sensitive (forgetting entirely the fact that dependents always have *something* to bear, and will have to the end of the chapter), seems to be ever on the alert to look out for, and take to herself, slights and petty disagreeables. She is proud, unhappy, and usually disliked, being retained in her situation, probably, for the mere reason that she can teach admirably, or can manage her charges well, or, worse merit than any, is cheap. Now a governess, of all persons, should not be merely tolerated in one's establishment. Children will not look up to, respect, and revere the person who is "nobody" in the estimation of the "grown-ups;" and children, alive to petty occurrences, sharp of ear and sight, and keen to note when all is not quite as it should be between their parent and their instructress, quickly follow suit. In the latter case, then, it is often thoughtlessness, and a want of a certain delicacy of mind on the part of the mistress of the house, that causes her governess to experience many bitter little heart-aches, and shed many tears that need not have been shed. The latter feels that she is almost on a level, according to the social grades in the house, with the servants; that she is, although a lady, obliged to endure, without being able to make any one comprehend her feelings, their not always inaudibly expressed contempt for, and wonderment at, her "stuck-up ways;" that everybody seems to have entirely forgotten that, although bravely striving to win her bread, and that her hand must accept the wages of her hire, she is still a lady, and ought to be treated as one. The truth is, nobody knows exactly what to do with the governess. She is, as the man said when talking of the wife he had married, but who did not exactly reach to his expectation as a model in wifely behaviour, "Here she is when she is wanted, and here she is when she is *not* wanted." This however, in most cases, only applies to the governess of the lower middle class family. In establishments of persons of some position, this lady has her separate suite of apartments, and it is quite an understood affair with all concerned, that she is not expected to mix with the family other than her pupils: unless, perhaps, being a good singer or a brilliant pianist, her qualifications in this way be required now and then in the music-room. It is a very general fate with the governess, we believe, to be considered an interloper by the servants. They rather resent her presence in the household, arguing this wise against her—She is not of the drawing-room quality of womankind, and must therefore pertain rightfully to the kitchen, and if so, why is she set above them? Above them they cannot help feeling she is. It is the "why and the wherefore" of the matter that they cannot understand. Now, all this is literally of no consequence at all. It is simply absurd to make a trouble of these things, coming as they do from a class not supposed to be able to discriminate between "mine and thine" in a very exact way. But it

is not every one who *can* walk calmly through a crowd of unsympathisers unmoved and indifferent, looking neither to the right nor to the left, and caring absolutely nothing for other people's opinions—and nine out of every ten governesses cannot. So that, although it is, as has been said, absurd, yet it is but natural after all.

Mistresses of households would do well to make, if ever so slight an one, a study of their governesses' trials in their service, and lighten them. They *can* do this by remembering just a few little points in their bearing towards, and treatment of, them. First of all, never to reprove a governess before a servant. In a few minutes most likely a mistress will have quite forgotten the three or four stormy sentences she has thoughtlessly dealt out to Miss Smith before "Mary." Not so poor Miss Smith however, nor "Mary." The former knows they will be retailed with many additions, doubtless, "below," and Mary true to her instinct about "that lady and no lady up in the schoolroom," relates to her fellows, as though it were a well merited punishment for a long endured not-to-be-stood *something* perpetrated towards *them*, the "wiggling" Miss Smith has undergone—and—"serve her right."

On the other hand the governess, whether she be a "nursery" or a "finishing" so called, should really try to *walk over* very many little pebbles of troubles—some *not* purposely thrown under her feet—instead of stopping and *picking them up*! Let her remember that the most honourable thing a woman can do in this world, if it so happen that she has to do it, is to *earn her own living*. An honoured and an honourable thing it is, and nobody will gainsay it. *This should strengthen and uphold woman*. She is independent, but still in a state of dependence. Her own hands earn her bread, but in order that that bread shall be earned she must go into bondage, be it ever so light, be it ever so pleasant, to another. Let no feeling of reluctance to disclose the fact ever be allowed a nook in the heart of a gentlewoman who has to work for her living. Let her rather be *proud* of it, proud than she *can* work; for *God* means us to work. He never meant us to lead idle, useless lives. We have said a little more upon this subject than we at first intended; but it is a sad truth, that there *are* women who think labour a disgrace, especially if it be actual bodily labour of the hands; and women such as these *need* assuring and exhortations to the contrary. Do whatever your hand findeth to do! And here comes a side view of the case.

556. INCOMPETENT GOVERNESSES. It is important that women choose, if possible, the vocation for which they are most fitted. At all events there is, I think, *no necessity* to take that for which they feel a positive repugnance, and for which they are totally unfitted. But how often they do, and in no case is this more exemplified than in the class of women who enrol themselves under the banner of the governess. It is a notable fact that "reduced ladies" betake themselves to school keeping, when their slender income *must* be eked out in some way. Write they can, and read, and they can play the piano, and make themselves understood fairly well in French, but these are not at all the paramount qualities desirable in a schoolmistress. She must possess a firm, well-balanced mind, and be able to direct the minds, as well as the tongues and fingers of her pupils. How often a



mother may be heard to exclaim "Yes, my daughter has gone out as a governess; she does not like teaching, and she does not care for children, but, what was one to do?" Well, this is the kind of governess who lays the foundation of several unhappy lives. In the first place, she is herself discontented and unhappy; and in the second place, how is it to be expected that the poor little souls she teaches can be happy either, under such an uncongenial rule as hers cannot help being? A poor gentlewoman earns her extra few shillings a week by *teaching*; a poor working woman adds to *her* slender store by taking in *washing*. Neither of them knows the least bit in the world of the items proper—really proper—to be carried out in these two callings; yet the one will teach boys and girls, if she can get them to teach, and the other will wash (*i.e.*, spoil clothes), if she can get clothes to wash. Another point yet must we touch upon respecting the governess. Too often she is miserably underpaid. "She teaches admirably, and I have obtained her remarkably *cheap*," is a phrase by no means unfamiliar amongst the mistresses of families. Again, and here the master of the house is too frequently the party in fault. This gentleman will only consent to his wife's giving the lady who instructs his children, and forms their characters most likely, a very insufficient salary for the duties devolved upon her; whilst he will cheerfully give her *carte blanche* to act precisely as she chooses with regard to the wages of the woman who cooks his food! A governess should, if not absolutely love children, *like* them at all events well enough to be able to endure with patience, or, at least, *some amount* of patience, their thousand and one tiresome, not to say aggravating, little whims and oddities, and be able to discern when correction is needed, and when not. A governess should certainly rank no small degree of perseverance amongst her mental belongings. Finally, a governess must thoroughly know *what she says she knows*, even if it be but the working of an addition sum. Children are wonderfully acute, and will sum up their teacher very speedily, and eleven times out a dozen very correctly, when she "don't know."



## CHAPTER XXXVIII.

### HINTS ON UPHOLSTERY.

The Bedroom—Bed Ticks—Bed Trimmings—Ottoman Making—Wardrobe  
Cupboards—Carpet Making—Quilts—Blankets.

557. **THE BEDROOM.** Upholstery is expensive because it is hard work, the shop-keeper has, therefore, to reward his workmen and women with liberal wages. He buys the materials needed at wholesale prices, and you pay him the profit; you can buy for yourself and save at least one profit. Make up your mind to face the little difficulties of work, and you shall reap the reward in a comfortable, bright, clean home at a minimum of expense. Furniture, or rather the damask or rep coverings, soon soil, and after you have cleaned them, *as you may as they stand*, with benzoline oil, which removes all grease, there comes a time, sooner or later, according to your position, when you feel and say the furniture must be re-covered, or we must have a new suite; in either case it means an order for the upholsterer, and a considerable expense to yourself. And yet every lady *could* do the work herself if she would try (a few there be who have not the time). Those who have not yet made the attempt and will do so, will be highly gratified at the result. Of course the foregoing remarks only apply to those whose furniture is obliged to remain shabby because they do not like to go to expense of re-covering it by an upholsterer.

558. **BED TICKS.** Beds require clean ticks, and may be washed, but after washing they wear out, and in time there must be a new tick, and this is easily made; the only expense being for the material, the the housewife being her own upholstress.

We shall treat of bedroom furniture only in this article, that it may thoroughly be understood, before proceeding to the next division of the subject of home upholstery.

Beds are of two kinds, those having bordered ticks, and those without. Ticking is also of two kinds—linen and cotton. A linen tick will last three times as long as a cotton one, and is, therefore, cheapest in the end. If a bed is bordered (that is, has an upright edge formed of a piece of the ticking cut the reverse way of the material to that in which the bed is covered), it is generally considered stronger than one simply corded round and sewn together like a bag, as is the case in the unbordered ticking. To make a bordered tick, then, we must first take the exact measurement of the bedstead, from head to foot, and from side to side, and as ticking may be bought of any length, the purchaser can suit herself and her pocket: but if her bedstead be

narrow, the ticking should be of narrow width ; if wide, she may either have a ticking sufficiently wide for her bedstead, or two narrow widths stitched together down the centre—this is a little less expensive, but a little more trouble to make. Having measured the bedstead on the part where the bed will rest, reckon the number of yards it will take to make the cover, then allow an extra yard for cording and bordering ; cut slips three-quarters of an inch wide, and join them together until you have enough to go twice round the bed ; proceed to tack in a cord (such an one as will lie easily within the strip of ticking which is to receive it, leaving room for turnings), commence to run the cording thus prepared against the ticking, the cord down, and raw edges up against the edges of the material. The four sides of each piece being now corded, strips of the material should be cut about three inches wide, sufficient to go round the bed, sewn together, and then stitched (by hand or machine) right side to right side, against the cording ; the other square or half of the ticking must then be stitched to the other edge of the bordering, *one* side or end, this time being left unstitched for putting in the feathers. After the tick is stitched together, and while it is still on its *wrong* side, get a quarter of a pound of bees' wax, lay the tick on the kitchen table, and well rub the seams and all parts of it with the wax until it is well waxed—this will prevent the feathers from working through, though the bed be used for many years. A washed tick should always be waxed after washing, when it is thoroughly dry, or the feathers will escape, and the bed become impoverished in a short time. You will require help in filling your bed. Make an aperture in the end of the old bed, and, gathering it up in your hand, put it into the unsewn side of the new tick, and gently shake the feathers into it ; then withdraw the old one, and strongly sew up the open side of the newly-made bed, and it is finished. An unbordered bed, or bed covering of any kind, differs from a bordered one in one particular only, viz., that it is corded on but one side, and then stitched together, leaving, of course, an open end to insert the feathers. Bed ticks are preserved by having a covering of unbleached calico, which can be bought at a small cost per yard, and of any width, just sewn together like a bag, the bed slipped into it, corner into corner. This may be removed as often as is thought necessary, washed, and put on again.

The foregoing rules will be found a sufficient guide for re-covering mattresses as well as beds, and for making new ticks for bolsters and pillows. The quantities necessary for the latter will depend upon the size of the pattern pillow or bolster, or the bedstead, for which they are intended.

**559. BED TRIMMINGS.** Bed furniture, as it is called, or bed trimmings, includes the valance, curtains, and foot valance. The old "four poster" is a form of bedstead seldom seen in use in the present day, the "Arabian" having taken its place. In most households these are trimmed either with damask, white dimity, or chintz. Which ever be the material selected, the pieces which are to cover the top and back of the bedstead should be lined with glazed lining of the same

colour, or as near the shade as possible. Twelve yards of material (wide width) is sufficient to trim an ordinary Arabian bedstead. After measuring the space to be covered on the top of the bedstead, cut the material to the measure, then proceed to measure the back of the bedstead from top to bottom, and cut the necessary piece for that also, then cut off the curtains, one width generally being considered sufficient, after which the valance is to go round the foot. The head valance (which is generally finished with a fringe, as most of our readers are aware) may now be cut, and odd pieces can here be used up with advantage; neatly joined as near to the pattern as possible, the head and foot valance after hemming are put on full, and are either pleated or gathered, the latter into a wide band in which is placed the lath which keeps it in place on the bedstead. The former is sewn into a narrow band, and trimmed on the falling edge with fringe, then nailed round the top of the bedstead. The curtains after hemming or binding may be hung into the rings upon the bedstead ready to receive them. The safety curtain pin is excellent for this purpose. The last remark applies only to the wooden bedsteads. The iron ones having no

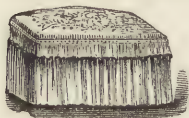


BED WITH TRIMMINGS.

rings, when the curtains have six or more short strings of the same colour, these are tied round the little side bars indicated by their position on the top of the bedstead. Cut out the lining for the head and top pieces, tack them together, bind the edges round with braid of the same colour, and on the top piece sew four short strings one on each corner. On the piece for the back more strings should be sewn, as being larger they are necessary for keeping it in place. Any lady and her servant may adjust the trimmings to the present style of bedstead with ease and pleasure as to the result—half a yard, *i.e.*, eighteen inches, is enough to allow for fulness for each side of the foot valance. The head valance is generally fuller, but this is a mere matter of taste and expenditure. Curtains and valance may have a fancy braid hemmed on over the stitches of the hems, or this may all be stitched on by machine, so that the labour of making is very slight, and the time occupied a mere trifle, and there is no waiting the upholsterer's time. Damask, dimity, and chintz can be had at almost any price; but it is a great saving to the purchaser to go to a wholesale house, or to depute a friend to do so for her, and there buy the necessary quantity or quantities of material for renovating her house: at least one-third of the expense will thus be saved. If there is more material than is needed it can be advantageously used in many ways, and it is always well to have a little extra for repairs.



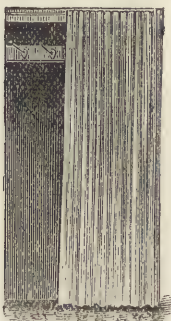
560. OTTOMANS. Good strong boxes are very useful, and one at least might be placed as an ottoman in most bedrooms; but before they can be ornamental as well as useful, it is necessary to make a cushion of some rough material to fit the top when the lid is down; and this may be nailed to the top of the box with tin tacks, one at each



OTTOMAN.

corner, to prevent it slipping when sat upon. Then cut a valance the depth of the box and to go right round it, hem it at the bottom, trim to taste or plain stitch, and sew into a band of strong calico. Nail this to the box, then cut a cover to go over the cushion, and to hang over far enough to hide the fastening of the valance to the box. Having cut out the cover, hem and trim with fringe, or braid, or cut out in scallops or Vandykes, and bind with braid. No one would imagine the rough box was beneath this dressing, and while it will hold many articles of dress it is a comfortable seat and an ornament. The top piece or cover should be pinned or sewn to the padding cushion on the top of the box to keep it in place. Many are without that great convenience, a wardrobe, and too often also are without a closet in their room; how useful then is a large chest in which at least the skirts of dresses may rest at full length, which is impossible in a drawer. But while there is no wardrobe, cupboard, or chest, there is scarcely a room without a recess; and this with a little management can easily be made to answer the purpose of a wardrobe, and, while being convenient, looks pretty and neat.

561. WARDROBE CUPBOARDS. We have a recess, then, at a comfortable reaching height. Tell the carpenter to nail a board that will exactly fit into the recess, at a distance of about three inches from



WARDROBE CUPBOARD.

the ceiling, if the room be low, or, if lofty, at a greater distance. The curtains, which may be made of bright crimson rep, moreen, or damask, must be made wider than the recess, and can open in the middle or not, according to whether the recess is wide or narrow. These curtains are hemmed at the top, and a strong tape run through the hem. They are gathered upon this tape to the exact width of the recess, and are then securely nailed to the top of the board, half an inch from the edge, thus presenting completely the access of dust to the dresses. A row of pegs is then nailed to the wall at a convenient height. By this means, and, at a very trifling expense, you have a very excellent substitute for a wardrobe. In summer time a curtain of white muslin over coloured glazed lining looks both light and pretty; the windows may be draped to match. A room thus trimmed will be seen and admired by many without doubt.

562. CARPET MAKING. To make carpets, measure the room to

ascertain the number of yards requisite, having at the same time a due regard to the width of the carpet about to be used ; for instance, Brussels piece carpet is 27 or 28 inches wide, tapestry a little less, felt or drugget much wider than Brussels. Supposing then, for convenience, a carpet is 24 inches wide, *i.e.*, two feet, and the narrow way of the room to be covered measures 14 feet, it would be necessary to have 7 widths of carpet, each *width* the length of the room at the particular part to which it is to be fitted. Having cut out the carpet, place two widths together, taking care that the pattern matches exactly, or the carpet will look most unsightly ; at every two feet there should be a tie of string firmly keeping the two widths together in the pattern. If the patterns do not easily meet together, they must be *placed* together, notwithstanding, and tied to pattern. After all the widths have been tacked, according to directions here given, they must be stitched through and through and in and out in the little holes which are visible along the selvage of the carpet. The stitching is the same as for a shirt only much larger and in and out, the material being too thick to admit of taking up on the needle : the pattern must be eased in where it is not quite easily matched. After the carpet is all stitched together with carpet needle, and waxed carpet thread the colour of the carpet, each seam must be pressed with a hot iron, a wet cloth being laid on the stitching between that and the iron. This takes out creases, and removes any inequalities in sewing, and presses out or flattens the seams. Bedrooms may be carpeted by neatly and carefully placing together (as much in pattern as possible) cuttings from larger carpets. After stitching and pressing, these may be bound round with carpet braid and laid down loose. All large carpets require very nice laying down, and a good deal of stretching, which is a man's work. An upholsterer charges £1 for making an ordinary sized carpet. The best or good parts of an old carpet may be cut out and sewn to suit a smaller room.

**563. ON QUILTS.** To strengthen new or old quilts. Cut unbleached calico or ordinary white calico, one inch larger than the quilt about to be lined ; tack one against the other, taking care to leave the calico lining loose, because it will in its first wash shrink much more than the quilt, and a little at the second washing. A Marsella quilt will seldom shrink in washing. Quilts may with advantage be lined at any time, as they wear as long again. Unbleached calico is the warmest, and consequently most suitable, for winter, and a thin, light white calico for summer use.

**564. BLANKETS.** These are manufactured in pairs, and for convenience are generally cut in two by the housewife. When this is done they should, like sheets, be cut "*to a thread*," but *not hemmed*. They should be worked at the edge in "button-hole stitch" with coloured wool ; the stitches about one quarter of an inch apart or rather more, according to taste ; but whatever be the space selected, the same must be adhered to until the blanket is finished. "Oversewing" the edge of a blanket is better than binding it, because the binding draws and

hardens in the washing. The name or initials of the owner should be worked in one corner in wool, the same colour as the "oversewing."

**565. RE-COVERING SUITES.** An entire suit of furniture for a drawing-room, consisting of half a dozen upright chairs, two occasional chairs, two easy chairs, and a couch, will take twenty yards of damask, rep, or chintz : the former may be had from 4s. per. yard, the latter from 9d. Thus we see the material will cost from £4, or if chintz 15s. ; but who would not consider this a very moderate expense to incur, in making a room appear newly furnished. As we have before seen, the upholsterer has to reward his workpeople by liberal wages. He is obliged also to keep up a large stock of goods for purchasers to select from, and this necessitates warehouses in which to keep the stock, and workshops to work in. All these expenses must be met out of the profit he makes. He would charge £10 at least for re-covering such a suite of furniture ; what an advantage then must it be to those who can do the work for themselves, and it is not difficult. To commence, then, with the chairs (the ordinary upright) : some of these have moveable seats and some fixed. If the chair to be covered is of the former make, take out the seat, as you have often done to dust it, beat it to free from dust, lay it on a table, and with tissue or silver paper take the pattern of it, allowing for turning over on to the inner side of the chair seat—this pattern will serve for cutting the half a dozen by. Cut out the material, taking care in each case that the selvage be on either side of the chair seat, and *not* from *back to front* ; now place the piece cut centre to centre on the seat, and pin in place very neatly ; folding the material at projecting corners, and nipping it



CHAIR RE-COVERED.

where there are niches in the seat ; for instance, where it drops into its place on the chair frame there are generally niches, sometimes these are so deeply cut as to require a little piece of material sewn neatly in, where it has been cut to make it fit : but the moveable seated chair is not often met with now. Having pinned the material in place, turn the seat face downwards on the table, have ready some brads and a hammer, and hammer the new cover on the inner or wrong side of the chair seat, and it is finished. This chair is improved by having a *furniture gimp* nailed round on the edge which joins the chair ; the brads used should be small, round, and tiny headed, brass being best for light coloured gimp of a buff or cream colour, and black for darker shades of damask or gimp. The fixed seated chair cannot of course be taken out, and is therefore covered as it stands. Place the chair in front of you, take the pattern in paper, cut it out in the new material, remove the old gimp and buttons, if any ; proceed to pin the new covering on, fitting nicely over all difficult corners ; as before, nail to the chair with small brads, then nail on the gimp with brads as directed concerning



colour, straining the gimp a little so that it be not laid loosely on the chair. After the material is firmly pinned in place, the chair may be turned any way, which is more convenient to the worker; the fixed seat *must* have a gimp to "neaten" the putting on of the cover. It is almost needless to say that the beauty of furniture covers consists in the absence of creases on the seats, plain covered backs, or arms: all inequalities must be worked in at the corners in plaits. Some chairs have buttons on the seat, when this is the case the material, must be cut a little larger, about an inch each way. Thread a large, long needle with hempen string; have ready some buttons (the old ones may be re-covered with odd pieces of the new material); run the needle through the seat of the chair from beneath; now pass it through the wrong side of the button, draw it through a little way; then pass it through the chair seat again, bringing it out beneath; draw the thread tight, and tie very firmly at the back of the seat. The mode of buttoning is the same for all furniture. In covering arm-chairs proceed as for the upright chair: take a pattern of the seat, back, arms, and the piece which "neatens" the back; remove old buttons and gimp, cut out in the new material, allowing an inch extra for buttoning, which is often deeper in this style of chair and takes up the material; neatly fit the new cover, the seat first, then the back, leaving it rather loose in the centre parts for buttoning; nail it on, then tie on your buttons from behind and beneath; now put on in the same manner the piece at the back of the chair, nail it in place, brad on the gimp, and it is finished.

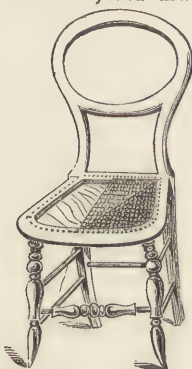
The foregoing directions will be found sufficient for the re-covering of occasional chairs and couches of all shapes, and footstools. The amateur will always find a good guide in the couch or chair before it is unbuttoned or in any way disturbed, if she will study it and its covering.

Some remove the old cover before putting on the new, but this is not necessary unless it be so greasy that it might work through. A little grease is easily removed by rubbing quickly with a piece of sponge which has been dipped in benzoline oil. Never forget that the buttons being tied at the back, the back piece is always put on at the last.

**566. TO CANE SEAT CHAIRS.** "Chair cane" can be bought at most shops where baskets are sold; but it is then whole, and requires splitting into the necessary width. Any chair would be a guide for this; but as the splitting and smoothing of the rough edges of the cane is troublesome, the better way would be to pay a trifle extra to the repairer of chairs to prepare it for you, which he will willingly do, and has to do for those ladies who make the pretty little ornamental cane baskets so much admired just now. A chair costs 1s. 6d. to re-seat. With sixpenny worth of cane and a little trouble, you can re-seat it yourself. Place the chair in a convenient position for working, either taking a low seat yourself, or raising the chair to be repaired on to a bench or table; cut out all the old cane, clearing all the holes. Each piece of prepared cane will be some feet in length; take one of these and pass it through one of the holes at the back of the chair, secure the short or under end by putting it through two or three more holes.



and take the long piece of cane which is on the right side of the chair now, and pass it over to the corresponding hole on the other side of the chair, and draw it tight ; next pass it again from beneath through



CANE SEATING.

the next hole on the *same* side, and carry the cane over to the opposite side, and put it through the corresponding hole, always taking care that the right side of the cane is uppermost, *i.e.*, the shiny side ; repeat this passing of the cane until all the straight canes one way are put in, and finish off each piece of cane, securing the end, as at the beginning, before commencing a fresh piece. Proceed now to cross bar the canes by lacing in another cane the reverse way of the



FINISHED CHAIR.

first, under one and over the next, or "one up and one down," keeping the straight line. Now the chair is filled with squares each consisting of about three-quarters of an inch. Commence now to interlace a cane from one corner to the opposite corner, taking up one cane and lacing down the next ; fill in with canes across until the whole seat be worked, fastening well as before, and drawing the cane tight each time it is passed over to the opposite side. A fourth cane has now to be worked in from the opposite corner to the one just completed, and the seat filled in this way. This is the last cane, and yet there is room in the holes for more. How shall they be "neatened" ? By working a cane in and out, or by filling in with little pegs sold for that purpose ? The latter mode is the best because the *strongest*. Tap the little peg gently into place in the hole, and cut off any that you do not want, and so on to the next : the tighter these are put in, the firmer will be the chair seat. The illustrations will assist the reader in understanding how to succeed in this useful household work.



GIPSY TABLE.

567. THE GIPSY TABLE is inexpensive, inasmuch as the top of it is composed of deal wood. This is covered with either cloth, plain or embroidered, or furniture velvet. One of the prettiest lately seen by us was of brown cloth, with a bordering of roses and leaves in shades of red and green, whilst in the centre was one lovely moss rose ; sometimes lace adorns the edges of such tables. To cover this table, take its dimensions, and take them with you to the draper or upholsterer ; he will tell you what quantity of the material you require. On your return, place a piece of paper over your table, allowing for turnings on the wrong side, then cut out in the

material, if you intend to cover it plainly; proceed to strain the cloth over the table, securing it with small brads (furniture nails). You will find it must be pleated on the under or wrong side of the table, but not a crease must be seen on the surface. The top covered, cut a piece of cloth on the straight sufficient to go round the table and to fit exactly, work one edge of this or get it pinked to a pretty pattern, fit it round the table and pin or tack in place, have ready some ornamental brass or white nails, with which nail it in place (or you may sew it on to the cloth with which the table has been previously covered), and then cover with any fashionable white lace. A fringe nailed round makes a pretty finish to this little table, but is not so *distingué*.

**568. COVERS FOR TABLES.** The Pembroke or office table often requires a new cover, unless it be one of those solid pieces of furniture with its centre composed of real good old leather. Many in the present day are simply the American or other imitations of leather, and being very cheap cannot be expected to wear nearly so long. An American cloth is 2s. 6d. per yard, and can be had either brown, green, or other shades: it is so wide that it is sufficient for any table, therefore there is only the length of the table to be considered in purchasing it. Leather is three times the price of the imitation, but there is no great difference in the width of the two. The table has leather in the centre and this is worn shabby. Wet it

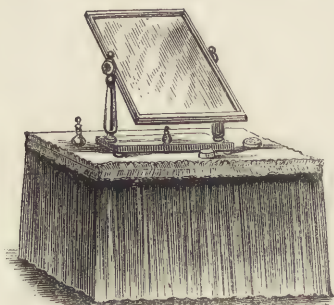


OFFICE TABLE.

well over-night, and in the morning you will be able to remove the old leather with the aid of a knife or chisel; free the indented centre from all pieces of old leather, and scrape or scrub it until free from all old glue; cut the piece of new leather *exactly* the size of the square, or space of whatever shape, to be covered. Glue the space on the table with boiling glue, but not lumpy or thick; lay on your leather and press it into its place; leave no creases, nor disturb your table for at least twenty-four hours when it will be set. The only difficulty consists in cutting the leather to the *exact* size of the space to be covered. To prove satisfactorily that it is just the size, it is well to try it in its place before the glue is put on, for when this is once done there is no time to lose in fixing the leather, as glue soon sets sufficiently hard to make the removal of the leather impossible without spoiling.

**569. DRESSING TABLES** are sometimes made of the finest wood, beautifully polished and shaped. In this case, they need nothing but a good toilet cover to make them complete; but to one table of this kind there are five made of an inferior wood, often nothing but deal with stained legs. This is the table we see dressed or trimmed often with much taste. To do this it is necessary to make a valance of pink,

blue, red, or even green glazed lining (select the shade most in accordance with the bed furniture, window-curtains, &c.)—this lining is wide width and 6d. per yard. Two widths are sufficient for a table, and each must be cut the depth of the space from the table to the ground; gather this into a band of tape, hem the bottom, and *nail to the edge*



DRESSING TABLE.

of the table. Repeat the process in fancy muslin of any pattern, and pin this to the lining already on the table, because this must be often removed for washing, therefore more than one must be made for each table. A window curtain that has become *passé* answers for this purpose, the best parts only being used.

#### 570. TO MAKE CURTAINS.

Measure the depth from the top of the window to the ground, allow from half a yard to a yard to rest on the ground, according to taste.

Each curtain, when pleated and hooked into the rings on the pole or other fastening, should when drawn meet in the centre of the window: the number of widths necessary to do this will depend upon the width of the window across, and the width of the material. Rep, damask, and cretonne are all from 27 inches to 36 inches in width, chintz (furniture) is generally rather wider. Curtains are often lined with crimson, or other coloured chintz, and in all cases, where the material is not the same on both sides, a lining must be used. In the best make and style of curtains lining is always used, very often, too, they are wadded and quilted in stripes like dresses and skirts. Whether, however, they are lined or not, the seams must be sewn first or stitched by machine, and then pressed open with an iron moderately warm; after which the material and lining, if any, must be tacked together wrong side to wrong side, and the material hemmed over on to the lining; the stitches must not be taken through to the right side, but where there is no lining the hem *must* be sewn through, and in this case is made neat by gimp or other ornamental trimming.

571. TO RE-SILK PIANOS. Measure the space in the piano occupied with silk, and cut your silk accordingly. You will give from 2s. 6d. to 3s. 6d. for the silk. A sarsenet is all that is necessary for this purpose. The quantity depends upon the size of the frontage of the piano. Silk at this price is from 18 to 21 inches in width. The silk front of a cottage piano generally measures a foot in depth, and 3 feet 9 inches in length, so that for this style of instrument, if the silk be put in plain, one yard is sufficient; if pleated or folded, as is more usual, one yard and a half will be requisite. In measuring the piano, allow a little more than you can see, for the silk goes beyond the "fretwork." Cut the silk the required depth, say the yard and half into three, and



join them together; proceed to pleat in tiny, neat, and uniform folds to the required length, the finer the pleating the less silk will be required. Having pleated one edge, now pleat the other, which is done by simply continuing the fold down to the other edge of the silk: this is sometimes improved by folding the second pleating the opposite way of the first—now your silk is ready. When the tuner comes (or any one capable of taking out, as he does, the front of the piano and replacing it), have ready some boiling glue, take the piece of fretwork containing the discoloured silk, carefully extracting it, and as carefully glue the wood and place your new silk in its stead; secure one row of pleats first, and then *gently strain* the silk into position, being very particular that the folds are in the perpendicular—one the least out of it will spoil the look of the whole; this is much easier than it at first appears to be. Many pianos are disfigured by a faded silk, which would otherwise be very handsome and attractive.



**572. CHAIR CUSHIONS.** Cane-seated chairs often become discoloured with age. When not worn out they may be made even beautiful by working as on *canvas* PIANO FRONT. with thick coloured wools, and odd wools may be used up for this purpose. A pretty pattern is the Maltese cross forming a centre. the cross to consist of *shades* of red, green, purple, or blue, worked in hem or satin stitch, the ground work in plain *marking stitch* on one thread in dark brown or black—other patterns will suggest themselves to any who attempt this very effective work; the cane is hidden by this means, and the chair becomes a work of art. The grounding wool should be of thinner quality than that of which the pattern is formed; the work is easily accomplished, and any pattern may be worked to, that is of right dimensions for the chair. Treat the cane just as if it were canvas, and work accordingly.

**573. TABLE CLOTHS.** The cloth of which table-covers are made can be bought of the draper at a much lower price than the cloth already embroidered; and yet the table-cover of the present day is simply scalloped out round the edge, and worked with floss or silk in button-hole stitch, which does not take long to do, and is an interesting occupation. Having decided on the size of the square necessary to cover the table, cut a strip of paper the length of one side of the cloth, and about two inches in depth. Now, according to the size scallop desired, select some article which is perfectly round, make a mark across the centre of it, and cut out by it a scallop; fold the strip of paper backwards and forwards, to the exact size of this scallop; place the single scallop on it and mark it in pencil, and carefully cut it out in the folded paper (which should consist of tissue); open it, tack it along the edge of the cloth, and repeat for the other sides, then commence to embroider the edge.

**574. SETTEES** for seating four or more persons are an improvement on the old sofa, because more convenient; but the pillows



or cushions for the back, so often placed on them, by not keeping in



SETTEE.

their place become anything rather than a comfort or convenience. This difficulty may be obviated by attaching an ornamental cord from two corners of each pillow: these all united in one common centre, neatened by a rosette, each cord exactly the same length, and each just sufficient to reach to the centre of the top of the sociable; the number of pillows and cords must be multiplied according to the number of divisions or seats. This plan answers admirably, and keeps the cushions from slipping, rendering them comfortable, useful, and, at the

same time, the arrangement is ornamental. When the sociable is oval in form, the cord from the two end pillows must be left a little longer than the others. A slight alteration of this kind will suggest itself when measuring for the cords. The diagram is of cushions arranged for a four-seated sociable and may be some aid to the amateur.

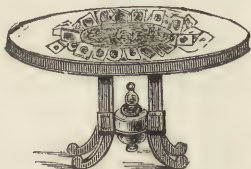
**575. TO REPAIR BROKEN WALLS AND PAPER.** If there is a hole in the plaster of the wall, and it is to be covered with a delicate paper, mix a paste of plaster of Paris and fill the aperture with it directly, as plaster of Paris sets quickly. The powder may be bought of any plasterer, and two or three pennyworth would repair many broken places. If the wall to be repaired is of a kitchen or any inferior room or building, a little common plaster answers the purpose. Sufficient of this can be had at a nominal cost to repair many broken places, and goes far to prevent beetles and even mice, after the wall has been repaired; if it be that of a dining or drawing-room it is usually covered with an ornamental paper with a design or pattern upon it. Take particular notice what part of the design is lost in the breakage, and cut a piece to match the missing part, exactly as to pattern, but larger (every housewife should take care of the cuttings of the paper with which her house is papered in case of accidents). Having cut the necessary piece, proceed to notch it *irregularly* round the entire edge. The depth of the notches must depend upon the size of the patch; for instance, a piece of paper five inches by three should have notches an inch deep, a piece measuring fifteen inches by eighteen or more should be notched three inches deep: it is best never to put a square patch on a wall as it is too marked and the pattern must *always match*.

**576. TO PRESERVE OIL CLOTHS.** Make some glue water by immersing say two ounces of glue in one pint of water, let it stand in a warm oven until melted, let it cool again, and if then it remains in a liquid state it is fit for use; if it thicken add a little more warm water, glue not always being of the same strength. Clean your oil-cloth well, but without soap; let it dry, and when it is perfectly so, take a linen cloth, dip a portion of it in the glue water and rub your oil-cloth with it, then let it dry: it will preserve the cloth, give it a beautiful gloss, and it

may be dusted after this instead of washed, for some months. It, of course, renders it rather slippery, but not dangerously so.

**577. SCRAP TABLES AS SCREENS.** Almost every lady is aware how much can be done in the way of screens by means of scraps, coloured or otherwise; but the writer has found another use for scraps. Supposing you have a perfectly plain wooden table (it may be mahogany or rosewood), the beauty of which has departed, or perhaps simply stained wood, you may render it really beautiful by following these directions. Well wash the table all over and dry it carefully, use only soft water and a little soap, no soda. Now make some glue rather thin, have ready some good coloured scraps, which, if you have not collected, you can buy, as they are to be had at a trifling expense (unless very elaborate in design, which is not necessary for this purpose). I should recommend a small landscape or a bouquet of flowers for the centre, and a butterfly or two, single flowers, and one or two reclining figures for filling up the space. These

must be tastefully arranged in the order in which they are to be fixed, and one by one taken in the hand and placed face downwards on a sheet of paper. A small, new brush dipped in the glue may now be passed lightly over the wrong side of the picture, touching all parts of it and omitting no corners; now take up the picture, and put it in the place intended for it on the table, and



SCRAP TABLE.

repeat until all the pictures are arranged in place, press each one with a linen cloth after it is fastened on, to take up any liquid there may be about its edges. If the table be oval or oblong, the centre picture should be of that form also. Of course it is obvious that a beautifully polished table needs no other adornment; but tables from which the beauty has departed may again be rendered pretty, if not beautiful, by this method. Care should be taken to select the thinnest and lightest pictures as to texture, so that when fastened on the table there may be no projecting edges, but, on the contrary, that they look like a part of the table. In this way an artist may make or remake his own chess table many times. Now we have done all but polish our pictured table, and there are numerous opinions as to the best method of doing this; but of all the compositions sold for the purpose, few, if any, excel the effect produced by the best copal varnish, and this may be always and easily renewed, taking care each time to have a scrupulously clean brush. Small, round, or oblong tables, when the latter are fixed on the pedestal so that their greatest length assumes the perpendicular when not in use as a table (when, in fact, what we call "put up")—these make a very good screen against fire, and are very ornamental in this form, especially adapted for corners of rooms, where larger furniture could not well be placed. In placing the pictures in position care should be taken that they take their rise from the stem of the table, or else when the table is "put up" for a corner, or screen at the fire-place, the centre group or scene may be found upside down

## CHAPTER XXXIX.

## ODDS AND ENDS.

Loose Covers—Covering Desks—Re-silking Work-tables—Fret Work (preservation of)—Feather Brooms—Mantel Boards—Window Blinds—Floor Covering—The Window Blind—Fender and Irons—The Table—The Chairs—The Dresser—The Scullery, etc.

**578. LOOSE COVERS.** By loose covers we of course mean the extra cover of holland, ordinary chintz, or any cheap material, which is left on the furniture on any but state occasions, and very often when it would be better for the hostess, who enjoys cheerful guests, were it in the linen closet. Still there is much to be said in favour of the extra or "loose cover," as it is called, for it protects the finer material beneath, thereby making it last much longer than it otherwise would ; but it is left on the different articles of furniture a little too much, and when white gives a chilly appearance to a room, especially in winter, and makes the extra cover a by-word with the gentlemen who call it "dressing up." We would advise the use of the covers in summer-time, they then look cool and rather pleasant than otherwise, and they keep off the attacks of the great destroyer (the sun) ; but if used at all in winter do not let us have them of white or whity brown, let us have a lively chintz. So much for the use of covers, now how to make them is the next question. Holland, calico (unbleached), and chintz are all about the same width. The pattern of the seat of the chair, sofa, sociable, or stool must be taken in paper (if you have not already done so) ; and then cut out in the material, and so on with each separate portion of the article to be covered ; proceed to join them. Piece together, if it be for any but the seat of a chair, which you will make in one piece, hemmed round, and, after inserting a tape string, the chair cover, simple, is made. But the covers for couches, etc., are of a more intricate kind, each part must fit the adjoining part to a nicety, and be cut from selvage to selvage, or it will pull in different directions when washed ; when unbleached calico is used it should be washed and ironed before cutting out as it shrinks a good deal in the first wash. Some persons simply throw covers over their furniture, but it is best tied on by means of tape being run round in the hem at the edge. Piano covers are made in the same way as other covers, the exact dimensions of the various parts being taken, or a pattern of them cut out in paper, then in the material ; carefully stitched together, the seams being bound with a scarlet or other braid, for improving the appearance and strengthening the case. These cases made in American leather (which may be had of

almost any shade, and at 2s. 3d. per yard), if carefully cut, fitted, and made, make a cover for a piano or table which need not be removed save on very rare occasions, as in ordinary cases the front of the cover can be turned back, and the piano used without removing it. In the case of finely-polished tables this is an immense protection, and by no means unsightly, as it can be had to nearly match walnut, rosewood, or mahogany. Tables with deal tops can be much improved by a cover of this kind. Chairs and couches often look untidy by reason of their finishing braid breaking in one or more places and hanging; in such cases, if you cannot conveniently lay a piece on over the offending portion, rip off the old and nail on a new braid, you will be rewarded for your trouble, *Labor omnia vincit*.

**579. TO COVER DESKS AND RE-SILK WORK-TABLES AND BOXES.** The leather, cloth, or velvet with which the centre part of the interior of desks is lined or covered often wears out, and must do so long before the woodwork is any the worse for wear. To renovate your desk, then, tear off the worn covering and scrape away any old glue still remaining, then wash the indentation until free from soil of any kind, cut your leather or cloth the exact size, have ready some boiling glue—not too thick, and at least not lumpy; glue the place and lay on the leather or cloth; the measurement of your desk will give you an idea as to the quantity required. A small desk may be thus renovated in leather (American) for sixpence, in cloth for a little more, and in velvet for a little more still. Velvet covers for this purpose are sold of any and every size, and are made for the purpose, having embossed edges, which prevent the fraying which would otherwise take place in this particular material. Work-boxes and work-tables often become shabby inside from the constant friction arising from constant use; it is at once an interesting and satisfactory work to re-line these. Cut off any torn scraps; have ready a pretty gold and white, deep blue, or bright crimson satin paper, which you will get at the stationers, or what you think will be a sufficient quantity of Persian silk; take out all the little divisions of wood or cardboard, and carefully cut out the pieces necessary to cover the box or table inside; now gum the box or table with good gum, and cover the inside neatly with the silk or paper, and leave it to set; then cover all the little pieces which form the divisions, and set those aside for the same purpose. If there are lids to any part of the box, as most likely there will be, remove the button or other centre ornament, and handle if possible; cover the lid, and then replace the button: but if you cannot do this make the smallest hole possible, and gently press the ring or button through it. These pieces are lined after the top has been placed on, and these linings are gummed; but not the top piece, as these lids form the pin-cushions in table and box alike, and are padded for that purpose.

**580. FRETWORK.** To protect canterburys and other articles of furniture consisting of bars or fretwork, take the dimensions, and cut out in silk or glazed lining, gum the interior of the canterbury here and there, and lav in the silk: it will last many months, is easily replaced



by new, keeps out the dust, and looks very pretty indeed. To completely protect a canterbury and its contents from dust, cut the silk of sufficient depth to meet and tie over the top of the music; small cupboards and glass cases may be improved in this way when the contents are not intended to be on view.

**581. MORE ABOUT FEATHER BROOMS.** Those who live in farm houses, or who dress their own poultry, may make their own feather brooms with long or short handles, the only expense being for the handle, which will be about a penny. Nothing is so useful to dust nic-nacs as these brooms, and with a long handle of four or five feet you may dust pictures, books, and cornices which are out of ordinary reach. Get your handle of light wood or cane, and have ready at the same time some feathers of any suitable bird (the feathers should measure from four to six inches) cut a strip of *strong* calico about one inch wide; put on the glue pot, and when it boils glue one end of the handle of the broom, and immediately lay a row of soft feathers round the stick; then more glue and more feathers until it begins to look full and bunchy. Now begin to bind round your calico, put it twice round and glue each time, repeat the feathers and glue and then the binding, until your broom is large and full enough to please you. The outer rows of feathers may be of a stronger kind than the first, to make the broom strong; and the last row of all should be finished off by a binding of coloured leather, for the sake of appearance—this makes a stronger broom than any you can buy of the kind.



FEATHER  
BROOM.

**582. FEATHER FIRE SCREENS.** Hand fire screens of feathers. There are, as all ladies are aware, ornamental handles sold for the purpose of mounting needle-work and other screens. Get a pair of these at the Berlin wool shop, but they must be open and shaped like a clothes-peg, so as to enable you to slip the screen between. They can be had of ivory, wood, or ebony, according to taste. Cut a strip of card-board one inch wide and three long, and select some very pretty wing feathers, either of the pheasant, wild duck, or other bird; but the feathers must be of different



FEATHER FIRE SCREEN.

lengths for this purpose, varying from four to eight inches. Make up your mind whether your screens shall be heart-shaped, pear-shaped, or square, and proceed to arrange the feathers accordingly on a book or sheet of paper where they will not be disturbed; then commence to sew them on in the same form on the piece or strip of cardboard already cut. Make the second screen just like the first; and, having so far prepared both, glue a narrower piece of card on that which is to be the right side of the screen, and

another piece on the back or wrong side, but this must be the same size as the original cardboard—this is for strengthening. The last piece of card will look better covered with silk or coloured material of some sort as a “neatener.” The fore part or right side will be covered and neaten by the handle, which must be glued before passing the feathered part into it; give it ample time to set, and it is finished, with very little cost of time or trouble. The white feathers of the duck (common) make very pretty screens for the drawing-room, but should have down the centre some of the downy feathers of the breast of the swan or goose.

**583. ORNAMENTAL BOARDS FOR MANTEL-PIECES.** The ornamental board for the mantel-piece consists of a piece of wood rather deeper and longer than the mantel-piece itself, and is cut to a curved shape. This must be done by a carpenter, but the covering of it with cloth, velvet, or what not, can be done at home, at much less expense than by the aforesaid upholsterer. A narrow strip of cloth just sufficient to cover the



ORNAMENTAL BOARD FOR MANTEL-PIECE.

board, and this neatly nailed over it with tiny French nails, and a bullion fringe nailed round with star-headed brass or white enamel nails, is all that is required. Fit the cloth over nicely without creases, and nail on the braid evenly and not loose. Your mantel-board will cost about half in this way to what it would were you to order it of your carpenter, upholsterer, etc.

**584. TO MAKE WINDOW BLINDS AND SHORT MUSLIN CURTAINS.** The long blind that is white or other shade of linen (not venetian) is bought of the width requisite for the window, or a little wider, but not narrower, for obvious reasons, and of sufficient length to come a little below the window sill after hemming. The hems of a blind should be of the same width *all round*. “Oh, but,” says some one, “I always hem three sides of our blind, and the fourth I pass over the roller and sew or nail it in its place.” Why? There is nothing to prevent you hemming or stitching the four sides of your blind, and then running the roller into the end hem of it. Cut the blind to a thread, top and bottom, make it to fit the roller *and* the window for which it is intended, and your servant can slip it on and off, to and from the laundress, and you have no further trouble or concern in the matter. For this reason blinds are made of linen called Union, which can be cut to a thread by drawing a thread as for a sheet or shirt, after which, and even hemming, there is little fear of their not hanging even upon the roller.

Bedrooms and other upper and back rooms require short white curtains or blinds. These are of muslin, fancy or plain. Some are fastened to the window by brass rods, others have simply a tape string run into them top and bottom, which is tied to nails on either side. Having decided the depth you wish the blind to be, cut off two widths



MUSLIN CURTAIN.

of the muslin to that depth, join them together, hem the top and bottom of the blind with a two-inch hem, and the sides with a narrow one of a quarter of an inch. On the edge of each wide hem run a tape on both edges, and then run in the string of narrower tape; but before cutting it off see that it is sufficiently long to allow of the pulling it will get in washing. Muslin easily "gives," and the strings often slip in out of sight; leave them long enough to prevent this, and sew each string through the middle to the muslin and tape binder, to prevent it being pulled out altogether. Blinds made in this way, last much longer than those having the string run into the hem. The tape binder at the back is a great strengthener.

**585. TO STOP DRAUGHTS UNDER DOORS.** The old sand bag is very good for this purpose, but as it is unavoidably removed when the door is open, it is better adapted to windows. A piece of strong baize, six or eight inches wide, and the length of the window or door for which it is intended, is all the material necessary. Stitch it together firmly, then turn it, leaving the seam inside, gather up one end and fasten it, thus making a narrow sack of it. Fill this with coarse, common sand, secure the other end, and it is made. This is a very trifling cost, but for a door we should advise a piece of bevelled board, the colour of the outer side of the door, neatly nailed on to it; this looks well, and does not wear out and look untidy, as does a half-worn leather or list. This is obviously a carpenter's job.

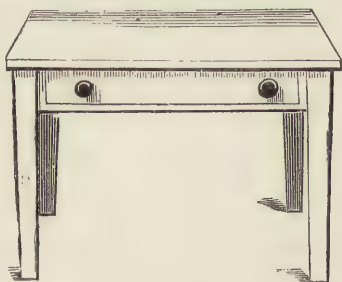
**586. FLOOR COVERING.** The best covering for the kitchen floor is oil-cloth, of a colour neither light nor dark. It must, however, be well seasoned, a "green" piece will wear out literally like so much paper. Cocoa-matting is objectionable for the reason that grease adheres to it, water sinks into it, and crumbs and dirt generally are difficult to get out by merely sweeping. Strips that can be taken up easily, daily, are handy and serviceable enough, as they can be hung across a line and beaten; but for an all-over covering for the kitchen floor it is not to be recommended. Oil-cloths can be washed and kept nice in appearance by two scrubbings per week. After all, spotless white boards are the chief adornments of the kitchen, and if there be time to keep these thus—for time is money—there should be merely a good sized square or strip of matting or carpet in front of the fire-place. This should be put down *after* the cooking is done, as in dishing-up grease is apt to be spilled. White boards are what we expect in a kitchen, the carpets, etc., are the comforts. It is the servant's or servants' living apartment, and should therefore bear a semblance of home about it.

**587. THE WINDOW BLIND.** The window blind, failing venetians, which are to be found affixed even to kitchen windows now-a-days, should be of green or red holland, and the short blind of white muslin or green leno: a blind of the latter costs little and lasts long, and,

added to these, looks nice too. A little attention should be bestowed upon the kitchen blind, especially if the window face the fire-place, for the sun frequently deadens the fire. Green holland is decidedly the best material to choose, white looks well everywhere, but it gets soiled speedily, and you had far better have a blindless window than a window with a dirty blind.

**588. FENDER AND FIRE IRONS.** These must be large and substantial. The fender of iron with flat bars across the top, which are sometimes of steel and sometimes of iron; in any case, they must be kept brightly polished, which we already know how to do.

**589. THE TABLE** should be of deal, or at least of some other white wood. A mahogany table would not do here at all, unless, indeed, having one to spare you do not wish to buy another, or if you have been offered it at a really low price, and it is exactly suitable in every other respect save the colour. In this case, get some white marbled American cloth (very inexpensive is this) and yourself cover the table with it, by merely placing the cloth flatly upon it, cutting it to the size, and tacking it securely with small, strong tin-tacks just under the edge all round. This you can wash and scrub, and keep in bright, shining order.



KITCHEN TABLE.

This is an excellent method of renovating the tops and bottoms of stained or shabby wooden wash-stands. In fact, with the woodwork well cleaned and the new covers they will look extremely well. Try it!

The white wood table must be scrubbed *the way of the grain* every day regularly. It will be then in a condition to "eat off."

**590. THE CHAIRS** for your kitchen must not be of cane, but of the kind called Windsor, which are strong, nicely made, of nice polished appearance, cheap, and durable. It is a bad sign in the kitchen when the chairs are an odd and end lot more or less maimed, or the cane-work in disreputable order. There should be an arm-chair for cook, with a moreen cushion in it. Little inexpensive comforts such as this make a servant grateful, if she has any feelings of that sort in her composition.

**591. THE DRESSER.** This, usually, is not a tenant's property, and thus housekeepers have to put up now and then with ill-made inconvenient pieces of furniture of the sort. But, of all things in a kitchen, a good, serviceable dresser is the most important. It should be of deal or other white wood, as in the case of the table, to admit of



it being scrubbed. It should always be strictly clean. The upper part, viz., the sides and shelves, might be painted and varnished with advantage; and this you could do yourself, with the help of our hints on simple painting and varnishing. This will save much labour, as after the dust has been thoroughly brushed away, the paint can be



DRESSER.

washed with warm water and Hudson's extract of soap. There should be shelves sufficient to hold comfortably all the dinner and other ware you have in every-day use. The unused crockery ought to be stored safely in a cupboard easy of access; it is liable to get broken and chipped when standing about in ordinary cupboards, or on the ends of the dresser. There should be a cupboard on either side of the dresser in which to store many articles used in cookery, etc., and in the centre there should be a sufficient space of

board, painted black and varnished, to contain saucepans, irons, iron stands, etc. Three or four good, deep drawers are wanted also, in which to keep all napery belonging to cook in her kitchen duties and the kitchen. Along the edges of the shelves, good, substantial hooks must be screwed in (on no account tolerate nails, unless you wish your wares much broken); and upon these hang jugs, the coffee and teapot, etc. In the case of your occupying a house where the dresser top has been so badly used as to render all your attempts to renovate it useless, get a carpenter to plane it for you, or else cover it with American cloth, as in the case of the kitchen table.

**592. THE SCULLERY.** This has been termed the work-room of the kitchen, and so it is. All rough work is done here, and it needs no positive belongings beyond those every sensible builder causes to be put there, with a view to the convenience of his tenants. It has a stone or zinc sink for the purpose of washing dishes, etc., and a strongly put-up bench adjacent, on which to pile articles to be cleansed. Over the sink is the plate-rack, and there should be several shelves and strong nails about the walls. The copper is here, usually in an out-of-the-way corner, and on non-washing days is of no mean use as a table. But, if possible, get your copper set in a wash-house, apart from the scullery. The steam on washing days is a great spoil-all. There should be a strong, serviceable, large cocoanut-mat just inside the scullery door, if the kitchen lead from it, and a good iron scraper handy outside. Mats, if one will but recollect to use them, are great aids to servants in their work. The flooring of the scullery is usually of brick, far preferable to cement, let us add, which never looks really clean.

## CHAPTER XL.

## SPRING-TIME AND GENERAL HOUSEWORK.

Spring Cleaning — Venetian Blinds — Carpets — Bedding Cleaning — Bedsteads — Ceilings—To Clean Oil Pictures—Pianos, etc.—How to lay and light a fire—How to lay a cloth and clear a cloth—Tea and Coffee—Ventilation—The Bath-rooms—Water.

593. **SPRING CLEANING.** "Spring-cleaning" is an ominous, fertile word in many households, and unless there be much forethought and method, it means dismay and discomfort to everybody in the house except the energetic mistress or housekeeper. Spring-cleaning is a most necessary work; in this season insects "most do congregate," and endeavour to establish themselves amongst us. There is autumn cleaning, but this never approaches, we think, in magnitude to its earlier fellow-turning-out. Painting, paper-hanging, and white-washing, all have to be done at this season, and May is the recognised month for this kind of labour. April and March are far too unsatisfactory in the way of weather freaks to attempt anything of the kind. Begin cleaning and renovating at the *top* of the house, going steadily down to the bottom with the work. In this way nothing will be forgotten, or left till it becomes a vexatious matter to do it. If you do a piece here and a piece there, a room at the top and a room at the bottom, just as you happen to think of them, you will come to grief most certainly. Hangings and curtains, whether downstairs or upstairs, should be taken down first of all. They can then be sent in a batch to be dyed or cleaned. Many persons advocate the cleaning and renovating of these things just before they are wanted, but there are two weighty (housekeeper's) considerations against this plan: the first is, that the curtains, etc., lies dirty for many months, which cannot, certainly, improve them; and the second being, that just before the commencement of the winter season, the dyers and cleaners, ordinarily, are more than busy, and this involves disappointment and much delay.

594. **VENETIAN BLINDS** must be cleaned, perhaps re-painted, and both of these matters can be done at home satisfactorily. To clean them you will require a pair of house-steps, so that you may easily reach the top of the blinds. With a duster, take off every vestige of dust, going over the laths several times to effect this. Then mix in about a gallon of water (warm) half a packet of Hudson's extract of soap; and with a soft, clean, quarter-yard square of flannel, wash the pieces of wood well. This soap will *clean*, but not *remove* the paint. To paint them, get a pot of paint, the colour you prefer, mixed for you

at the oilman's ; and provided the curtains and hangings, if any to the windows, are taken away, you may proceed without having the venetians taken down. Let the laths be drawn so that they lie with a flat surface ; paint these, going with much care and evenness backwards and forwards, then leave it to dry ; when dry, let the under sides lie uppermost, and flat ; paint them and leave them as before, and upon the next day give them another coat.

This will have cost you from 6d. to 1s. 6d., and a painter would most probably estimate the work at 10s. New tapes are not at all difficult to make, if you will but examine attentively the formation of the old ones.

595. **CARPETS** come next. They must come up, be well beaten by men, hung upon a strong line for a day in the open air, and looked well over for our relentless enemy, the moth. To restore the colours where faded has already been descanted upon in a former chapter. If you have a lawn, or a field, or a piece of grass that will do for the purpose, spread the carpets on it, and sprinkle finely-powdered camphor upon its surface, letting it remain thus for some hours, and afterwards sweeping it off with a stiff carpet-broom. Moths detest the odour of camphor, and if this be done out of doors, there will be no chance of some of the disgusted insects taking refuge in other portions of the furniture likely to harbour them. Take care not to hang the carpets in the sun. Often at the spring-cleaning, carpets will need altering, the best parts being placed where the worst ones were, and this is a mere matter of *thoughtful planning* to the economical housewife. She must take care that patterns match, and the rest is comparatively plain sailing. Carpets may be cleaned and scoured now most reasonably at the scourers'.

596. **BEDSTEADS**, whether of wood or of iron, must be taken completely to pieces, thoroughly brushed, dusted, and washed with warm water and Hudson's soap. Every joint must be examined, and, as prevention is fifty times better than cure, well saturated or sponged with paraffin. Bed-pests get into the joists and crevices of an iron bedstead quite as readily as into wooden ones. In our own mind, we believe they are not in the least particular as to their exact places of abode, if but they may remain undisturbed and comfortable.

In this spring-cleaning bout, especially with the beds, we shall reap our reward for attending methodically to them, as enjoined previously, in the great lessening of the labour. Matters will not be in a "dreadful state," but these things are simply being done because it is necessary at certain periods of the year, to overhaul, renovate (where wanted), and replenish our goods and chattels.

597. **BEDDING CLEANING.** Bed hangings now must be taken down and washed, if they are of a washable nature. We have given full directions as to the cleansing of these articles in several materials. The calico, or ticking, or holland cases, and edges of the beds and mattresses also require special supervision. Blankets and counterpanes are usually washed now, but if the weather be at all changeable leave them till last, as they ought to have ~~five~~ warm weather to dry

them quickly. Many a valuable blanket has been ruined in colour and texture by being left out in all weathers to dry as it could.

The following directions are from one of the best manufacturers of blankets, and will be found very useful, as many good blankets are injured by injudicious washing. The first time blankets require washing, put them into cold water, and allow them to remain about twelve hours; then rinse them well in clean cold water; nothing now is required but tepid water, pure soap, and labour, to produce a perfectly clear and uninjured blanket. Dry quickly immediately after washing. Allow no scouring liquors, washing powders, soda, or hot water to be used, as these are calculated to produce a muddy, blotchy colour, to impoverish and tender the fabric, giving the general appearance of an old worn-out blanket. Many blankets are damaged from the want of knowing the best mode of treatment in washing them. The above remarks are equally applicable to the washing of flannel.

Feather beds only require taking to pieces, say once in five or six years. It is necessary then, as the feathers get matted together, and contract an unwholesome smell. Mattresses that are lumpy must be overhauled and picked, when they will make up quite as good as new. Observe the way in which your mattresses is made, and it will show you better than all the directions we give how to re-make yours.

Why do women require other women to tell them how to do the common little duties of home, and contrive the economies for their home? Chiefly because these helpless housewives do not trouble to make minute inspection of their property. The average English girl has a good bit of common-sense about her, notwithstanding all that has been said at her expense. But, why won't she use it?

Mattresses are better than beds for young people and children, and a *chaff* bed, it is said, is the healthiest bed that can be had, provided the chaff be changed once in six months. Before the carpets go down again, each room must be thoroughly scrubbed, dried, and aired; and if the carpet goes all over, it is nailed down, covered with layers of paper—newspapers will do very well for this purpose.

598. **CEILINGS** want to be whitewashed about once in three years. Even if they look quite clean and passable, this should be done from a sanitary point of view. White-washing is a great cleansing and disinfecting aid.

599. **PAINT.** All painted wood must now have attention given it. Once in five years, in a careful tenant's house, this may be re-painted. The stoves and grates all over the house, save those that will be in common and constant use, require to be cleaned and brightened up for the summer. Autumn cleaning differs from spring cleaning much, as the most arduous and tiresome parts of the spring-work are omitted.

Remember, that although you may wash your curtains, and it is advisable before you put them away, you must not *starch* them, as if so, they will turn yellow and crack where folded.

Chairs with covered seats, couches, etc., must be examined out of doors, for the same reason as given concerning the carpet.

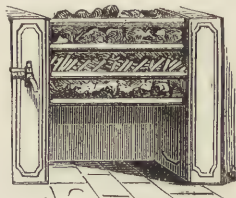
600. **TO CLEAN OIL PICTURES.** 1. Take the picture out of the frame and wash with clean water and a soft piece of leather. The



picture ought then to be rubbed in a circular manner with the fingers' end, so as to get the dirt off in small patches. If that is not sufficient, try a weak solution of soap, or soda and water, being extremely careful not to wash away the glazing, or varnish of the picture. 2. Clean your picture well with a sponge dipped in warm beer; let it dry. 3. Take a piece of cotton wool dipped in linseed oil, and then rub over the surface of the picture; wipe it clean off, and then use another piece of cotton wool dipped in sweet spirits of nitre; rub it down the picture, and use a fresh piece every time till the whole has been gone over. Be cautious never to use the cotton twice. It is as well to try any common picture first by way of experiment.

**601. HOW TO KEEP A PIANO.** A noted authority on the subject says: "The piano is constructed almost exclusively of various kinds of woods and metals; cloth, skin, and felt being used also in the mechanical portion. For this reason atmospheric changes have a great effect on the quality and durability of the instrument, and it is necessary to protect it from all external influences which might affect the materials of which it is composed. It must be shaded from the sun, kept out of a draught, and, above all, guarded against sudden changes of temperature. This latter is a most frequent cause of the piano getting out of tune, and the instrument should be kept in a temperature not lower than 54 deg., and not higher than 86 deg. F. When too cold the wood, cloth, and skin swell, and the mechanism works badly; when too warm these materials shrink, and produce clicking, squeaking, and other disagreeable sounds. Moisture is the greatest enemy of the piano, and it cannot be too carefully guarded against. In a very short time damp will destroy every good point about the instrument. The tone becomes dull and flat, the wires rusty and easily broken, the joints of the mechanism stiff, and the hammers do not strike with precision, and if these symptoms are not attended to at once, the piano is irretrievably spoilt. Therefore, do not put your piano in a damp ground-floor room, or between two windows, or between the door and the window where there is a thorough draught. Never leave the piano open when not in use, and above all, when the room is being cleaned. Do not put it near a stove, chimney, or hot-air pipes. Always wipe the keys after playing. Never pile books, music, or other heavy things on the top. Be careful when using the soft pedal not to thump the notes. Do not allow five-note or other exercises of a small compass on a piano you have any regard for. A leather cover should be kept on the instrument when not in use, and removed every day for the purpose of dusting. A cushion of wadding or a strip of flannel laid on the keys will help to keep them white and preserve the polish. Never leave the piano open after a musical evening or dance. If you are obliged to have it in a damp room, do not place it against the wall, and raise it from the floor by means of insulators, and always cover it after playing. Employ the best tuner you can get, and, if a new instrument, let it be tuned every two months during the first year, and at least three times a year afterwards. Always have it tuned after a *soirée* if the room has been very hot."

**602. THE FIRE.** How discomfoting it is to come down to breakfast upon a cold morning and to find the fire "black !" Generally, too, when this occurs, as it does only too frequently in our households, our servant upon whom this task devolves, is black too, and looks black mentally and bodily. For has she not been puffing and blowing at "that fire" till she is tired of doing so. A great deal of the comfort of the inmates of the home depends in the early part of the day on common-sense fire lighting. That anybody can light a fire is not true. At least, they may apply a lighted match and set fire to many sticks, but nothing comes of it—not even the fire. Think of your fires, and prepare for them overnight. Let the wood be dry ; it may be kept in a dry outhouse or cellar, but still be in an unfit condition to kindle quickly. Sufficient wood should be brought in for the whole of the fires required to-morrow morning, and laid upon the top of the kitchen grate ; not in a lump, as only a part (the undermost pieces) will get dried then, but spread about it. It should, if not the patent firewood so extensively patronised, be chopped, or split into pieces that will go nicely between the bars, and are not too long. The coals to be burned on the top of this are not to be fresh ones, but half-burnt pieces, that have with forethought been taken off the fire the night before for the purpose. Small cinders will not do, they must be rather large and not too much of the "coal" gone from them. To lay the fire, clear the grate of every particle of dust, ashes, and cinders, and place a thin layer of the latter at the bottom ; to crowd in many would be to thwart our purpose entirely, for our fire will not kindle unless we give it air. Put on the cinders some not too thick crumpled paper, or shavings may be used, although they go out very quickly. Now arrange the sticks in cross-bar fashion, giving thus plenty of air-roads, and lastly put gently on the cinder-coal in sizes of small apples. Quite fresh coal can be laid on the top of this little structure, still leaving the much wanted air spaces. A few minutes after applying the match to it you may expect a bright, clear fire, with a cheerful flame, a fire too that will last some time without much attention. A fire required to burn very slowly, however, may be managed in this manner—an almost totally opposite course. Put a piece of brown paper in the bottom of the grate and lay on fresh, small pieces of coal, about half filling it ; then put the half-burnt coal, wood, and paper and a little coal on the top to keep all in place. Such a fire lasts a long time if left alone, is saving, and comparatively dirtless. It is capital for a bedroom during the day when unoccupied. When feeding a fire always draw the fuel already there towards the bars, and put the fresh on at the space thus left behind.



READY FOR LIGHTING.

Bear in mind that in kindling a fire there are two essentials, air and fuel ; the former contains *oxygen*, and the latter *carbon*, and both these are required to produce combustion.

Carbon is plentiful in peat, wood, and coal, which latter is formed, as every schoolboy knows, of closely compressed leaves, stems, etc., in a fossil state. It will burn well with the aid of air—oxygen. So that when we desire to augment the heat, and obtain a flame in our fire, we lift the fuel, and this causes an opening for the air to take possession of and penetrate into every possible corner. And again, when we wish the fire to burn slowly we *exclude* the oxygen as much as possible, pressing the fuel as closely together as we can, and abstain from stirring it. A fire intended for comfort should slant from front to back. Never put pieces of coal betwixt the bars, in nine cases out of ten the result is a jet or so of coal-tar ejected into the room, and the bars are encrusted with an unsightly encrustation difficult to remove.

**603. THE CLOTH.** The cloth must be spotless, or all the silver and glass you may load your table with will be lost as ornaments upon it. The poorest peasant in Christendom can have, if they have a home at all, a clean cloth. Salt cellars should be emptied, washed, and polished daily, and, with all due deference to the now commonly-used "electro," a set of *good* cut-glass salt cellars form a handsome addition to the dinner table. The salt must be that known and sold as table salt, it is of a finer texture than the kinds used in common cookery. It should be powdered by rubbing two pieces together, and rolled with the rolling pin, or a glass bottle. The mustard-pot must be irreproachable, no dried, horrible-looking compound sticking to the sides, and the contents freshly made each day, only a sufficient quantity being wetted to last that period. The cruet-stand is to be brightly polished, together with its several castors. Put these on a tray together with the knives, forks, spoons, ladles, water-bottles (with filtered water in them), glasses, bread-dish, bread, and bread-knife, and put this on a side-board, or some convenient place handy to the centre table. A dining-table should have either a table cover proper, or a cover of green baize to be put on when meals are served in order that the hot dishes may not mark it. When dish mats are used this need not be had. Put the cloth on the right side with the folding mark of the middle precisely in the centre of the table, so that the sides may hang down of an equal length all round. Salt-cellars are placed at each corner, or diagonally opposite to each other if but two are used. In the absence of a centre cruet the pepper castor and mustard pot are placed here too, the other condiments being at hand upon the sideboard. Two table spoons lay one on each side of the salts, and the two water bottles at opposite corners. The master's end (the foot of the table, or that farthest from the door) must be laid with a carving knife and fork with the steel by the side of the latter, and the fish-slice by the knife. The gravy spoon is placed across the space at the top, and the soup ladle belongs to the other end of the table. Each person must have laid for him, two knives, two forks, a spoon, a tumbler, and a serviette, or table-napkin, in which, if it be folded, is a piece of neatly-cut mediumly-dark bread. Serviettes are commonly, for family use, put into rings, each member of it having his, or her particular one. The



bread and the napkin are placed on the left, the glasses on the right. A most important item in the matter of preparing for the dinner meal, is the *hot plate* one. Plates and dishes must be really, not warm, merely, but hot. There are some meats the gravy of which looks perfectly nauseous, because of the cold plate that allows the grease to settle, or perhaps swim about on its surface. Cold plates for cheese and salad, together with an ample allowance of clean knives, forks, spoons, etc., must be upon the side-board. Lastly, place the chairs in readiness for the sitters. Soup and fish go to the mistress to be carved, joints to the master, and the vegetables are arranged in order upon each side. Never forget to put a couple of vases of flowers upon your dinner table. The covers on the dishes must not be removed until all are seated, and the benediction has been uttered.

604. TO CLEAR THE CLOTH. A bungler at this is a source of much confusion at the dinner table. The waitress should be soft-footed, neat, and silent of tongue, with observant eyes, and ready, willing hands. There must be two trays for the knives and forks, were they collected in one the latter would get scratched. The carving knife and fork should be removed first, then the joint and vegetables, and lastly the plates. These can be gathered together by simply removing each knife and fork and placing the plates beneath each other till all are there, separating the knives and forks at the side-board. Collect all the glasses, water-bottles, etc., on a tray as they were brought in, and take them out of the room at once. Pieces of bread should be lifted with a fork into the tray, and, lastly, with a crumb-brush brush away the crumbs on to a small tray. Fold the table-cloth in the creases, press it if you have a press, and place it in the sideboard drawer. The next process is to bring in a neat dust-pan and small brush, and lightly brush up the crumbs from the floor.

605. A B C SCIENCE IN DINING. What is called in common parlance a *plain* dinner usually consists of two or three courses, such as fish, soup, and meat with vegetables, or either of the first-named, meat and its accompaniments, and a pudding or tart. A well-cooked hot joint with vegetables and a pudding to follow is a simple bill of fare, but is not to be despised. Cold joints require a previous course of hot soup. Remember that the *light* and the *heavy* parts of a dinner should always balance themselves fairly well. A heavy pie must not be succeeded by a heavy pudding, and a light first course, will require a substantial "follower." It is certainly a housewife's province to attend rigidly such simple rules.

"After dinner sit awhile,  
After supper walk a mile."

606. TEA. Good tea—made well, and dispensed with forethought and some heed as to the number of guests to serve, so that some may not have coloured water merely—is a luxury. To make tea, the water must be *soft*, and really boiling. The teapot itself should be heated with hot water, previous to the tea being put in; and, lastly,



although it should stand first, the tea itself must be good. With all a housekeeper's ingenuity and economy, she cannot make good tea of dried watercress leaves. . If soft water is not one of your possessions, it can be softened by boiling, or by dropping into the kettle some carbonate of soda. The kettle holding a gallon will require as much soda as will lie on a sixpence. The teapot must be perfectly empty of water before the tea is placed in it, and of tea put in a teaspoonful for each person to partake of it, and one over. Cosies are so universally used now that any talk about them, save that they are very useful, serviceable articles indeed, would be superfluous. The teapot should have a mat to stand upon in the tray, and the cosy immediately placed over it when brought in. There are two common ways of making tea, and both are good; the reason of their too frequent failure is, that the above necessary hints have not been strictly attended to. The first way is to pour a breakfast cup full of boiling water upon the tea, and set it aside on the hob to "draw;" the other is to fill the teapot completely at once and let it stand above seven or eight minutes. Remember this, that in dispensing the tea always keep the teapot well supplied with *boiling* water, for if the tea is impoverished by being drained at the first helping, the next series will be simply "water bewitched." In laying the tea things, it is usual to have a white cloth spread upon half of the table opposite the tray, if not, the table-cover will get soiled, and a bare table cannot be entertained. We are telling now of the ordinary family tea-meal, and not of the fashionable five o'clock affairs—these latter are arranged on a principle of their own. Place the cups, saucers, and spoons neatly on the tray just in front of the person presiding, the milk-ewer, sugar-basin, and slop-basin being on the other side. A tea-plate, and a knife should be laid to each person. A plate full of cut bread and butter should be upon the table opposite to the family cake. But the bread-trencher and butter-dish are usually placed there also, that persons may assist themselves. A pretty knife for the butter, and the bread knife, must lie beside their respective dishes. Preserves are served in glass dishes, with proper preserve spoons. Dry toast has its toast rack of electro, or pretty china ware, and buttered toast is kept hot by standing it, covered, upon a basin of boiling water, or a hot water plate. A bright kettle (small) of copper or brass supplies the teapot, or a hot water jug with lid will answer the purpose. Tea should be the "home meal," the really enjoyable one, most of the day's cares being over and done.

Remember, if you would have it an enjoyable meal, to have all your arrangements of the neatest and brightest; the toast must be crisp and thin, the buttered toast hot and moderately thick. The use of the toast-rack is to keep the slices from touching each other, if they were to be piled one upon the other, they would get hard and tough. Hot toast should be made just before it is to be eaten, if prepared some time before it will become sodden.

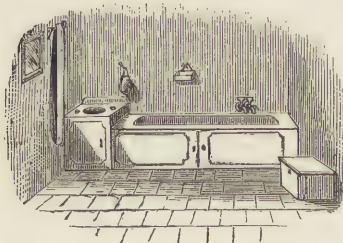
**607. COFFEE.** This is often served along with tea, at tea. The rich, aromatic flavour of good coffee can only be preserved by being kept closely corked, or stopped in a glass, or tin canisters. Buy it in

small quantities only, as it does not improve by keeping. It is richest when the berries are freshly roasted.

**608. IMPORTANCE OF VENTILATION.** All the rules and instructions suggested and given for the A B C Management of our household, will fall to the ground if the young housekeeper do not attend in the very first place, and from the very commencement of her reign as mistress of the home, to its ventilation. This is of the utmost importance. Factories, workshops, public schoolrooms, and other buildings of the kind, thanks to an enlightened age, are now almost always constructed so as to admit of a constant supply of fresh air being introduced into them, and the consequence is that the persons engaged therein are healthier than their fellows, who perhaps are cooped up in rigidly air-excluded-as-far-as-possible rooms. We ourselves are excellent ventilation vanes, if we may coin an expression. Keep us indoors from day to-day we pine and grow sick. Daily exercise out of doors removes these symptoms, or aids in preventing them altogether. This is a plain proof, then, that we must make our indoors inhalations as similar to our outdoor ones as possible. We want oxygen in our homes—air—and the air must be fresh and pure. We may live without food for several days, but we cannot exist even for half-a-dozen moments without breathing atmospheric air. Breathing gives the blood that vital strength by which it is enabled to maintain the energies of the body, and this vital power is found in the greatest quantity in *fresh air*—the fresher the better. By being constantly breathed, atmospheric air parts with its oxygen; and in a room where the external air cannot penetrate, neither life nor flame can be. Every room in your house that is used either as a sitting-room or a bedroom must have a chimney; a room without one, is altogether unfitted for persons to sleep in, and dangerous to spend much time in. It is always wise to keep the bedroom door open all night. The greater part of the vitiated air ascends to the upper part of the room, and a good deal of it will be got rid of through the chimney. See that all your bedroom windows are made to let down at the top. Some outlet must be provided for the bad air breathed from the body, or it will be consumed again and again by the breathers till at last it becomes exactly, in effect, as though dirty water were being swallowed. A good method for the admittance of fresh air into bedrooms is to let it come through a piece of perforated zinc made to fit the division between the lower sash and the window frame when the window is open, and the impure air will get away by a like arrangement at the top.

**609. TO KEEP YOUR HOUSE COOL.** In summer (which is when we want our houses cool), in the first part of the day, when the sun is not in its full fierceness, open all the windows both top and bottom, and directly the heat is beginning to be felt in earnest, shut them up tightly, and thus keep out the hot air. A house thus treated will keep moderately cool for several hours. Of course there must be ventilators here and there, and the plan of the perforated zinc is a good one here.

**610. BATH-ROOMS.** If possible, though your house be small, try to manage to spare a room as a bath-room or lavatory. A very small bedroom will do for this, or even a medium-sized closet, provided there be light sufficient. This should contain the bath, and all things pertaining to it. Behind the door affix a roller with a strong, large-sized jack towel, and if possible a box should be there, which would serve as



IMPROVED SANITARY BATH.

a seat, and also hold the bath-room supply of towels. The floor should be covered with oil-cloth, bare boards will not do, or the splashing, unavoidable in washing, will cause water to be spilled, and this must not go through to the ceiling beneath. For the same reason the walls should be papered with paper that can be varnished. An excellent soap and sponge-trencher may be got from a common fig-box : merely remove the small nails, bore a hole in it, and affix it to the wall close to the bath with a long, strong brass-headed nail. White curd soap is the best to use for common ablutions : on no account use the common yellow, or mottled kind, these often contain large quantities of soda and other matter injurious to the skin. For the face and hands alone, there is no better soap under the sun than that known as "Nicholl's Sanitary Soap," sold everywhere. A large sponge is necessary, also a piece of flannel, and a nail brush, stiff and strong. A looking-glass may be here too, together with brushes and combs, and a supply of borax and camphor for ablutions of the head, and a bottle of spirits of ammonia should be there also, in a safe place : it is excellent to put in the bath water in hot weather.

**611. WATER.** Should your supply of water at any time be muddy and not fit even to be used in the bath, and this will happen occasionally in small, not particularly well-built, houses, a large spoonful of pulverised alum will so purify it that in a few hours the dirt will all sink to the bottom. Four gallons may be rendered fresh and clear by a *teaspoonful*. To filter water, a cheap and quite effectual filter can be made by means of an ordinary flower-pot. "Fill the hole with a sponge, and the rest of the jar with alternate layers of sand, charcoal, and small pebbles." The flower-pot so arranged may now be placed upon a convenient vessel for the water to filter into for use.



FILTER.

## CHAPTER XLI.

## LINEN, PLATE GLASS, AND CUTLERY

Sheets—Pillow Cases—Electro-plate—Cutlery—Glass and Earthenware.

**612. SHEETS.** Always have your sheets of sufficient size for your beds, and if these latter vary in size let there be separate sets for each. It is useless, as well as ridiculous, to put large sheets upon a child's bed. Sheets should be longer and wider, by at least nine inches, than the bed they belong to, to admit of being tucked in properly, as well as for the sleeper's comfort. Linen sheets are expensive (but they last an extraordinary length of time), and they strike cold to the body when persons are unaccustomed to their use. The linen chest in our small house should possess three pairs of these best or spare sheets. The hems must be sewn, not hemmed, with a strong linen thread sold for the purpose. Always lay them aside folded in pairs, with the marked name and date outside, thus: "A. B. Smith, No. 3, 1879." Every pair should have either a wide elastic, white cotton band, or a strip of doubled scarlet twill to keep them together. These bands can be made very ornamental, and would be pretty work for children; they require a couple of buttons and button-holes. By this plan you will know exactly in what order you have used your sheets. Begin at number one and go quite through the number, and so on, and thus each pair will get its proper share of wear and tear. Tell your servant or servants this, and enforce their observance of this rule, so that in the case of your being absent from home all shall go on with the same regularity and precision. Good, fine calico sheets also are very durable, but they must be really good in the first place. When they show signs of wear they can be converted into children's sheets. At the present price of calico much labour upon the repairing of cotton sheets is thrown away.

**613. PILLOW-CASES** are usually of linen, whether the sheets are calico or not, and we advise that they be all of linen, calico shows soil much sooner. They should be moderately fine for every-day use, with three pairs to match the sheets for best. These latter could be frilled, or trimmed with embroidery. Keep the pillow-cases also in pairs with the mark outside and a band round each. Pillow cases should have buttons and button-holes, not strings, which are untidy. At least a dozen pairs should be purchased upon the commencement of your house-keeping. Mark these on the hems or in one corner. Get six table-cloths and four for kitchen use. Towels can be tied up in



half-dozens, taking out half-a-dozen at a time, or if so many are not required tie them in threes. There should be a dozen fine, a dozen rough, half-a-dozen for servants' use, and four bath towels or sheets. Serviettes do not look well when marked in white, they should be carefully and prettily done in monograms in raised embroidery. All linen should be arranged with the same precision and exactitude, whether it belongs to the commoner use of the household or the best. Blankets not in use should be sprinkled with turpentine, sewn up in a piece of old linen with pieces of camphor, and put into the linen chest. Another most sensible plan respecting the arrangement of household linen in the linen chest is, when there are as many as three or more dozens, to mark each dozen, besides the ordinary marking of name, date, etc., alphabetically—such as "A" to be added to the first dozen, "B" to the second, and "C" to the third. "A" will then go through its term, and then the others in rotation. They can be marked thus in half-dozens, or even in thirds. Any methodical manner, that will enable the mistress to know exactly how her napery is being used and its state of repair, may be had recourse to.

614. **ELECTRO-PLATE.** Electro-plate is now universally recognised as an indispensable requisition in the houses of all save those of the very lower classes. Whether it be good or bad is another thing altogether. There is now, and has been for some time, an immense amount of spurious, that is, unreliable, electro-plate in the market, and it is always well to go to a well-known establishment for such articles, even when purchasing in a small manner. Persons young in the art of buying in the most economical manner, have often a kind of nervous horror of entering large establishments. In the first place, they fear that great prices attach themselves necessarily to the articles sold by "great" firms; and in the second place, they fear that a small order from them will meet with a kind of secret contempt from the sellers. This is wrong altogether. As a rule, the larger the establishment the cheaper the goods, and the greater the attention bestowed upon the customer. Thus newly-married young couples, following out the mistaken idea they have entertained, go to make their purchases to small, cheap shops, where they may get things cheap, perhaps—if bad material and bad workmanship can be called cheap at any price—but they pay for their "mistake" dearly before many months are over. These people go on a kind of hand to hand system usually. They can neither afford to keep a sufficient amount of stock, nor a sufficient staff of workmen. You do not, as a rule either, get the civility and courtesy extended to you as you would in "great" firms. It is usually a "take it or leave it" kind of shop-keeping. On the other hand, the proprietors of large establishments conduct their business with the utmost exactitude and precision. Their stock is immense, their sale immense, and thus they can really afford to sell at a low profit. They keep their own work-people on the premises, do the chief part of their work there also, and their assistants are usually of gentleman-like demeanour, and study not only to sell to their probable customers, but to please

them also. The assistants have their employer's business to a great degree "in their hands." Every lady knows how reluctantly she enters a shop where the *employés* are disobliging, and that she would not do so could she obtain the article required elsewhere. Go then, invariably, to the better markets to buy your wares, no matter whether it is for a set of tumblers or a piano. At *bonâ fide* second-hand shops bargains may be picked up, and not unfrequently, especially if the owners go on the turn-over-quickly principle as regards their money. These people pick up valuable property at sales, sometimes for a mere song, and they can thus sell them genuinely as bargains. Never attend auction rooms: in the first place, because they all are not the place for a lady; and in the second, because, unless endowed with extraordinary acute perception, you are almost certain to be woefully imposed upon. In electro-plate, commencing with but a household of three or four persons, you would require six tea-spoons, four table-spoons, six table-forks, four or six dessert-spoons, six egg-spoons, four salt-spoons, two mustard spoons, a pair of sugar tongs, a moist sugar spoon, a soup ladle, two sauce ladles, a gravy-spoon, a butter knife, pair of pickle forks, a pair of preserve spoons, and there should be included a fish carver and fork and set of fish knives.

615. CUTLERY. Never purchase inferior cutlery, buy the best you can get, or rather the best to be had, and it will last you really almost as long as you require to use a knife and fork. They must be taken care of, however, and this more than fairly well. Nothing shows its neglect so much as cutlery. We see it often enough with loose handles, or with handles slipped, with the blades notched and pointed, and the ivory of a disgraceful yellowness. Directions concerning the prevention of all these vexatious occurrences have already been given at some length. The supply should be in proportion to the service of electro-plate just quoted. One dozen large knives, one dozen small, a pair of carvers, a steel or knife-sharpener, a pair of poultry carvers. To these add, if possible, half a dozen fruit dessert knives and forks. For kitchen use a commoner set may be obtained, because, as a rule, servants, with all a mistress's supervision, are *not* careful with the ware, and other needfuls set aside for their especial use—get six knives, six forks, a steel, and pair of carvers.

616. GLASS AND EARTHENWARE. Always choose your first sets of china and glass so that they can be easily matched. In your first inexperienced housekeeping months with the "girl who breaks," disasters will most certainly occur to these, the most brittle of your household wares. We very much question whether a housekeeper of—say ten years' standing—can point triumphantly to the tea service she was given upon her marriage day, and say, "there is not a crack in it." In our small house, we require two sets of tea-things; one for ordinary family use, and one for the entertainment of visitors. Nobody need feel reluctant to own that the "best set" only comes out on high days and holidays; it is but a small domestic link that binds the gala days to the common every-day routine of life. If you have but one servant,

let her have a cup, saucer, plate, etc., bought expressly for her use. Such as these can be bought as parts of sets almost anywhere, very inexpensively. The two sets can be bought for 9s. or 10s., and 18s. or £1, respectively. One good (matchable) dinner service will be sufficient, with a few odd plates and dishes for cookery and occasional use. These range in price from £1 to £2. Glass must be *good*, and cut. Common glass is an eyesore upon a well-arranged, even though simple, meal-table. There may be a few common tumblers, etc., for kitchen and general use. A service comprises the following articles: twelve tumblers, six lemonade or soda-water glasses, six small or ale glasses, six small champagne tumblers, a dozen wine glasses, a pair of quart decanters and a pair of pint ones, a water jug and two glasses to match (these are generally made now in "iced" glass), a pair of water bottles, six custard and six jelly glasses, a celery glass, half a dozen finger glasses, four salt cellars, a pair of pickle bottles, and a pair of pickle dishes. Then there are sugar basins, butter dishes, cream jugs, etc., but they are not included in the regular "service" of glass. Tastes differ, and often these smaller articles are preferred in electroplate or some pretty china or other ware. There is no rule here, each housekeeper may please herself; and, provided her taste be in keeping with her surroundings, few will be disposed to question it.



## CHAPTER XLII.

### "A WEEK WITH A HELPLESS HOUSEWIFE."

Showing that "Matrimonial Bliss" is "Nowhere," without the aid of "Scrub and Clean"—The Value of the Pennies—How the ends that would not meet met splendidly at last.

617. "Not at home? oh, nonsense! Tell your mistress it is Mrs. Scrub-and-clean, from Kitchendom, who has called. She has, evidently, not heard you aright."

"Please, M', I told missus you *was* Mrs. Scrub-and-clean, and that you *come* from Kitchendom, just as plain as any pikestaff!"

"Well, then, my good girl, go again please! There *is* a mistake somewhere! Tell her it is her old school-friend."

This was my astonished exhortation to the maid-servant, whose grimy hands opened the door to my modest "rat-tat," at the knocker of No. 5, Don't-know-how Villas, somewhere about twelve o'clock, one morning. A great friend of mine lived here, at least, she had once been a great friend, for we had been for years at school together, and although I was several years older than "little Olive Stirling," as we used to call her, on account of her somewhat diminutive stature, she and I then were a pair of school cronies.

"I ain't made no mistake, I knows, M', and I likewise knows that missus don't want to see nobody; she said so!"

"Do you mean to say," I said irritably, "that your mistress would write and tell me to come, and then say coolly she was not at home when I did call? But stay! who lives here? perhaps I am calling at the wrong house! (I rather hoped I was, as I caught sight of the unswept hall, and undusted umbrella and hat-stand, and a pair of dirty boots beneath the latter; wrong things in the wrong place at *this* hour of the day.) Does not Mrs. Matrimonial Bliss reside here?"

"Yes, M'."

"Oh, well then, go and tell your mistress I have come all the way from Kitchendom to see her. Oh, you can let me in, I am not going to run away with the spoon-basket, although I would, certainly, like to run away with a few things I see here."

I spoke rather irritably, for the maid, a person who took her wages, and who ate and drank at her employer's expense, but who, evidently, did not know how to earn her salt, was about to shut the door, and leave me *outside* No. 5, instead of inside.

"Tain't that, M', please," said the girl smilingly; "but, raly, I don't know where you'd find a piace to set down on; for I've but just cleared



away the breakfast things, and the droring-room ain't been swept out, nor nothink, and everythink is in a litter; the missus is ill, leastways, she's bad with a headache, and, between you and me, M', and the post, I believes its through crying her poor dear eyes out, because of the master. Oh, goodness! didn't he slam the door this morning, and—"

"Stop!"

I think I said the word in about the same tragic style it is reported that Mrs. Siddons said, "Will it wash?" to the astonished assistant, who served her with a remnant of print, in a draper's shop. For the girl stepped back a pace or two, and looked rather frightened; and then she backed out of my presence, and went to deliver my message to my friend.

When she was gone, I sat down in the "droring-room," which certainly *was* in a litter, and pulled forth the letter I had received from Olive, the newly-married about six weeks before. "We shall be at home in three weeks' time," it ran; "so *do* call, dear, very soon. I am *so* happy, and Mat is *so* kind and *so* considerate, and he has taken such a *dear* little house, and—"

Then I folded up the letter, and ruminated upon the startling declaration of the maid at No. 5, that her mistress had been "crying," and that her master had "slammed" the door after him that morning. Of course, the wind might have had something to do with the latter affair, but somehow, I could not get myself to think so.

"Crying, indeed!" I muttered, wrathfully. "Slamming doors, indeed!" I continued; "and this pair, not married more than two months!" And then, looking round upon the "droring-room" and its contents, I could not help adding, "and I do not wonder at it." I thought I could find a solution to a part of the mystery without much trouble, by the aid of that untidy hall, and that dreadful "droring-room." Olive had married at eighteen, was fresh from school, and knew no more, probably, about housekeeping, than a baby. Her husband was two-and-twenty, had a capital situation in a good office, and had a mother who was the perfection of manageresses in a home, and sisters who considered it their pleasurable duty to be veritable working bees in the hive. It was all in a nutshell—this dreadful crying and slamming-door affair. Matrimonial Bliss expected his young wife to manage his house *well*, under the impression, doubtless, that housekeeping knowledge is not an acquired, but a natural accomplishment in a woman, and had been wofully surprised and annoyed to see his goods and chattels going to rack and ruin under his very nose. And Mrs. Matrimonial Bliss, poor little helpless, useless soul, expected that everything would get straight by itself, and that a servant to whom she paid sixteen pounds a year would surely know how to "go on" in a house without being told. She had not thought it would be necessary for *her*, with nothing but overtures and crewel work at her fingers' ends, to put her shoulder to the domestic wheel.

Now, I had passed through this very "stormy water" myself, long, long ago; and I could not see a poor and forlorn sister shipwrecked on the selfsame seas without *getting* out the lifeboat from the domestic

shores, and going out to save her if I could. So I got pen and ink from the side table, and some paper (the back of an old envelope) from my pocket, and I wrote a note there and then to my own husband, Scrub-and-clean, and this is what I said: "Dear Timothy, don't expect me home for a *week*. Remember the *potatoes*." This was quite enough for him to see the case clearly. In my own early married days I did not know what to do with brooms and brushes, nor how to cook the simplest article of diet properly. On one occasion, I put our "potatoes" on the fire at ten o'clock in the morning, and was mightily astonished to find not a vestige left of the whole half dozen at one o'clock, our dinner hour. Not to be overcome by such a trifle, however, and disdaining much to get advice upon so small a matter from friends (books there were none, alas! to tell me "what to do, and how to do it," in such tiny domestic matters as those girls fresh from school are quite ignorant of), I cooked potatoes again, and *this* time I set before my much enduring spouse a dish of *bullets*.

After this failure, I cried a woman's "good cry," and then I made up my mind to find out for myself what to do, and how to do it. And this explains the "potatoes."

\* \* \* \* \*

"Let her go, I am delighted."

"But what shall we do?" and Olive's ready tears came into her eyes.

"Be our own helps," I said cheerily; and then I told Olive about the potatoes.

I *had* found the right key to my friend's extraordinary conduct two months after their marriage, and I told Mrs. Matrimonial Bliss that I intended to spend just a week with her, that I meant to steer her clear of all domestic rocks and breakers, at least all those that sprang from her not knowing what to do and how to do it in her house, and that really I did not consider it in the light of a terrible affliction when Sarah her servant declared, "she would rather give a month's wages than have ladies, at least ladies that called themselves ladies, but that wasn't, should come pryin' about in the holes and corners of her kitchen."

"But——" Mrs. Matrimonial Bliss looked ruefully at her white beringed hands. "But, housework *is* so horrible. Just fancy the state we shall get in," she said plaintively.

"Not at all," I said, adding rather sharply, "shall I go home, Olive? I will if you prefer white hands to Mat's love and esteem. Now, I know what you are going to say, that men ought not to measure their affection by their wife's ability or non-ability to keep their house in proper order. Well, they do to a certain degree, and your own sense must tell you that if your home is wretched and untidy, your husband will go where there is comfort and order, if he can. And if you cannot cook his dinner, or direct your servant to cook it as it should be cooked, he will go elsewhere on every available occasion to get it."

"But if anybody calls? What *will* they say?"

"I will tell you," I replied with alacrity. "They will say, if they be

women, 'Mrs. Matrimonial Bliss was *without* a servant, but her house was like a new pin,' and if they be men they will say, 'Matrimonial Bliss is a lucky fellow.'"

And then we dropped the subject and went heartily

#### TO WORK.

It was on a Saturday when I came, on Sunday evening "Sarah" took an indignant departure, and we therefore could begin our week at the beginning. At seven o'clock we agreed to "meet" in the kitchen, and at seven accordingly we met. The first thing was to get the kitchen fire alight, to put on the kettle, and, it being summer time, to open the doors and windows wide. This done we swept the dining-room, hall, and stairs, left the dust to "settle," and went to the kitchen again to prepare breakfast.

"What is there to cook, and what can be cooked?" I asked; but Olive, blushing and shaking her head, declared she did not know; so we took a survey of the larder, and found, amongst a miscellaneous description of odds and ends, some bacon and eggs. The kettle boiled by this time, and we got the frying-pan, but we could not use it, it was too fearful a thing to look at to admit of food being placed in it. However, this was soon rectified with some hot water, Hudson's soap (a teaspoonful), and a clean piece of linen cloth I pulled from a drawer of "pieces," for of dish-cloths there were none. Bright and clean once more, the bacon could be cooked in it, and having broken three eggs in separate cups we poached them and laid them on it, putting all on a hot dish, and covering it with a cover, standing it on the fender while we dusted the dining-room (five minutes' quick work) and laid the breakfast things (another five minutes' occupation). It was now eight o'clock precisely, we had agreed that

#### PUNCTUALITY

should be strictly observed in this week's house-keeping at least, and I was strongly hoping that my young friend by the time Saturday had arrived would find out how immensely valuable strict punctuality is in the arrangements of a home, and that she would never allow it to stand in her way by non-attendance to it.

Breakfast over we carried the tray into the kitchen, and having swept up the crumbs from under the table, arranged the chairs in their respective places again, and done a little more dusting where dusting was required, we saw to the kitchen fire, and went at once to the bedrooms. We opened the windows, stripped the beds of their clothing, flung them upon chairs, and attending thoroughly to the wash-stands with a large jug of hot water—a little powdered soap, and a nice clean cloth took away all that should be taken away—and went downstairs to the kitchen again. Whilst "washing up" with a clean piece of linen cloth (we had no dish-cloth as yet, you know), and a clean dry tea towel, we had the dinner to consider and talk about. Sunday's mid-day meal had been very badly - roasted mutton, turnips, and potatoes, and a gooseberry pudding. The mutton presented a most disreputable



appearance so we agreed to hash it. First of all the bones were taken from it and put by themselves in a saucepan with just enough water to cover them and an onion, and these we boiled up and then simmered for a couple of hours getting all the goodness out of them. The mutton itself was sliced up, peppered, salted, and well floured then covered with a cloth until the time came to put it in the saucepan. The breakfast things cleared away, we went to the drawing-room to put it in order and dust it, as this room always requires being finished off as early as possible in the day in case callers arrive. Again, we went up to the bedrooms, dustpan and brush in hand, made the beds, swept up the "bits" on the carpet, and having put out of sight in their proper cupboards and upon their proper nails all garments and other "out of place" articles, we dusted the rooms leaving not a stray fragment about. Then we examined the water-jugs and water-bottles, taking down those that were empty, also the candlesticks to be fresh filled. After this we poured a teaspoonful of diluted chloride of lime into saucers and placed one under each bed, and having filled a bottle with water strongly impregnated with camphor, we sprinkled some about the rooms. Prevention is far better than the very best of cures, and it is of no use to lock the stable door *after* the steed is stolen. Chloride of lime is rather old-fashioned now-a-days as a disinfectant, I fancy, but a little will be found of the greatest service in *all* weathers, in one's house, and I have the strongest possible faith in the efficacy of camphor. Our bedrooms were now in the very nicest condition, not an article was to be seen in them save the actual bedroom belongings. If there is anything more than another untidy-looking in a sleeping apartment, it is to see aprons and small articles of clothing flung on to the backs of chairs, or hanging on to the bedrail knobs, or dresses and coats, etc., hanging on nails driven in the panels of doors. We had now the kitchen to clear up, and this was soon accomplished. All the chairs were piled upon the table, and the floor (covered with oil-cloth) swept nicely, leaving not a hole nor a corner untouched. We swept the dust toward, and into the fireplace, and then putting on a large old glove of Mr. Mat's (for there were no gloves in Mrs. Mat's housemaid's box), I showed Olive how to polish and brighten her stove up for the day—by merely putting out a little strength and using the polishing brush vigorously. The fender was of steel, and so scraping fine a small quantity of brickdust and wetting it, it was rubbed as hard as possible, and finally polished with a piece of soft leather. "There!" I could not help exclaiming triumphantly; "when the fireplace looks bright and nice, the whole place looks nice, it cannot help it." The hearth had to be whitened, which was done in two minutes by means of a pan of water, a hearthstone, and a piece of old flannel. The stone was washed first with the flannel well wetted, and then the hearth stone rubbed evenly upon it, and finally the flannel well rung from the water, washed, or wiped it lightly over, the result being a smooth, even-looking white surface. A smeared, streaky looking stone looks almost as bad as a stone not whitened at all. The knives came next on the list to be done (after the kitchen had been dusted), and



then there remained the scullery to sweep out and dust ; the sink to wash down thoroughly with the sink-brush, some hot water, and some extract of soap ; and the path outside the back door to sweep and make tidy.

Our "dirty work" was now over, and we therefore removed our coarse aprons, leaving on some finer, nicer-looking ones, and attended to our cooking. The bones by this time had been thoroughly drained of their goodness and the liquor smelled strong and savoury in the saucepan, we therefore lifted them out, putting them carefully into an old basket we routed out, for another of our agreements had been to

#### WASTE NOT ONE FRAGMENT.

It was not time to put the slices of mutton in yet, but it *was* time to see to the vegetables and pudding. We had been mindful of our kitchen fire, and by attending to it very frequently, never putting cinders on unless there was a foundation of coal to receive them, we had a nice one, neither too big nor too little, and the oven, with no trouble to ourselves, had become gradually of a good baking heat. Getting out our hard, badly-cooked turnips and potatoes, we pounded them in a mortar with some pepper, salt, and a piece of good sweet butter the size of a walnut, and putting them into a baking dish, stood it in the oven. The gooseberry pudding we *steamed*, and when hot and soft enough to be cut easily, we scraped out the fruit, arranged the crust in slices at the bottom of the shallow dish, and stood it in the oven. The fruit was placed into a saucepan with sugar, and beaten up well with a wooden spoon standing on the hob where it could keep hot but not boil. This done, we went upstairs to sort out the clothes for the laundress, and then with a couple of clear consciences that we had not *wasted one moment* during our morning's duties, we told each other we might dress for dinner—a dinner at the primitive hour of half-past one. It was quite late enough for us, however, desiring as we did to obtain a *real* afternoon, and not one where we might sit down for half-an-hour and then find "tea-time" had arrived. Dressed neatly, and Olive very prettily, we went again to the kitchen to put the final touches to our cookery. We had to turn our wrist-bands up, and retain our finer kind of aprons, but what did it signify? The slices of mutton now went into the liquor the bones had made, and were stood where they could get very hot, we did not want to *boil* them, and then the dishes and plates were put in the bottom portion of the oven to get warm—*good* dinners are often marred by inattention to the plates and dishes, which for a *hot* dinner should be *hot* ; the fruit in the saucepan was turned into the centre of the dish where the slices of crust were placed ; the turnips and potatoes were also turned into a vegetable dish, forming a kind of heap therein, a piece of butter being put on the top. These we put again into the oven, leaving the door open, and proceeded to lay the cloth, for in another quarter of an hour, Mr. Mat would be "home again," five minutes found the cloth laid, with shining glass and bright silver, for we rubbed each article of plate vigorously before putting it in its place. There was the sauce now to be made for the

gooseberry pudding, and the toasting of a couple of slices of bread to lay in triangular shaped pieces around our dish of hash. The sauce was merely sweetened melted butter such as you will find described in the chapter on sauces, and we made this the last thing of all, and just as the knock of the master of the house resounded.

We "took up" dinner, having a cloth in our hands, and a tray in readiness of sufficient size to hold all the dishes and the plates also that were required for our first simple course. The hash was a success, and infinitely more inviting did it appear than would have done that red, hard-looking joint of cold mutton. The slices were put in neatly, the gravy thick, brown, and rich, and with a spoonful of ketchup in it was poured over them, and the pieces of crisp toast arranged round the edge of the dish. This deep dish was placed in another shallow one.

The second simple course—the pudding and its sauce—having come, and been seen, and conquered (for it was very nice), there remained the cheese to be brought in and served, and dinner for Monday was over.

The "washing up," which Mrs. Mat rather dreaded, did not take us long. The glasses were washed, then the least greasiest articles and so on, until we came to the saucepans, which required *fresh*, and very hot water by themselves. With our make-shift dish-cloths, it is astonishing how very little our hands suffered from contact with the heat and the grease, and soon we were (having swept up the kitchen hearth, attended to the fire, and filled the kettle in readiness for tea) sitting in the pretty, tidy "droring-room" at work busily upon things I declared we could not possibly do without, for we had been using mere rags to-day, for *dish-cloths*.

"How is it?" asked Olive, wonderingly, "that we have done literally all that there is to be done, at all events for the present, and are in no "muddle," and yet Sarah never could get in the least degree presentable before six or seven in the evening, and then the house never looked as though she had touched it with a broom or a duster?"

"Because," I answered, "we have marked out our course, have gone steadily on, finishing one duty before beginning another, and have had a strict regard for *punctuality, system, and order*."

"It is quite impossible for the management of a household, whether that household be large or small, to be conducted properly unless these three rules are observed, and it is the *mistress* who must set the example to her children and domestics."

Tea time came soon—five o'clock, and it took about ten minutes to prepare it, and cut the bread and butter, and make the tea. In regard to the latter item, our kettle boiling all ready for us, when we went into the kitchen at a quarter to five, we put the tea in (three spoonfuls) there and then, and filled up the teapot to the brim, standing it upon one side with the cosy cosily over it, and by the time the clock told us it was five, and Mr. Mat had arrived (for he was a model of a man for coming home at the correct meal hours) a better cup of tea nobody could desire.

A very expensive cake was upon the table, a bought one, and this told me where another of Olive's domestic troubles lay—the serious one of not making her weekly money last the week. She had a very ample allowance for the small family she had to cater for, but as she confided to me half laughing, half crying, she had always to go to Mat for “more” about Friday in every week, and he was always “so put out about it.”

“If there is a waste in ‘littles,’ there is also the ‘big’ waste, and the big waste means, buying whatever takes your fancy without counting the cost,” I said earnestly. “The cost to your shillings and pounds, and the cost to your peace of mind, for nothing will ever convince me that a woman can be really happy at heart when spending *recklessly*, no matter whether the money be her own ‘to do as she likes with,’ or the money entrusted to her for a special purpose.”

Tea over and the tea things carried away, and piled up in as close a compass as possible upon the kitchen table, there were the crumbs in the dining-room to sweep up, and a little more dusting to do, the tea things to wash, and the kitchen to put straight for the evening, a few coals to put into our coal scuttle, and a bundle of wood to get in and dry upon the hob for to-morrow's use. In fact, we left nothing of to-day's work for the next day's doing, for housewives must *let each day bear its own burden*. After this we went upstairs, turned the beds down ready for night, laid out the night-dress cases, put the wash-stands tidy, and finally leaving a couple of inches open *top* and *bottom* in the window sashes, pulled down the blinds.

The supper meal did not take long to prepare nor clear away, and the few plates and dishes used thereat, we piled away neatly to be washed up with the breakfast things, for the day's literal *work* should be over before the evening draws to a close.

“And now, Olive,” I said cheerily, for my young friend was looking a little worn and tired from her most unusual exertions throughout the day; “there is yet one more thing to be done before a couple of notable housewives, like ourselves, can go to sleep in perfect peace. We have to ‘book up.’”

“Book up?” said Olive in surprise.

“Yes, or all the labour your hands accomplish from day to day will be absolutely worthless unless your head will help them.”

We soon found a book suitable for our house-keeping purposes, at least we made it so, another of our mottoes being “Necessity is the mother of invention”; and ruled it with a double money column upon each side, one being for “paid outs,” the other for “paid ins.” Olive's weekly allowance, given to her that morning, was put down on the last-named side, and what she had spent during the day upon the former one.

“I will jot down the items,” I said, “if you will give me them.” I had purposely refrained from saying a word about expenditure the whole day, for the substantial reason that I wanted my helpless friend to feel keenly the real and enormous value of keeping domestic accounts to the uttermost farthing.

Olive looked blank at my proposal.

"Oh, I cannot remember them indeed," she said dismally; and then brightening up adding, "but we shall manage I daresay, for I suppose it does not signify about the *little* things—nobody misses the pennies you know"—

"We will see about that presently," I said gravely; "tell me what you *can* remember."

"Let me see, oh, cake 4s. 6d.; butcher—really I do not know whether it was 5s. 6d. or 5s. 9d., or, dear me, was it 6s. 9d? I have lost the bill."

"Did you forget to put it on your file!" I asked.

Olive made a comical looking face of woe as she replied, "I never *dreamed* of wishing to possess such a thing."

"Well, we will have *two* to-morrow," I said, "one for *paid* and the other for *unpaid* accounts, and we will have them hung in your grocery cupboard. But why do you want to know about the butcher, we have not had any meat from him to-day?"

"Oh, that was what I bought on *Saturday*, and I fancy, too, I did not pay him for the *Wednesday's* joint before; and you see, dear, *this* is just how it is I cannot make my allowance last, there are always so many things owing, to pay for."

"Yes, I see," I said, and I could not help laughing. Olive seemed so blissfully ignorant that it was she herself who let things go "owing."

"Well," she resumed, "there's the bread—two weeks, I think; and the milk, I forget what it comes to altogether, for sometimes Sarah would take a half-pint, sometimes more, sometimes less; and then there are a few little things down at the oilman's I forgot about; and some cottons and hooks, from Tape, the draper (but that does not matter, I often have little articles from him, and he will be sure to send me a bill of them at the end of the year); then there are two week's washing owing, and—"

"Oh, do stop, Olive," I cried in laughing dismay. There was such a vortex of "owes" that I felt lost in the labyrinth my poor little debtor housewife had got into "unawares." "Poor child, no wonder you were nearly shipwrecked. Olive, do you mind telling me how much you have left of your present week's allowance?"

Olive counted her money, and when she had done so said ruefully, "I have only 30s. here, and Mat gave me 50s. this morning. Where *has* it gone to? Oh, I know! I paid for the coals. You see I was obliged to, for I spent the coal money to pay the dressmaker (she *was* so tiresome), and then *he* (the coalman) was tiresome too, to-day, and I was obliged to pay *him*. But I had forgotten all about it until you asked, and should have puzzled myself to remember how I had spent that sovereign, I daresay, when I came to my last shilling."

"That is just what your book would tell you, if you had but written your daily expenditure down in one," I said.

"Yes, it would," replied Olive, regretfully and thoughtfully. "Why, last week I was in a dreadful strait, and could not buy anything for



dinner in the *middle* of the week, just fancy, and Mat spoke quite crossly to me when I told him my purse was empty. But it was not my fault, indeed, I had not wasted it, not even did a ribbon get bought with a part of it, it went in paying up the things *I had not paid for the week before*—”

“Yes,” I interrupted, “you have got into a state of *chronic behind-handness*. You never start clear and fair, as you ought to do, of all debts and embarrassments on Monday morning, and so you keep getting deeper and deeper into trouble.”

“What *shall* we do?” Olive looked as though she would like to cry.

I ruminated for a few minutes. We did not want to take Mr. Mat into our confidence, we wanted to get straight by ourselves, for independence of the *right sort* is what every man, woman, and child in the kingdom should cultivate.

“Listen, Olive,” I said, after five minutes’ cogitation; “you shall borrow from *me*, and start clear on this Monday at least; and I will get you to promise you will repay me out of your allowance. You must manage to put by a trifling sum every week, and can do it thus easily, that is, you can do it if you make up your mind to do it. Mat shall find you have learnt at last to take care of his money. You must not go to him for ‘more’ in future. We will calculate, however, whether 50s. is really sufficient for you to provide for the house with or not, and if not we shall feel justified, and *he* will not mind giving ‘more.’ We cannot make such a claim though, unless we can show him in veritable ‘white and black,’ that it is an honest one. It has not occurred to you, dear, that there is such a thing necessary—not only that, but down-right indispensable—in married life as perfect *honesty* betwixt husband and wife. The argument that you two are one, and that what is his is yours, and *vice versa* falls to the ground when it causes a ‘don’t tell my wife!’ or, ‘I would not let my husband know for the world!’ feeling to spring up in either of your hearts. I do not mean to say that Mat must tell you just how many cigars and glasses of wine he purchases during the day, nor that you are obliged to inform him when you want to buy a yard of ribbon, or give away one of your old dresses. That would be carrying confidences, or *exactng* confidences, too much. But when a husband gives to his wife money that he, perhaps, has toiled hard to win, or if he has *not* toiled for it the matter stands unaltered, she should regard it as ‘a charge to keep,’ and no more think of appropriating any portion of it away from its legitimate purpose, than flying. I *could* say something on the other side of the question, Olive, but it is not exactly our affair just now.

“This habit of purloining from the house allowance, and going continually for more, is the terrible rock on which the housewife comes to grief, and one on which *matrimonial bliss* is sure to split.”

“What a terrible lecture,” sighed Olive. “And, oh dear, Mrs. Scrub-and-clean, do you know you have made me feel a dreadful

sinner. I am sure I am frightened to tell Mat already what a lot of things I have bought with the house money that I had no business, it seems now, to have bought. But, then, I never saw it before in the light you have put it."

"Well," I said, "now to business once more. We will settle up all outstanding accounts, and the short comings of other days, and start afresh this very evening. But you must put down to-day's rigidly. You can have a butcher's book, and a baker's, and a milkman's, if you like, but you yourself must book also, *all the same* every item in your 'paid-outs.' You must keep a duplicate account for private reference. Many an unsuspecting housekeeper has by the book system—the *unchecked* book system—gone on and on, paying for articles she never had, thereby running up her expenditure to perhaps double the amount it ought to reach, because she did not take the trouble to inspect her books, and make punctual notes of her purchases *herself*. There are such individuals in the world as fraudulent tradespeople, and such as these find goodly plucking in the helpless housewife, the careless, 'can't take the trouble' kind of housewife, the housewife who sends to and fro to shop on the 'put it down to me' plan, and the housewife who allows her servant or servants to order when they like and what they like in requisites for the household without first obtaining from their employers sanction to do so. It is a housewife's care to see that she not only pays correct money for her purchases, but that she receives correct goods, and correct *weight*."

"Weight?" queried Olive surprisedly.

"Yes; this is another important item for the housewife's study, and it reminds me that we will get Mat to buy us weights and scales to-morrow. We will weigh *everything* as it comes in, and have our pound *a pound*, and not pass over those missing ounces we shall find against us occasionally. These short pounds will run up amazingly in the 'paid outs' in a small family's consumption, and in a large one could the total be set forth at the end of the year of the loss, it would be found to be something alarming. 'Prevention is better than cure,' and it is the duty of every one to keep temptation from the paths of others if they can. A temptation it certainly must be to a certain class of shopkeepers to know they can gain extra profit, extra custom, without in the least degree having their honesty, or respectability, as worthy members of society, suspected.

"Weigh all purchases, Olive, please, and give rigid exactitude, and maintain a not-to-be-cheated attitude towards the persons you deal with. And now about those pennies that 'nobody ever misses.' Take care of them as though they were sovereigns and *not* pennies. The adage says, the pounds are quite capable of taking care of themselves, and so they are. Do you know, Olive, that you spent two shillings and fourpence in pennies and small amounts alone last Saturday?"

"How do you know that?" asked Olive in amazement. "I do not remember spending more than two or three."

"I have the items here," I replied. "I wanted to give you positive proof about the unfortunate pennies that are the babies of money, and

that little babies require so much care and attention. It seemed to me that Sarah's chief occupation last Saturday afternoon was to come to you with 'please M', we are out of matches,' etc. What she *did* come for I thought I would keep account of, and here they are:—Matches 1d.; 'out of bread M', 4d.; beggar-woman, 2d.; mending slippers, 6d.; watercresses, 2d.; brush for hearth, 4½d.; brickdust, 1½d.; blacking, 1d.; ink, 1d.; pens, 1d.; house-flannel, 6d.; mending an umbrella, 4d.; grinding scissors, 2d."

"Yes, I remember them all now quite perfectly; and it seems to me now, that I must have got into difficulties chiefly through those very odd pennies that I did not consider were worth taking any notice of. What shall I do to remember them in the future? I cannot always have the house-keeping book by me," and Olive looked perplexed.

"You must keep a pencil and a *card*, always in your pocket, for the sole purpose of jotting down items of 'paid-ins' and 'paid-outs' so trivial, that you would probably entirely forget them were you not to thus provide aid for your memory. It will serve also to put down the various articles of household consumption that you are 'out of,' as they occur to you, and if you will hang a small slate and pencil in the kitchen, your servant can follow your example, and enter upon it the various 'things wanted' that come promiscuously into her head when she is about her duties. When your new maid comes, save *her* time as well as your own. Hers is very valuable to you remember, and if you send her to buy a pound of sugar and forget the butter, she will have to make *two* journeys to the shop instead of one, and so *two* distinct portions of time get used when one would have done. A housewife must have a head filled with her duties and responsibilities. She must *never* lose sight of them. She guides the rudder of the home, and when the guide is absent from it, it takes its own wilful course. *You* let Sarah take charge of the rudder, Olive, and she did not know what to do with it; and this is another of your troubles explained away.

"But to business. For the future, make out your list of groceries on Saturday evening, as this evening will be a leisure one with you and your maid both, I hope, or, if not, in one of the fragments of unoccupied time that will come to you many times during the day, no matter how busy you may be. Let the tradespeople know when they may call for your orders. Your weekly grocery will, of course, be almost always about the same in quantity (at all events, whilst your establishment remains upon the same small scale as at present). Let it be sufficient to last well until the following Monday (ordering it upon a Monday). Saturday shopping, even after little things, is detestable in a household where there is no occasion for doing so, but the very faulty one of forgetfulness and carelessness. It is as bad as making poor, unfortunate Saturday the *refuse day* of the week, it having to scuffle through the hours laboriously with the burden of the week's shortcomings in work upon its back. This sort of Saturday is the one that makes men very averse to following Mr. Sims Reeve's advice in his song 'Stop at home! Stop at home!' With wet floors and passages, holes and corners



being turned out, children crying because nobody has any time to devote to them on this terrible cleaning day. Mistress cross, and maids in the 'banging doors' kind of humour? No, *I* would not, if *I* were a man, that is, if *I* could find a quiet, peaceable hole or corner in the wide world to hold me till the domestic storm was over. Even the poor man's wife, the labouring man's wife, need not 'shop' so much on Saturdays unless she likes to do so, providing of course that she is in receipt of her husband's wages and has sense enough to take care of them.

"When you must send to shop, various little 'wanted' articles occurring to you during the day, send your servant for them in the early part of the evening, it will be a little recreation for her, and there will be no waste of time. Too much, Olive, cannot be said about a housewife's *time*. Everybody's time ought to be considered precious, but a housewife's minutes, especially her *morning minutes*, are pearls of price. Lose some of them—say thirty—in the early part of the day, and you will never regain them. You have lost thirty minutes of something that ought to be done, and you have either to leave that something to burden another day, leave it altogether on the 'oh, it must go' system, or, do it, and have the dinner most likely half an hour behind. And this latter catastrophe upsets everybody's and everything's equilibrium altogether."

"Yes, I have found out the value of the minutes, really, already," said Olive, seriously. "To-day, we went on and on, straight on, clearing as we went, and we did not lose one precious moment even, I think. There was just *comfortable time* to get all *comfortably straight* without muddle or hurry. And I do not see *where* we could have spared even ten minutes for a do-nothing-gossip all through the morning. It seems to me now, that Mat had no business to ask me to marry him, and that I had no business to say yes to him when he *did* ask me. How *could* I know how to keep his house properly?"

"The *root* of the mischief can be carried in a nutshell," I replied. "Mothers forget to give their daughters the one great accomplishment,—*that is, on a par with the greatest of accomplishments*, no matter what they may be—the knowledge how to be *helpful housewives*, and the girls themselves (or they surely would speedily mend matters for their own sakes) have not the slightest idea of the misery and unhappiness they may bring to their homes, husbands, and children (and last, but not least, by any means to *themselves*) by being *helpless* housewives."

"Here comes Mat," whispered Olive, as we heard his merry whistle outside.

"We must leave lecturing and figuring now," I whispered back; 'but we will meet again at *seven, sharp*, for work, on

#### TUESDAY."

And so we did; and on this morning, as well as all the other mornings belonging to our week, the same routine had to be gone through up to a certain hour—the lighting of the fire, preparing the breakfast, sweeping, dusting, etc., the hall and rooms, and making the beds. To-day,



however, was also our *washing-day*. Mat's collars and cuffs and fronts, and Mrs. Mat's "finery" in the way of laces and muslins—and plenty of them—for the young couple were lavish in their display of these minor but expensive items of the washing bill. Olive looked aghast at the bare word, "washing."

"Ah!" I said, jocularly; "you looked piteously at those little white hands of yours yesterday, but they do not look so disreputable to-day."

"But I am *afraid* to touch Mat's collars and things," she said earnestly; "he is so dreadfully particular about them."

"If you *can* do them, Olive, and you certainly can if you resolve you will, you may effect a tremendous saving in your expenditure, for it is these self-same little starched affairs that the laundress can charge almost as she chooses for. The actual washing process is too trivial to do damage either to your strength or to your hands. When your servant comes, this will be *her* day also for washing towels, cloths, coloured things and flannels; but you, yourself, should still attend to the finer portion, such as we shall do presently. I advise you, however, to get a servant if you can, willing and able to do your entire washing, there being but three of you. Give her extra wages to do this, but she must know thoroughly what to do and how to do it, in this matter, if she undertake it. Clothes badly washed are clothes spoiled."

Accordingly, we washed our small wash (see the chapter on washing, ironing, etc.), and got it "out of the bag"—finished—before dinner. The latter was an easy affair, as it should be on washing days. I say an *easy* affair, not an unattended-to anything-will-do kind of a meal. We had roast beef, some potatoes, and a cauliflower (we would have had *peas*, but there was no time to shell these, another of our resolves being not to undertake more than we could perform, but so measure out our work by our time that both should agree together pretty well). A rice and custard pudding was our second course. Simple enough, no doubt, but quite enough for a helpless housewife in her A B C days to manage (see meat and vegetable chapters).

Mat did *not* grumble much about his fronts and collars, for they were really very respectably done for a first attempt; Olive now having thrown all her energies into the brave resolve to vindicate herself as a careful keeper of another's goods. And Mat, though he saw all that was going on, and who had found out intuitively at last how matters stood with his young helpmeet, wisely said nothing *yet*.

#### WEDNESDAY.

To-day was down-stairs window day, and the sweeping and "turning out" generally of one bedroom. On this occasion, we left this particular bed later on to be made, for we could not spare time to attend to it as it ought to be attended to *before* getting other necessary little duties out of the way downstairs. When we *did* set about it, there was much to be done, but it was a *multum in parvo* case after all. In ten minutes we had lifted up the palliasse, thoroughly brushed the iron-

work, and well washed it with paraffin, brushed the mattress, shaken the blankets and made the bed (see chapter on sweeping, etc.). Our dinner consisted of boiled mackerel and melted butter (see fish), the cold beef, with some walnut pickles, and a cherry pie.

#### THURSDAY.

To-day we took another bedroom (we could, and should, here have taken two, had there been occasion for it), and the upstairs windows. The beef was hashed for dinner, and had accompaniments in the form of potatoes and peas. We resolved to have the remainder of the cherry pie cold, with a boatful of beaten cream, having just a *soupeçon* of lemon juice in it, and sugar.

#### FRIDAY

was stairs, passage, and paint day (see cleaning chapter). For dinner we chose a small joint of roasted veal, with a dish of streaky bacon, some potatoes, and French beans. No pudding, but a nice salad with our cheese.

#### SATURDAY

left us only the kitchen (which was covered with oil-cloth) to scrub, and the brightening of the looking-glasses generally. The veal was minced, and being *not* busy, we had peas, potatoes, and French beans, a rice flummery (made over night and turned out of the mould next morning), with raspberry jam laid prettily round it in its dish; cheese and celery. On Saturday evening, we made it our particular business to do everything that we could do to aid in making a real day of rest of our

#### SUNDAY.

On this day there was the same routine as on other days, as I have said, up to a certain hour; but that we did no sweeping, merely brushing the rooms up with a dustpan and brush. On Sunday, too, it was arranged that a very plain dinner only should be cooked, and that *cold* pastry made on our leisure day—Saturday—should be the custom. A great deal of cooking on a Sunday should not be allowed, I think. Everybody has a *right* to demand as much rest as possible on the sacred seventh. We have an indisputable authority about this. On Sunday, I know, a great many of the "bread winners" get *time* to enjoy a meal, and therefore, having *no time* for enjoyment in this respect upon other days, they "look forward" to the Sunday quietude and peace. So, let the dinner be, if simple, well cooked; but avoid elaborateness. I think I am not wrong in advocating this.

\* \* \* \* \*

"Here, Mrs. Scrub-and-clean!"

Olive was "booking." It was Saturday evening, Mat was in the conservatory smoking the insects off the flowers; and I, leaving the mistress of the house to her own devices, was busily packing, that I might get back to Kitchendom, and my husband, before dark. Olive

was in wild spirits, I felt sure, for that was her usual way of addressing me, when in one of her "dancing" moods.

"Well, what is it?" I called out from the other side of the banisters.

"Oh, do come down!"

I went "down" accordingly.

"What *do* you think?"

"Well, I think you are a queer little soul just at present, why do you not go on with your booking? You have to get the grocery order out, you know."

"All done, Ma'am," cried Olive, delightedly; "and here's a bright half sovereign for you, the first instalment of the money I owe you. Just fancy! I have not had to ask for 'more,' and have saved ten shillings into the bargain; oh, just give it back to me for a moment, I must go and show it to Mat. But, please stand within earshot, for he will be sure—after the doleful experience he has had with me—to want corroborating evidence."

I took myself off, however, to complete my packing, for the cab would be coming for me soon. I knew those two young individuals were happy enough in the conservatory, too happy to require the presence of a third party; and my mission was ended, ended successfully, I hoped.

"Good-bye," I said, as I leaned from the cab-window.

"Good-bye," echoed Mat and Mat's wife, cordially; Mat adding: "And thanks to you; we have found out (for I have been learning certain little self-set lessons too this week) that it is a necessary thing for 'Scrub - and - clean' from 'Kitchendom' to visit helpless housewives and their husbands, if the latter wish for 'Matrimonial Bliss.'"

\* \* \* \* \*

All this, however, happened years and years ago, and Olive declares now she should have been fatally shipwrecked on married seas but for that famous "week with a helpless housewife."





## CHILDREN, AND WHAT TO DO WITH THEM.

### CHAPTER XLIII.

#### INFANTS—HOW TO TREAT THEM.

**A** Mother's Duty—The Doctor—The Nurse—Household Management—Worry—Self-control—Making Preparations—Undressing for Bed—The Night-clothes—The Day-clothes—The Navel—Linen Belly-bands—Beds—Pilches—Washing Baby—Punctuality with Baby—Diet—Baby's Cry—Natural and Artificial Feeding—Condensed Milk—The Bottle System—The Abuse of the Bottle—The Ailments of Infants—Thrush—Teething—Teething, with Diarrhœa—Lancing—The Efficacy of the Warm Bath—Convulsions—The Symptoms—Teething—Teething Symptoms—Croup—Diarrhœa—Soreness—Eruptions—Sore Eyes—Cold at Birth—Snuffles—Red Gum—Water on the Head—A Cool Head—Exercise—Good Nursing.

**618. THREE GREAT ESSENTIALS.** Pure, fresh air, utter cleanliness, and a simple and appropriate diet, these are the three great essentials to ensure a child's well-being, of whatever age it may be. But an infant, that is, a baby, whose life can as yet only be counted in months, not years, cannot live without special attention being paid to it. For we do not call dragging out a weary, fretful, pining, sickly existence really living!

**619. A VERY YOUNG INFANT** is a curiously contradictory creature: its life is literally a mere cobweb of strength, and yet at the very door of death itself it will, under judicious medical and home treatment, recover, and often become a strong, healthy child. But however skilful the medical treatment may be in the case of a sick baby, it will be *nil* if the home management be an incompetent one. The same may be said, of course, in the case of older children; but they will often be able to weather the storm where infants could not.

**320. A MOTHER'S DUTY.** Mothers are not required to make them-



selves walking medical books, and to be for ever dosing their children with the "little powders" from the chemist's, or the little concoctions they themselves can make. But it *is* a necessity with them that they should study their children's health, and be able to tell when they really require physic, and when not; also when they are *beginning* to be ill. Often an illness threatened may be averted by such watchful care as this; and it is a blind, unobservant person indeed who cannot discern when a child is not just the thing.

621. **LIFE "HANGS ON A THREAD,"** it has been remarked over and over again with all of us; but a few months' or weeks' old baby's life is so exceedingly fragile, that mothers with their first infants ought to do their best to realise what an important charge has been given into their hands.

622. **THE FRAGILITY OF INFANTS.** An infant will pine away, grow pale, have black veins beneath its eyes, and dwindle almost to a skeleton after an illness of but a few—not days—but hours merely. But it will, the cause of its illness being found out and remedied, just as speedily "pick up" again. So that the cheery mottoes, "Never despair," and "While there is life there is hope," may certainly find a good place in the mother's loving heart.

623. **AVOID ILLNESS.** THE GREAT THING is to avoid illness, to take unfavourable symptoms in time; and last, but not least, to contribute nothing ourselves to it! This may seem rather a strange injunction, a curious warning, to give to parents; but it is no less pitiful than true, that in three cases out of six children are *helped* to be ill! Carelessness concerning them—their looks, ways, &c.; inattention as to their diet, and clothing, and cleanliness; and a foolish, fond indulgence with them in forbidden things, are the *helps* to the maladies and pitfalls of a child's life.

624. **GIVE GREAT ATTENTION TO CHILDREN.** A mother should never leave her offspring *entirely* in another's charge, unless actually and absolutely unable to superintend it herself. Let her nurses and governesses, and other household helps, *do* what there is to be done; but her eye should *see* that it is done, and done well.

625. **THE DOCTOR.** The first thing to be thought about when a baby is "expected" is to get a good doctor, *i.e.*, one who has a deserved reputation for knowing what he is about in his peculiar line of business. There is a great difference in doctors. Some are cheery and encouraging, and drive away nervousness and fear almost by their manner, a manner that seems to say, "Now, make yourself easy and contented, for I am perfectly ready and able to combat any foe that assails you in the shape of an illness." Get a "cheery" doctor, then, if you can. A cheery one, but not a fussy one. Much has been said about the *nurse* for the new-born baby; but it is no less an essential that her chief—for a few days—the medical man, should be really and truly a skilful man, and one who has made childbirth his especial study.

626. **THE NURSE.** The second matter for consideration is the nurse, and doctors usually have a list of eligible, competent women of this class upon their books, and they like to recommend those who have *worked* with them. A nurse should be neither young nor old ; about thirty-five is a good age, quiet, not given to gossiping, who knows her business thoroughly well, and is cheerful. Cheerfulness in doctor, nurse, and mother does much towards cultivating that desirable quality in the baby. A nurse should be engaged to do all there is to do concerning her big and her little patient.

627. **HOUSEHOLD MANAGEMENT.** In our opinion, if the new arrival is to be a *happy* one, and *good* as new-born babies run, while the mother is thus temporarily laid by, there should be a strictly competent and trustworthy person to hold the reins of government in the household. In medium-situated families this month is a month of turmoil and wretchedness, too often, *downstairs*. There is not a regular staff of servants kept perhaps, each one to do her own particular work, and thus everything gets topsy-turvy. The children will not mind what is said to them, the servant gets out of patience with them, and so there are sly, quiet "slaps" going on all day long on her part, and shrill screaming and much insubordination on theirs.

628. **THE BAD INFLUENCE OF "WORRY" ON THE BREAST-MILK.** The mother, upstairs, hears all this, and frets and fumes, and at last poor baby, the one least of all able to bear it, has to stand the consequences. Its food is upset and deranged, and turned into draughts of poison almost ; for the *worry* of the mother is the worry of the child—only one has it mentally and the other bodily.

On no account should a mother give her milk to her child when she has been suffering from agitation caused by sorrow or fright : if severe, it will most likely *kill* it ; if of a not very serious nature, it will certainly harm it. We could quote many cases of this kind, had we the space to do so.

Therefore *worry*, mild worry even, should be avoided strenuously. This is a very serious matter for thought with nurses and mothers, not only at the time of birth, but throughout the whole period of nursing.

629. **SELF-CONTROL.** A mother needs a great deal of self-control on this worry question. Naturally, when she is vexed, put out a little or much, she needs a comforter ; and there is no comforter at this period of her widowhood so *able* as the wee creature, who is, too, the most helpless thing under the face of the sun just now—her baby. She takes it and caresses it because it soothes her perturbed mind greatly to do so ; but she is doing it almost the greatest harm she *can* do it. Baby, if he is strong, will bear his early trouble and get over it ; but he is fretful, sickly, puny—and what wonder ? If he is *not* strong naturally, he just does really almost the wisest and best thing he can do—*goes away from it*.

630. **OTHER CHILDREN IN THE HOUSE.** IF POSSIBLE—and we say it in the interest of the NEW-BORN BABY very emphatically—where

there are several children in the family, two or three of them should be sent away for the time being. For, however efficient the nurse in charge of them may be, or however conscientious the other servants may be in the pursuance of their duties unlooked after, the younger children being away, and in hands she can trust, will do much for the recovery of the mother. She cannot tell the doctor so, nor will she confide in the nurse; but the amount of worry a mother sometimes goes through at the coming of the new baby, on account of those *other* babies downstairs, is tremendous. The doctor will wonder much how it is that his patient does not progress so rapidly towards convalescence as she ought, and suggests this and suggests that, and sends various remedies that can have not the least effect upon the "mind diseased;" but it is all of no avail, for the root of it all is *worry*.

**631. MAKING PREPARATIONS.** The third item to be thought about, having obtained our doctor and our nurse, is to get everything strictly in readiness for the expected event. It is of the utmost importance that all that ought to be prepared for its coming *should* be prepared. Not only because of the emergencies that will present themselves, and the *mistakes* that so frequently happen respecting the date fixed upon for its arrival, although these are anything but minor matters of course, but because the child itself may seriously suffer—beginning life with more of woe than it need have—through such an unpardonable negligence. It is a source of great vexation ordinarily to a nurse to find *nothing ready* when she is *called in a hurry* to her patient; indeed it upsets the doctor as well. All the nurse's presence of mind and skill are wanted just now in her attendance upon her patient, and to be obliged to dive into this drawer and into that for articles of clothing and other necessary things that she *must* have at once is annoying. And annoyance ought not to sit now upon her face or be apparent in her behaviour. In the dangerous and perilous moments at hand all should be smooth, cheerful, and as happily arranged as possible. All should have been prepared beforehand. We make, as we do of "worry," a particular mention of this matter, for the mother, unless she be of a very extraordinary temperament indeed, will not care to have her drawers and boxes overhauled by, perhaps, a stranger, in search of this and that; and the knowledge that this is being done will fidget and excite her when she ought to be thinking literally of *nothing*.

**632. STRICT CALMNESS ESSENTIAL BEFORE BABY'S BIRTH.** Before leaving this topic, this "avoidance of disagreeables," entirely, we shall add, that not only *after* baby's birth should the mother and all about her endeavour to promote as much calmness and peace as possible, but *before*. The domestic wheels should be set going in as even a manner as possible for baby's sake, for we are not just now writing about the mother exactly, although when we are caring for the one we must in a measure be caring also for the other. Of course we cannot pave our own paths, prepare our own roads for travelling, and it may seem absurd to say, "Keep quiet, keep cool," when human



nature is, we have been told enough times, so weak, and events that we can have no control over, either to stay their coming or to mitigate their results, may crowd about us, bringing much anxiety in their train.

**633. NECESSARY ARTICLES IN BABY'S BASKET.** We will now enumerate the various articles that *must*, or that ought to be at hand for the newly-born baby :—

A basket, first, to put them in, to be purchased, trimmed or untrimmed, almost anywhere. Two shirts, two night-dresses, two belly-bands, two beds, a dozen diapers (six being small and six large), two flannel pilches, two pairs knitted boots. Two of everything excepting the diapers should be kept always well aired and in this basket the whole of the period for which the basket is required.

**634. UNDESSING FOR BED.** The baby must be dressed and undressed night and morning, precisely as though he were an older child. We have heard of infants being mercilessly put to rest in the evening *without* being thus thoroughly changed, but can hardly believe that there are mothers—educated mothers that is—so cruel and heedless. This undressing for final bed is indispensable to the child's comfort ; its clothes, worn all day, will get loosened and uncomfortable, and will fall into rucks and sharp folds that are agonising to the tender body of the poor little victim.

**635. THE NIGHT CLOTHES** must be scrupulously clean, they will then bring a refreshing, comfortable sensation, and promote sleep also. How is it to be expected that it will sleep in miserable, damp, discomfort? However, if such a contradiction to the laws of feeling *should* occur, it will happen from sheer exhaustion and nothing else !

**636. THE DAY-CLOTHES.** When taken off the day-clothes should be—not rolled up and put away at once—but hung up *to air*. If in the summer-time hang the garments out in the *garden* for half an hour, and *then* roll them up if you will. If in the winter months, let them hang for a short time somewhere indoors where a current of sweet fresh air can get to them.

**637. THE CLOTHES GENERALLY.** The clothes named being a part of the layette, or wardrobe of the infant, we will analyse them presently, and go on with the storing in our basket.

Put in now a soft piece of sponge and a square, soft, fine piece of rather old flannel for ablutions. A new piece would thicken and shrink very much after being a few times in use. A saucer for soap ; and the "sanitary" soap, sold everywhere, is the best that can be used for our important purpose ; a little roll of fine old linen ; a few raisins, large and good ; a box of very finely-pulverised fuller's earth ; a box of violet powder, and be careful to obtain this from a reliable chemist and with the name of a good firm upon it, for there has been *death* in this powder lately. There should be puffs to both these boxes. A pincushion containing needles, pins (safety and ordinary), and six carpet pins, which are three or four inches long, and thick in proportion ; a pair of rather large and moderately sharp scissors, in a case that can be made out of a piece of covered cardboard. The pincushion should be attached to the side of the basket. Run a piece of cotton cord or ribbon through a reel of white cotton, and attach the two ends to the basket neatly to make sure of the cotton when wanted. Put the bodkins, one small, one medium size, quite *into*



the pincushion—they can easily be got out when required, and they will be safe there. A piece of ordinary tea-lead, such as is used in chests of tea; some castor oil; and a spoon in a little case; a skein of moderately coarse whitey-brown thread; and a couple of soft towels.

**638. PROTECTION OF THE NAVEL.** Take a piece of the linen, about three inches square, and scorch it to a deep brown colour by the fire; this is to put upon the navel, and the tea-lead is for the same purpose, if that part of the infant looks as though it were starting.

Starting means that after it has apparently healed it will appear red, and very likely show a little blood about it. Starting, as it is familiarly called, will come on through a violent fit of crying, and this shows how dangerous it is to let a baby cry violently if it can be helped. It should, if crying from wind (and that is the general cause for crying in a very young, but healthy infant) be laid downwards, the mother's hand being pressed lightly against the navel, this will push it into its place, and also help the child to get rid of its cruel foe, the wind. If it has really started, a most dangerous *prelude* to a rupture, use the lead by folding it into a square neat fold of three or four thicknesses, it is soft and yielding, and yet will be firm enough for your purpose; enclose it within a piece of soft linen, and bind it on by placing it beneath the belly-band. The latter should in reality be called the navel-band, as it goes over that part of the stomach.

**639. THE USE OF CASTOR OIL.** The castor oil is to give to the child when it shows its mother or nurse that its bowels are not acting properly (a small teaspoonful is the dose for it if of a few days old), and there is no safer medicine in the world, nor better for its particular purpose, than this. And it is rare, indeed, that castor oil will not bring relief when the seat of the pain lies in the stomach. The raisins are also for the navel, rather an old-fashioned application now, I think, but they should not be left out of the basket; they are very healing. To use them, open them and lay them, the moist side downwards, upon the part. They are generally applied about a day after the birth of the child.

A pot of prepared lard must also be put in the basket. You can prepare it yourself thus:—Get a quarter of a pound of really good lard and melt it in a jar in the oven, pour boiling water upon it and let it get cool, then make a puncture in the lard to let the water off, and do precisely the same as before with it. It must be absolutely pure, and free from salt, or other adulteration. Pour into a small pot with a cover to it. A small soft brush is considered to *belong* to the basket, but this is not of course decidedly indispensable, and the rest of the articles named *are* indispensables. The thread should be made into strands of about six threads each, with a small knot at each end.

**640. LINEN BELLY-BANDS.** The belly-bands should be of linen, never use calico for this purpose. Many persons make them of flannel, but it is so apt to rub and inflame the skin, and flannel must *not* lie against the navel *before* it has healed upon any consideration. And this can hardly be avoided now and then, for with the movements of

the child itself, and through its being handled, the scorched rag beneath the band will shift.

641. BEDS. The beds, so called, are of flannel, fine for day use, fine but thicker for night, and consist of a kind of stay-shaped piece of flannel to go round the waist, and an apron-formed piece for the lower part of the body ; they serve the double purpose of giving warmth, and absorbing moisture. Were they of calico they would do neither.

642. PILCHES. Pilches are merely flannel napkins. They should be *small* for a very young child, it is almost cruel to burden its poor little legs with great folds of flannel, that after all serve no better purpose than do smaller ones. As the child grows, so can its diapers and pilches be enlarged. There is a diaper now made that is called "Baby's Indispensable," and also bibs to match ; they are made of an absorbent kind of material, are exceedingly soft and light, and are no more expensive than the ordinary cloths. In time we hope, for the sake of babies in general and particular, they will quite supersede the diapers now in use.

643. BABY'S BOOTS. Boots of wool should be at hand, for in winter time baby's feet will often get wofully cold, when they are laid to rest in the day-time.

644. DRESSING AND UNDESSING A BABY. This is a delicate task, for there is a good deal to be done to the wee person in hand. But it should be done as quickly as possible (the dressing part), for *cold* lurks in every odd minute or so that you may happen to be doing nothing in, and *cold* to a young baby will bring hosts of ills in its train. Before you pretend to loosen a string even of its clothes, get *everything* in readiness for the duty before you ; let there be no rolling up of the poor little mortal in your apron while you run up-stairs to get some forgotten article. Put the child into a small bath when it is five or six weeks old, not before. It is better to wash it entirely in your lap until it gains a trifle of strength and spirit. An unskilful or a nervous person would drop the child from her grasp, or let it fall against the sides of the bath perhaps, and, thus frightening it at the very commencement of its watery ordeal, cause it to take *fear*. For baby is wonderfully cunning, and knows this and that long before we think it does.

645. WASHING BABY. Wash the head first, and thoroughly dry it before doing any other part of its body ; wash the child *by degrees*, covering up the unwashed portion by laying something lightly over it. Dry it thoroughly all over, going again and again with the soft cloth into every crook and cranny. *Much* soap should not be used to the little form, and little powder. Never apply the latter on a *damp* surface ; beneath the ears and in the creases of the legs this neglect to dry well will cause sores to appear very soon. When putting on its clothes be most careful that you smooth down the folds of its shirt

with the utmost nicety, and that the upper things lie round it as free from wrinkles as possible. Do not accustom it to a head-flannel, which is becoming obsolete, being more apt to *give* cold than to aid in preventing one from coming.

646. UNDRESSING BABY. In *undressing* spend a little more leisure time upon baby. Do not wash it all over at night for the first few weeks. Let it lie and stretch in your lap naked, but well protected from draughts. Wash its face, and the lower parts of its body; this is sufficient now, and will comfort and refresh it. Let its night-clothes be soft, and fresh, and clean, and put them rather *loosely* upon it, much looser than the day-clothes should be.

This undressing process will tire it a good deal, and, if in perfect health, the infant may be expected to pass—and let you pass—a comfortable night.

647. PUNCTUALITY WITH BABY. Let your dressing and undressing periods be *punctual* ones. By so doing you will ensure much comfort for yourself and everybody else; for you will by degrees have established a kind of *order* in the wee creature itself. It will look for these moments, and be ready for you; they will have become *habit* with it as well as with yourself. Just in the same manner must you proceed respecting its

648. DIET. AN INFANT'S DIET comes under two heads — natural and artificial. In the former give it its food as systematically as you can, but do not go to extremes and be *rigidly* systematic. Baby *may* have made a mistake in his calculations as to the length and breadth of his hunger. Every two hours a young child will want feeding, after, that is, it begins to have some regular ideas about its daily life and food. For the first month at least it will and it ought to do little else than sleep. After the first five or six weeks, however, it will begin to have a glimmering that it is in the world; it will not actually "take notice" just yet, but there are a few small matters that the tiny new arrival will know about quite as much as its mother does. As one proof of this, it will turn its head from side to side in search of its food, and when it has found it and it is hungry make a kind of rush for it with its mouth. Sometimes newly-born children will sleep for many hours without once rousing even, and when they *do* rouse, will take their meal and go to sleep again directly. It will be more wakeful a great deal at about the sixth week, and it is then, beginning the training as early as you can, you can commence a species of regularity with it. When feeding it let it have a good hearty meal, and take its own time over it; it should not be hurried.

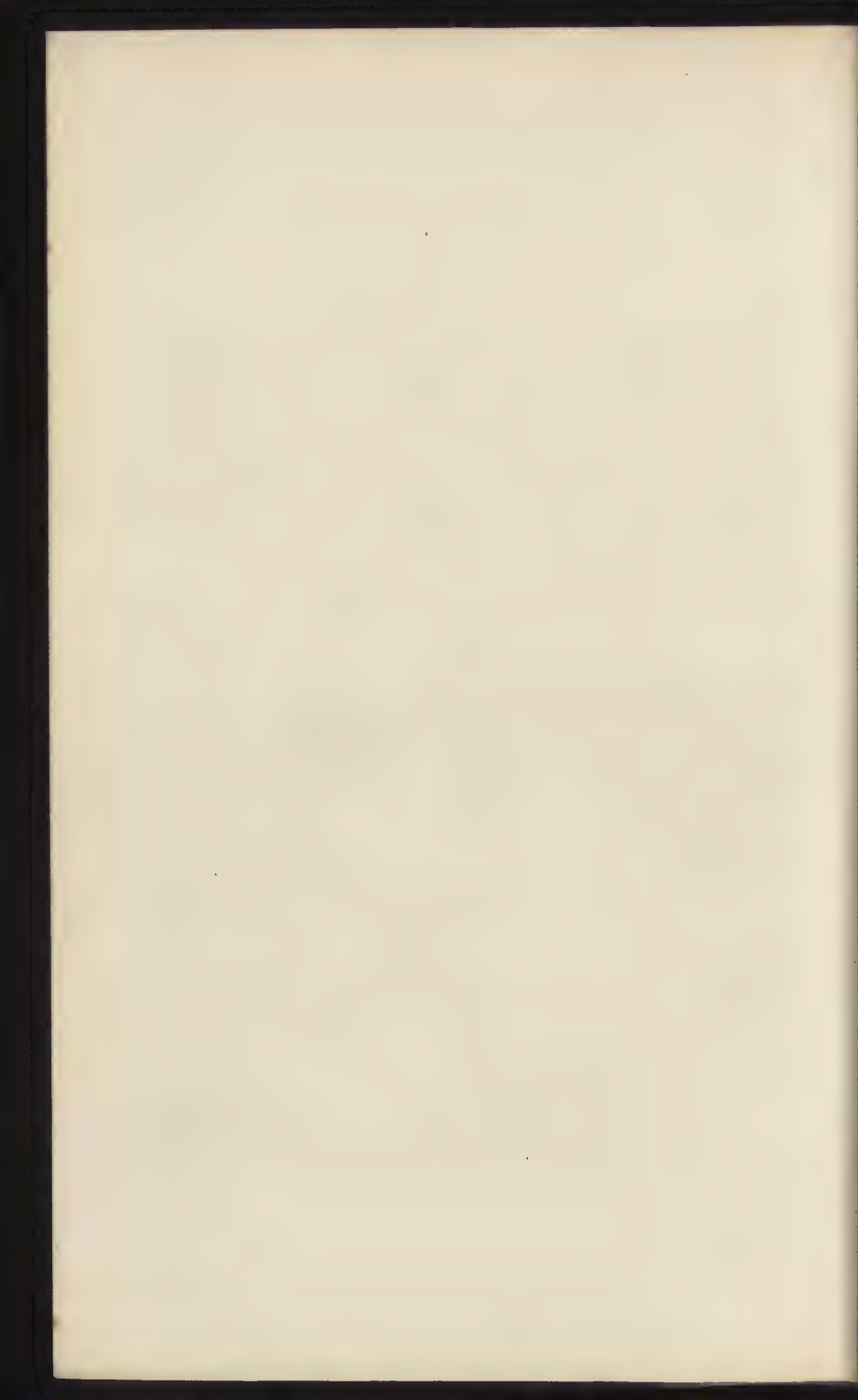
649. WHY DOES BABY CRY? And now comes often a vexatious time for the mother: the child *has* had plenty of food as she considers, and yet, instead of lying down peaceably as she hopes it will do, it cries persistently. Nine times out of ten she gives it *more*, and this adds fuel to the fire, for it does not want it, and is crying from the





A GENTLE HAIRDRESSER.





stomach-ache doubtless. The thing is to find out what it really is crying for ! To tell this, pay heed to its cries and gestures, the cry of a baby in hunger is a fretful wail ; when in pain it will *shriek*, and with stomach-ache it will kick its legs about in a frantic manner.

**650. SOOTHING CORDIALS, &c.** Every mother should have a horror of "soothing" powders and "soothing" cordials, &c. Ask your own doctor or chemist to give you a powder of his own preparing, should you think the child's stomach to be more than temporarily out of order. It is so much to be condemned—the frequent practice of "sending for a soothing mixture" when baby screams. A little management on your part, and the ordinary stomach-ache (from wind) will be speedily cured. Sit the child up and rub its back gently, bending its body a little forward. If you offer it more food and it does not want it, it will not reject it if it is in pain, but on the contrary will take it greedily, and this will make you believe it to be hungry really. But, being in pain, it is glad to take comfort in any form, and, although generally very discerning in such matters, it will forget its baby-wisdom here, take more, and in consequence feel worse for so doing, for *now* it has stuffed itself.

IN NATURAL FEEDING the chief thing, in fact the one thing to bear in mind respecting it is, that its food shall do the child *no harm*. Therefore the mother *must* endeavour to control herself when matter for excitement, fear, &c., is before her. Let her *starve* baby a little rather than *poison* it.

**651. IN ARTIFICIAL FEEDING** recourse is had either to the *spoon* or to the *bottle*. The former is a very old-fashioned way nowadays, and it is not to be commended either, for it will promote wind. Feeding by the bottle is an admirable contrivance, if the bottle and its helpfulness are not abused. This abuse is often not intended, but has merely been suffered to become one through negligence. Sometimes, however, it is through a really wicked non-desire to attend to the child when it should be attended to. The best bottle to purchase is the curved one, called "The Princess," the straight ones are not so handy.

**652. ARTIFICIAL FOOD** is usually cow's milk and water, the proportion being three spoonfuls of the latter to one of the former. It is a very difficult matter to get mothers to *dilute* the milk sufficiently. They are apt to fancy that, by giving more milk than they are told to do, they will strengthen their babies and make them grow fat. It is a great mistake, however. So much that is the matter with babies—big and little—is caused by over-feeding, and nothing in the world else.

**653. THE CONDENSED MILK.** In hot weather we recommend the condensed milk in tins ; we have used this, and have not found it either turn sour or do the infants fed upon it any harm. In hot weather, when it is so difficult to keep cow's milk sweet, the other will do good service ; and also when you really cannot depend upon the quality of the milk your milkman sends you. In dealing with the liquid milk, take care that the utensils it is kept in and boiled in are clean beyond doubt. Any impurities in these will ruin the food—at least for baby

Bottles are the handiest things in the world in artificial feeding, but they are also dangerous. The danger in their use is tremendous unless the mother or the nurse has made up her mind to keep them absolutely clean.

**654. THE BOTTLE SYSTEM.** A child brought up on the "bottle" system must have *two*, one in use and one in readiness for use. They should be used alternately every time a bottle requires re-filling. This is the only way to keep them sweet, for milk, everybody knows, is very liable to turn sour, and sour milk lodged in the pipe or nipple of the bottle, or round its sides, will speedily cause an unpleasant flavour in fresh milk. A feather is a good machine to cleanse the pipes with, better even than the small brushes sold with the bottles. A little home-made *mop* (a penholder with a bunch of white wool on the top) will do for the bottles, and Hudson's extract of soap will cleanse them quickly and easily. (Shake a little with some warm water in the bottle.)

**655. THE ABUSE OF THE BOTTLE** consists in letting it be constantly with the child, letting it have a *constant* meal; putting the nipple in its mouth to stop its wailing at all times and seasons.

**656. INCREASING THE QUANTITY OF MILK.** Respecting the quantity of milk an infant may have, it may be less diluted as the child grows older. Some lime water (a table-spoonful to half a pint of diluted milk) should be used occasionally; it is good for the system.

**657. THE AILMENTS OF INFANTS.** *Thrush* will ordinarily be the first ailment to assail an infant. It is not dangerous in itself; it is generally the prelude or the accompaniment to some other disorder in older persons, and can hardly be termed a disease even in infants. The cause of this ailment is a strong irritation of the mucous membrane, and the symptoms are burning breath of an offensive odour, great looseness and irregularity of the bowels, the evacuations being dark-coloured and unnatural. The infant will be terribly thirsty, yet unable to quench its thirst because of the extreme soreness of its mouth and throat. The signs of *thrush* are unmistakable, the inside of the mouth, the surface of the tongue, and the inner part of the lips being covered with tiny white spots. To allay the smart and tingling these will occasion, get a small box of honey and borax, or you can prepare it yourself (eight parts honey to one part borax finely powdered), and paint the parts with a soft paint brush, or a tiny mop made by tying a small piece of soft linen rag round the end of a stick. This usually brings relief for the time being, and should, therefore, be done frequently. The food of the child must be strictly watched at this period; if not weaned, the mother should at once take a little medicine, so that the infant can have some also through her. But if the child is being fed artificially, change its food for a few days if possible. This will be easy if it be old enough to eat custard and such-like puddings. Be careful that it be kept in a state of scrupulous cleanliness, for just now it will be very liable to chafe and become sore. The following simple mixture will give relief also

to the little patient : the white of a raw new-laid egg, exceedingly well beaten up, with a teaspoonful of powdered loaf sugar and an egg-cupful of water. Half or a whole teaspoonful of this may be frequently given to it.

**658. ENCRUSTATION CAUSED BY THRUSH.** Sometimes the encrustation caused by the spots in *thrush* is so much that the infant cannot suck, when it *must* be fed with a spoon with very much diluted, pure, fresh cow's milk. But in order that, if its mother is nursing it, it shall suffer nothing from hardness or soreness of the nipples, when it returns to them, she should be particularly careful of them, both for her own and its sake.

**659. TEETHING.** TEETHING is the next ailment, often a very long and a very tedious one. Never give a child other food than its natural sustenance, or the food it has been brought up on, except on quite necessary occasions like those quoted above, until after the sixth month, when, in healthy children, the first teeth will generally appear.

There is no royal road to teething ; it is with some throughout a period of intense pain, and it is not customary for teeth to be cut without much trouble both the child and to its mother. A weakly infant will not show signs even of any coming until perhaps fourteen or fifteen months old. It is an anxious time for parents, and they can do little else than watch their offspring with an ever-watchful eye. Their food must be of the simplest ; nothing can be more strongly condemned than the foolish practice of some persons giving their very young children *anything to eat that they will eat*. They eat it, not because they *like* it, and most certainly not because it can be proper for them, but because it is given to them. Every one knows that a child will refuse scarcely anything that it can cram into its mouth, unless positively nauseous. When a tooth is "coming" the child will frequently suffer from a kind of *gnawing* or a *violent* pain, and be very hot and feverish. Its small life is a burden to it just now. If old enough, it should be taught to bite with its gums upon a piece of crust, this will aid in getting the enemy fairly through ; and its mother ought to spend five minutes as often as possible in rubbing its gums gently with the finger dipped in honey or sweetened milk.

**660. TEETHING WITH DIARRHŒA.** Often teeth are cut with diarrhœa, and, if slight, arrowroot made with *milk* will lessen the complaint. When very relaxed, the bowels should be regulated with a powder of magnesia, or rhubarb, or castor oil. A child will sometimes become very weak through teething, when a tooth is just coming through. It will refuse its ordinary food resolutely, and would almost starve, were not care taken to prevent this. Make moderately strong beef tea, and give it to it with a spoon. If accustomed to the bottle, it will much dislike spoon-feeding, and will upset and spill food given thus vexatiously. The way to get it down the throat without spilling, or the child having the chance to spit it from its mouth, is to press the tip of the spoon gently upon the point of the tongue, letting the contents run off and down.

**661. LANCING NECESSARY IN TEETHING.** If the child should be *violently* ill when teething, and you *know* the cause to be what it is, do not trust to your own skill entirely, but get advice at once. Probably the gums require lancing, and although mothers can and should



perform this operation, if their medical attendants reside far off, it is better to have the two heads that are better than one. Fresh air is *always* an imperative desideratum with children, but never so much so as in the teething months.

**662. THE WARM BATH IN TEETHING.** An infant will often be much relieved when a tooth is at hand by being put occasionally in a warm, but not a hot, bath. But beware of cold. Have a *flannel* apron on to receive the child from the water, and have also warm large-sized towels to dry it with. A child rarely catches cold from proper and *constant* ablutions. It is those who are *not* washed so often as they should be who are liable to take harm.

**663. CONVULSIONS.** This is a frequent and terrible complaint in the teething months with babies, whether they be weakly or otherwise. Strong, healthy children are liable to this malady quite as much as those who are constitutionally puny. It is a very dangerous seizure, and children subject to it—and some are much more so than others—must not be left long by themselves, that is, unwatched when, to all appearance, quietly sleeping. We have seen a young baby (five months old) who was liable to frequent attacks of the kind, consequent upon severe pain in teething, suddenly fall into violent convulsions, clenching its tiny hands, and turning its eyes upwards until only a small portion of the eyeballs was visible.

**664. THE SYMPTOMS.** The symptoms in convulsions are great and sudden paleness of the face, violent screaming, blueness round the mouth, nose, and under the eyes. The features will become drawn and rigid, and also much distorted occasionally; the eye will stare and become fixed; and the limbs, first moving, will suddenly cease their motion. The baby will lie insensible, and apparently lifeless in your arms, and a most critical moment has arrived both for itself and its parent. No time must be lost *now*, for the child is almost over the slight barrier parting death from life. Babies who have frequent and violent fits of convulsions are not “here to-day and gone to-morrow,” but *here one minute and gone the next!*

When a baby thus shows symptoms of this complaint, first undress it quickly to see whether pins are pricking it, or some insect is violently stinging it, meanwhile ordering a bath of warm water to be in readiness. It should be as warm as the mother's foot can endure without smart (not *hot*, but of a good warmth). The bath will never do a child harm properly administered, and care being taken that no cold shall be the consequence. A small blanket or hot sheet is the best thing to receive the patient in. The bath is of the greatest service in cases of congestion; it causes an equalisation of the circulation of the blood; it causes also a certain perspiration and a quicker pulse; indeed, it *agitates* the system in order to procure for it presently rest and peace.

If the fit is a long one, blow into the nostrils and mouth, and add to the bath water a tablespoonful of spirits of hartshorn. But the warm water usually brings quick relief to the sufferer, especially if the child

appears and feels *chilly*. It does also much good to sponge the head and face with weak gin or vinegar and water (cold).

**665. MEDICINES IN CONVULSIONS.** In prescribing medicines for convulsions, the cause of its appearance must first be decided upon. It may arise from *breathing impure air*, from a *wrong diet*, from *irritation and excessive pain in teething*, from an *overloaded stomach*. With *very* young babies, before teeth appear to be coming at all, the cause is usually surfeit of food. When older (from six to twelve months) the teeth may generally be considered the aggressors; but impure air and uncleanness are the two notable causes in far too many cases.

A mother, therefore, or the person in charge of an infant liable to frequent and alarming attacks of convulsive fits, should endeavour strenuously to get at the exciting cause of them; otherwise, ordinary and careful means may put a stop to the fits themselves for the time being, but do not one whit of good in exterminating the evil effectually. A powder that may be highly recommended by one mother to another as having done her child an immense amount of good, will be really thrown away upon another child, so far as beneficial results go. Therefore it is as plain as can be, that *causes* for illness must be studied, found out, and remedied before actual health can be obtained. If a mother feels quite confident that her infant's attack of convulsions cannot be ascribed to teething pains, nor to overfeeding, nor to wrong diet, the best plan she could adopt would be to take it for a change of air for a little time; this would show her whether the air the child has been in the habit of breathing is dangerous to it. Drains are terrible matters nowadays, and although adults may manage to scuffle through their lives beneath the pernicious influence of bad water and bad smells, infants will succumb to them sooner or later. Perhaps, however, this impure air may be *entirely of the mother's seeking*. She puts her babe to bed in a close, stuffy room, wherein the sweet fresh air may never enter through the windows, for fear it should give cold to the child. She carefully shuts up the register of the grate for the same reason, and never does it occur to her that it is positively necessary that the small bed and its bedding should be well *aired* every day. *Drying it is not airing it.*

In an ordinary fit of convulsions, after the child has recovered a little, aperient medicine should be given; there is no better than castor oil. A teaspoonful is the smallest dose.

**666. TEETHING SYMPTOMS.** The most inexperienced mother could hardly make a mistake as to the teething symptoms. The baby's mouth will be hot, and a sort of general irritation in and about it will cause the poor little creature to try to cram its fingers or anything it can clutch at into it. It will scream, laugh, cry, moan, and smile just as the pain graduates itself. Its eyes will look too bright, and its cheeks be sometimes brilliantly scarlet. It will refuse the food offered to it, and then cry if it is withdrawn. A glance at the interior of the

mouth will show the gums hot, red, and swollen. Diarrhœa at this stage often sets in, but it is nothing to be alarmed at ; it will cease probably as the tooth gets nearer to the surface. It should not be stopped.

After a while the gums become more and more sore and inflamed, and the child will not allow the soothing cool finger of its mother, that just now brought it relief, to touch them even. It cannot bear to bite upon anything, and cries and frets, and, indeed, at this period of its life, it does not know its likes and dislikes.

**667. CROUP.** This disease attacks children, who cannot exactly be called infants, more frequently than it does the latter ; but there is a "croupy" cough, a sound that *young* babies are liable to when their teeth are coming, that is sometimes mistaken for the more alarming malady. The child will look as though choking, and breathing will appear rather laboured. When these symptoms occur, the bowels should be kept well opened, and as the throat often now is sore, rub it with oil in which there has been mixed a small quantity of harts-horn.

**668. DIARRHŒA.** Hot weather will bring this on very alarmingly in infants, especially those brought up by hand, and there will be (often) great sickness as well, the whole of the food coming up again almost before it has time to descend into the stomach.

*Weakness* is the foe to be combated against in this case, for the infant will be literally almost starved through inability to retain even small portions of food. It must have constant and unvarying attention, and be fed slowly, a few drops at a time, with diluted milk, and if very low indeed, with *brandy*—half a teaspoonful in half a teacupful of its food.

**669. SORENESS.** *Soreness of the lower part of the body* is the usual accompaniment to teething. It is caused by the excessive heat of the entire system, and very little can be done to aid in dispelling it beyond being scrupulously careful respecting cleanliness, and also in thoroughly well drying the skin after ablutions. Too much powder should not be used. Be exceedingly careful not to allow the infant to be damp longer than possible. Frequent changing of its under-garments is imperative. Great redness and tiny eruptions will often appear, causing much smarting pain at times to the skin, and these are occasioned sometimes through a thoughtless use of soda in the washing of the underclothes. These should on no account be washed in soda water ; if it be unavoidable not to use something stronger than mere soap and water with vigorous rubbing, use the powdered soap (extract of soap), rinsing well afterwards in two waters. There cannot be too much care taken in this matter, for the needless pain a poor infant will suffer sometimes from cruelty conferred upon it, such as this, is sometimes very intense, and the worst of it is that the cause of it is sometimes not in the least suspected, and so goes on and on, making the small life miserable.

**670. ERUPTIONS.** *Eruptions* will frequently appear on the child's

face, and sometimes sores, or what is termed, to use a homely phrase, "a breaking out." We have found keeping them *well cleansed*, and using a little pure starch finely powdered and applied with a soft puff, to be efficacious in preventing spreading ; and the water in which *tripe* has been boiled is a safe and reliable wash for them. Eruptions will often be seen upon the faces of children who have been ill and have become low and weak. The same applications may be used, but good strengthening food, judiciously given, will be the only real remedy in such cases.

**671. WEAK EYES.** Very young babies are often troubled with this, and it arises chiefly from a thoughtless exposure of the eyes to a strong light ; from the sun, the fire, or a candle. People may often be heard to say, when holding an infant, "See how it watches the light !" hardly, we should say, being conscious that it is harmful for the unaccustomed little organs of sight to stare long at anything that will *strain* its powers in this way. Baby loves light, and *will* stare at it when it can. To lessen the weakness, wash the eyes many times daily with warm milk and water or the breast-milk.

**672. COLD AT BIRTH.** When an infant takes cold at the birth, it will for weeks after be troubled with "snuffles," so-called. The head is "stuffed up" and it cannot help making a queer, disagreeable, "snuffling" noise, very uncomfortable to itself as well as to others. Rub a little fresh butter on the top of the nose at night.

**673. RED GUM.** This usually appears a few days after birth. It comes in the form of little red raised spots. There is no danger consequent upon it provided the infant be kept clean, its bowels well in order, and if it be not allowed to catch cold ; unless the skin begins to turn of a yellowish hue all over (a sickly colour), and it sleeps more than it ought to do, with a drowsy kind of sleep.

**674. WATER IN THE HEAD.** This is dangerous indeed. The moment a parent suspects her infant of having a tendency to water in the head, she should seek medical advice. The symptoms are shrieks, and a movement of the hands to the head ; loud laughter, unnatural and shrill, exceeding brilliancy of the eyes, great fretfulness, fetid breath, much diarrhoea, and the sleep constantly upset and irregular from screams wrung involuntarily from the poor sufferer's lips. Where water is, the child's head is usually disproportionately large. All that can be done by the nurse or parent is to bathe the head with warmish water, laying soaked cloths of the same on it. Where there is much hair, it should be thinned or cut quite off. Castor oil may be given as a gentle opening physic.

**675. A COOL HEAD.** It is not a small matter by any means for mothers and nurses to remember to keep an infant's head *cool*. Too much wrapping up is generally resorted to with young children, and the result, which of course may be expected, is frequent catching of cold. In the house, unless ill, they require *no* head covering.



And when putting them to rest, keep the head free from clothes. It cannot be kept too cool.

676. **EXERCISE** is very necessary for *infants*. They should not be kept continually swathed in clothes, their legs crippled and confined from morning until night, and from night again until morning, in what may be called bandages. *Let these be taken off as much as possible*, and at as early a date as possible. There is another advantage in this, it will be the commencement of instruction in cleanly habits. Let babies roll and kick about as much as they will, and as long as they will. Very young babies can have a soft mattress, older ones may be upon the floor (carpeted), always taking precautions, of course, that no draughts can reach them. Children want plenty of fresh air, but *no* draughts. Infants of *two or three months* enjoy a kick fully as much as their elders of a twelvemonth. Accustom them to this frequently. Not only will it be of the greatest benefit to them in aiding their *growth*, and in giving them, by this fair play of their limbs, muscular power, but it will give much valuable time to its mother or nurse.

677. **TOO MUCH NURSING INJURIOUS**. It is a mistake altogether to keep infants constantly in arms, it cramps their legs and their bodies, stops the free circulation of their blood, and often makes them weak in standing when the time comes when they may reasonably be expected to stand. They have had *no chance* to exert themselves to obtain strength. They should be encouraged to stretch their legs and arms by flinging them about. They will not require the *permission* to do this, but the *liberty* and the *opportunity*. Let an infant be carried out for a walk in the open air at least once a day, choosing a period that will not interfere with the sound sleep of from one to three hours' duration it should get every day. When older, and perfectly able to sit upright without its spine being exerted too much, let it go for a ride in its carriage, well supported by cushions. One cannot name such and such a month as being the proper age for a child to "sit up," it must be done strictly in accordance with its physical condition. Wait a month, rather than run the risk of being too forward with this sitting-up accomplishment.

678. **GOOD NURSING**. Babies require *good nursing*, and this means being nursed at proper times. A *rickety* child is a sad, but not an uncommon sight to see. Rickety children are weak in their limbs, looking as though their joints were useless to them, their heads and stomachs are very large, and their faces pale, and, without being fat, puffed out and bloated. Rickety children are usually those that have *not* had *good nursing*, *good diet*, and *strict cleanliness*. The cure for this is, of course, an utter change of management. Above all, in the case of infants, be careful that their immediate attendant is of a cheerful disposition,

## CHAPTER XLIV.

### THE NURSERY.

A Mother's Cares—The Occupants of the Nursery—Prettiness in the Nursery—Bad Drainage—Nursery Furniture—The Floor Covering—Sleeping Arrangements—Errors in Management—Damp Nurseries—Airing Bed-clothes—Heat—The Nurse—Mothers and Nurses.

679. **A MOTHER'S CARES.** The mother of a numerous family, as in the case of the mistress of a numerous household, has not very much rest afforded her for "the sole of her foot." She must be for ever at the rudder where her babies are concerned, just as the other must stand at the helm of her domestic affairs. A wife, therefore, with both of these household ships to direct, has much to do if she means to do it properly.

The "young ones" in the NURSERY require their mother's unvarying attention in directing what shall be done, and what shall not be done, in their behalf from morning until night. Very rarely do "mother's babies" keep absent long together from her imagination.

680. **THE OCCUPANTS OF THE NURSERY.** The *regular* occupants of the NURSERY are the children who are too young to be admitted into the schoolroom even for A B C purposes. The occasional occupants of it are the school boys and school girls, who spend the chief of their time with the governess, only patronising the "little ones' room" now and then. This apartment, so far from being the dull back room that mother can spare best, should be where light can freely gain admittance to it, and should be in fact almost, if not quite, the most cheerful and merriest place in the whole house. It is of not the slightest use to be anxious and feel worried over the health of children when they are not, perhaps, given even the commonest means of obtaining it, and one of the very greatest incentives to health is cheerful surroundings.

681. **PRETTINESS IN THE NURSERY.** Why do the little ones beg so to stay with their parents in the drawing-room "just a little longer"? Not altogether because their parents are there, but the place is *pretty*. Nobody has taken the trouble to make their nursery *pretty* and *cheerful* for them, and they do not like it, nor will they stay in it if they can help it. Poor little souls! they are *so* tired of their own particular sanctum, its sameness, its dulness, and its ugliness. It is large enough, as it should be, to have a good romp in it; perhaps it is clean, and it is airy; its sanitary arrangements may be little short of perfection also, but still it lacks any inducement to want to stay in it. It is not "nice," as the children themselves would say; and the parents, in

omitting to make it nice, have committed a grand error. This is the children's world; the little ones have no other just at present. Let there be pictures on the walls, then, and plenty of them, and when these "pretty things" have been there so long as not to be at all "pretty things" to the young ones, put others in their place, for they no more *now* think them objects of admiration than they do the mere wall paper itself. Put a flower box outside the Nursery window with flowers in it that bloom often. A love for flowers should be cultivated and encouraged. Many a child has found an ocean of childish comfort and delight in its pot (all its very own) of geranium or musk. *Inside* the Nursery flowers in pots should not be allowed; they are not considered beneficial to health. A vase of fresh-cut flowers, however, should form one of the standard ornaments of this important apartment of the Lilliputs, be it winter or summer. In the Nursery let there be a box (or a box for each child is best) for their toys, and let the elders who inhabit the room conjointly with the children, *respect* these boxes and their contents, for what is "rubbish" to the former is oftentimes "splendid property" to the latter. Only let the children *know* that unless they take care of their possessions they will be burnt *as rubbish*. One or two burnings of the kind—obedience falling short on this head—will speedily make this rule an absolute, though a terrible one.

682. AIRINESS IN THE NURSERY. The NURSERY should be large, airy, and not too near the rest of the apartments; at the top of the house is as good and as healthy a locality as any. It is rather hard upon its occupants to have stern or entreating messages sent up to them that they will not make so much noise. Where *are* they to make their beloved "noise" if not when within their own dominions? And is not "noise" the thing they love beyond any measurement at all? Moreover, this same noise, terrible as it is to nervous mothers and busy fathers, is good for their children, when it is not a "crying evil." Singing, and laughing, and shouting are all good for their lungs, providing good wholesome air is inhaled when so engaged. Air, again, is what is wanted in the Nursery, but not air of any sort. In the country, the smells arising from close-clustering trees too near the house, fields and ponds that are not particularly well kept and drained, are unhealthy, therefore Nursery windows should not open to them. Windows facing the south are preferable to those with another aspect. North and east are specially to be avoided. In the town the situation of the house should be high, and the locality an uncrowded one. Of course parents are not always able to make their children the *first* consideration in life. There is the bread-winning to be done, and the house must be chosen, not so much on account of its domestic conveniences, nor its appearance, nor often (alas! for the babies) for its sanitary qualifications, but because of its handiness to the business of its master. If possible, the *handiness* should be allowed to succumb to such an important health consideration as *good drainage*. It would be better far to pay extra for railway fares to and from home, than to spend very likely double and treble the amount on medical attend-

ance. This is a common-sense view of the question that few will dispute. The worst of it is, about this *bad drainage* question, nobody suspects, nine times out of ten, that it *is* bad drainage, until so much lamentable mischief has been perpetuated by it that an investigation of smells and their causes takes place from sheer despair. But where the parents are fortunate enough to be able to fix their tent where they like, and they have a regard for their children's well-being in general, they will surely be careful where they *do* fix it. Let them get a house situated on well-drained, gravelly soil, and not too near a town; the prospect should be a pleasant and an open one, and there should be attached a good garden, and piece of grass-planted land for the children to romp on.

**683. FURNITURE OF THE NURSERY.** There should be nothing in the NURSERY that the children need be afraid of spoiling. The curtains to the windows, if there are any, should be of some easily washed material; no better can be had than washing damask. Curtains, however, are not required here at all, except for the air of comfort they will give the place in winter time. In summer dispense with them entirely. Anything that impedes the free entrance of air into the NURSERY should be avoided, the less the better of furniture of this kind. In the NURSERY there should be nurse's table, a strong deal one, large enough to accommodate amply the children at their meals, and on which articles that they may not touch can be placed in safety. Another table should be *expressly* for the children's separate play-use. Hereon *they* may place articles *they* do not wish touched, and here they may sit to their *amusements* (a point we shall enter into farther on) without fear of being disturbed. Very vexing it is to them, just as they have spread out their toys nicely upon the big table, and are preparing to use them, to be told that they *must* clear them all away, for nurse is going to iron, or the dinner cloth is to be laid, etc. And there is really no need to vex them unnecessarily. There should be a sofa in the NURSERY, an old-fashioned one with a mattress to it, wide, and comfortably able to hold three or four young ones to rest their legs and bodies when they like. Cover it with good washing chintz, and have two sets of covers. An arm chair for nurse is wanted, or a low easy chair, for there should be comfort here for *her* as well as for her charges; a small chair or so for the children, and their respective "high" ones, in which they will sit to their meals.

**684. THE FLOOR COVERING.** Cover the floor with linoleum, it is soft and pleasant to the tread, and can be readily cleaned. Let, however there be a large piece of carpet in some portion of the NURSERY for the children to roll upon, and a rug before the fireplace. Much furniture should not be put in the Nursery; enough for convenience and comfort, but no more. The children want all space that can possibly be afforded them for play.

**685. SLEEPING IN THE NURSERY.** Children must never be allowed to sleep in the room they have inhabited during the day, and



so in every well-regulated establishment, that can spare the accommodation, there should be *two* nurseries, a day and a night one. If two rooms cannot be given the children for their special use, they must sleep in the ordinary bedrooms. They *must not* be crowded. Two children in a *large* bed is allowable, but no more, and do not let them sleep with adults, especially old or aged people, for this practice in itself is provocative of disease. When the NIGHT NURSERY *can* be given, the occupants should have a cot each, placed as far apart from the other as possible, with palliasses and soft mattresses, but no beds. Put *no* curtains nor valances to the cots; let air have free admission to them both over and under, for it is of no use to let fresh air into a room, and then block up the places where it is most wanted.

686. **ERRORS IN MANAGEMENT.** And now, how is it that sometimes children will have their night and their day nurseries, and their parents are exceedingly rigid as to cleanliness, pure air, etc., being afforded them in it, and yet, when they surely ought to thrive, they do not? Frequently it happens that the big matters are all attended to with great strictness in these nurseries, but the apparently little ones totally forgotten. Cleanliness, one of the big matters, their parents know to be highly essential, so the Nurseries are duly swept, "turned out of the window" and scrubbed, as scrubbing should be done, with a vigorous will! But where were the children themselves during these (at proper intervals) very necessary operations? Oh, they were there of course; there was nowhere else for them to go! And the *damp*, consequent upon the wet floor, and the *dirt*, floating about in minute particles in the air after the sweeping, are breathed by them to the full, and so the good done is sometimes entirely marred by the harm that follows.

Fresh air! The children must have this! And so, winter or summer, rain or shine, the windows are opened, and the Philistines—the *draughts*—are let in upon them. Cleanliness and good air are, as we have seen over and over again, essential to the health of children in their NURSERY, but, so managed, their virtue is gone, and they bring a whole list of evils in their train. Children should not be allowed to remain in rooms where sweeping and scrubbing are being done.

687. **FOOD COOKED IN THE NURSERY.** It is a very objectionable practice for food to be cooked in the NURSERY. The smell and the heat occasioned by the cooking vitiate the air, and should not be allowed.

688. **WASHING IN THE NURSERY.** *Washing* is sometimes allowed to be carried on in the NURSERY, and this is fully as much to be condemned as *cooking*. The steam and the damp are very injurious to the lungs. It stands to reason that when the weather is cold and the air *damp*, the latter should not be let in to the dormitory, and to the little cots, until the children are gone from it.

689. **AIRING BED CLOTHES.** Special attention should be directed

to the *airing* of the bed clothes, mattresses, and palliasses. These too often get a little "shake up" and are "made," to get the matter over and done with as soon as possible. Now there is much effluvia collected amongst these things during the period they are in use, and this should be thoroughly got rid of. Bed clothes and beds should be exposed to a current of air for at least *two hours* before being re-made. No fire should be allowed in the Night Nursery unless, several of the children being ill together, it is found necessary to have one. When *one* child only is the sufferer, it should be removed from the others.

The DAY NURSERY must not be too warm. From sixty to sixty-five degrees of heat is about the correct temperature for it, and all "closeness" and "stuffiness" must be avoided.

SOME EFFECTS OF HEAT. No mother will neglect to place around her Nursery fire a strong wire fire-guard. The fire is not, as a matter of fact, for the children to sit by, but to warm the room. The warmth in children should be chiefly of their own generating.

They will not, as a rule, when in health, care to sit round it, and they should be taught not to crowd round it. Little ones who like to sit still by the fire are frequently liable to *mope*. Heat produces excitability, and a certain degree of nervousness. When the Nursery is *hot*, cold will infallibly be caught by the children when they leave it for a colder atmosphere.

690. THE NURSE. The NURSERY must not be concluded before we have provided it with a *nurse*. This person should possess two most desirable qualifications—she must *like* children, and she must also know her business thoroughly. Better, however, dispense with the latter clause than the former, as, if apt and willing, she may be *taught* her business, but no amount of teaching will ever make her *like* children. And a *feigned* love for them will not do at all. Children will have no "make-believe" here. They know in an instant whom to trust and whom to suspect.

*The nurse* must be able to control her young charges without undue harshness. No mother can be happy and at ease in her parlour, when screaming and slapping are going on in the nursery.

Nurse must not be "scolded" before the children; if so, her reign is virtually over. This woman ought, in fact, to be a kind of second mother to her charges. Her age should range between twenty-five and thirty-five years; not old enough to be fidgety, nor too young to be lacking in common-sense experience in their management.



## CHAPTER XLV.

## CHILDREN'S DIET.

Errors in Diet—Stimulating Food—Good Cooking Imperative—Eating between Meals—Punctual Meals—No Waste—Meat for Children Considered—Vegetables Suitable to them—Salt a Necessary—Supper—Dessert.

**691. ERRORS IN DIET.** Many children die—a sad but true fact—because of their *diet*. When infancy itself is fairly over, that is, when the child is past its very earliest existence, and has lived its first year, its diet sometimes ceases to be a matter for so much attention as before. This, then, is too often the date at which the hitherto healthy baby begins, unaccountably to its parents, to dwindle and “go back.” It is, in fact, shifting for itself a little; and, being put to this task before its strength will admit of its performing it properly, it naturally fails in the attempt. Now, the period immediately after utter babyhood is a most exciting one of a child's life: it may be eighteen months in age, but two years in ideas. It has so many new feelings, new thoughts, and so much to do and so much to think of in its own particular tiny way of business, that any irregularities outside this pale are more keenly felt by it. It cannot bear any other strain upon it just now.

Mothers and nurses will do well to ponder upon this matter thus laid bare to them. For the excitement is not only there *pro tem.*, it is constantly being added to in the events of the child's simple daily life. Therefore the diet of a child from the age of one year to three is fully as important as that of the newborn infant, and must not be neglected because it is *no longer a baby*, or because it has suddenly become older in people's estimation, from the arrival of a *new* baby.

**692. STIMULATING FOOD.** With the view (a laudable one in itself perhaps) of making children fat and strong, they are given strong and stimulating food, and too much of it. This occurs, of course, through ignorance on the part of the parent or nurse of the great care our digestive powers require. These powers in the adult system will bear very little trifling with, and in young children none at all. Overloading or too richly loading the stomachs of the latter will speedily cause illness to appear in some form or another. They are not capable of doing battle against such mighty foes, and so give in at once. And it is frequently almost the last question asked by the mother of herself in such cases, “What did I give my child to eat, and how much did it eat?” for the simple reason that she has given

it its food in perfect and loving good faith, with the idea that she has been doing her duty in a satisfactory manner, and does not dream that *she* has sown the seeds of the mischief.

*The food of all children, no matter of what age they may be, should be simple.*

This is a rule that, if followed strictly, can be but productive of good where they are concerned. It ought never to be forgotten by the caterers for *children's diet*.

**693. COOKING FOR THE CHILDREN.** Food should be cooked *well*, as much pains being bestowed over the culinary preparations for the nursery meals as for those in the dining-room, and the utensils it is cooked in be clean without suspicion. When milk-food is being prepared, it is indispensable that the saucepans used should be scrupulously pure in their interiors. Any dregs and impurities clinging to them will surely and speedily contaminate fresh food put into them. And this is a notable reason for many a child's supposed *daintiness*. It says that its food is not "nice," and this is sometimes put down as a whim, when in reality the meal is spoiled from bad or unclean cookery.

**694. EATING BETWEEN MEALS.** Then, again, great pains *may* be taken, and always are taken, in fact they are studied by the mother, with regard to the meals of her children; but they are not *enjoyed* by the little ones. This is nearly invariably caused by *no pains* being directed to the children's appetites between meals. They are continually eating from morning until night, and the maternal pockets have always in readiness a biscuit or a sugar-plum. When they cry, they are satisfied for the very short time being with sugar, sweets, or cakes; and, finding such (in their tiny estimations) good things given them for their naughtiness, crying becomes their chief, because so profitable, amusement. When children are thus allowed to eat indiscriminately of anything and everything they prefer, it is simply a waste of time and of food to prepare them any regular meals. Meal hours ought to be a source of enjoyment to them; they should come to the table with alacrity and pleasure, and eat heartily when there—eating heartily by no means being the same as eating *greedily*. But this they cannot do, it is obvious, when they have already eaten as much as they require, and not only that, but very likely a great deal of what they ought not to eat.

**INJURIOUS SWEETS.** Sweets, as bought by the children themselves at the shops "with their own money," are harmful; usually, attracted by the "prettiness," they choose the brightest coloured ones, and these nearly always have a certain, if minute, amount of poison in them. A few judiciously selected "sweeties" now and then are not to be condemned. Sweeties were made and are made for children, and it is a pity to deny them wholesome tastes of this their special property.

A child of eighteen months may take its first lessons in sitting with the rest to the meal-table; and it will, being imitative, soon learn more



the "way" and behaviour there entertained. It is *not* a good plan, there being no regular nursery and nurse, to let young children habitually take their meals with the servants. The lessons they learn here are not always to be desired, and first impressions almost invariably last the longest. But a young child should not be allowed to eat, even if it *can* eat by itself, without much supervision. If it has nearly all its teeth, or all, and is able to *chew* its food, it may have a *plate*, and pick it up itself, putting a little only in the plate at a time.

**695. PUNCTUAL MEALS.** Let the meals be punctually and regularly served, and enforce strict punctuality as to the children's appearance at them. Never allow them to sit down to eat with unwashed faces and hands and unsmoothed hair. They should "dress" for dinner *always*, be that operation merely the putting on of a clean collar or pinafore, or a more complete operation. They should be taught to consider their meals as a kind of pleasurable business, that will allow of no trifling.

**696. WASTE NOT.** At the nursery-table there must be a perfect horror inculcated in the children respecting *waste*. Cut them sparingly rather than lavishly of what they desire.

The meal-hours must not be too far apart. Allow ample time for the stomach to *rest*, but not *play*. The stomach *must* have rest as well as the other portions of our body; hands and legs cannot be kept incessantly at work (we could not endure it), and we are therefore *compelled* to rest them occasionally.

The stomach cannot be constantly at work either, and if it *is* kept thus labouring, it has no alternative—the head of the system being unable or too foolish to aid it—than to derange the functions it is most intimately connected with. This means, of course, *illness*, light or severe, according to the strength of the stomach itself and the sort of treadmill punishment it has been subjected to. Rest the stomach, then, for it is the usual source for nine out of ten diseases to spring from.

Children, unless under peculiar circumstances connected with their health, do not require strong stimulating food. To give them this will have just the opposite effect to that desired by the over-indulgent but unwise parent.

Weakness will actually be engendered by too strong foods, they will not assimilate themselves with the tender organs they have to deal with, and the result is easily imagined. The stomach, having been cruelly outraged, refuses for a time to receive even enough to support life (we have witnessed several cases of a like nature), and semi-starvation ensues.

This may sound curious to some—viz., that food itself should be the means of causing a species of wretched hunger, but it is true, and if mothers will but *think* for themselves they will discover, speedily, how inevitable such an ending to such a folly must be.

Before all the teeth are through, broths, beef-tea, and milk foods are the kinds to give a child. Meat should be allowed (if at all, and it is unnecessary yet) in the

smallest possible quantities to children under three years, and when it *is* given it must be so minced, that it is in a state equal to that it would be in had the child itself chewed it.

697. MEAT FOR CHILDREN. Veal and mutton, both well done, should be chosen; beef and pork are not so advisable, they are more exciting. It will easily be seen whether this trial of meat suits the young eater's capabilities or not, and if the latter, it should be discontinued at once, and not the child made to get accustomed to it.

698. PROPER VEGETABLES. Well-cooked vegetables with good meat gravy are admissible, such as cauliflower, potatoes, carrots, brocoli; cabbage is not objectionable when really well prepared. Badly-cooked half-done vegetables are injurious. A little stewed fruit is also a nice dish for these tiny ones, but it must be *sound, ripe*, and perfectly freed from stalk and skin. A soft-boiled egg (new laid) may be permitted three or four times a week, and a child who is just beginning to manage a little for itself will enjoy it if fed in this manner: cut narrow strips of soft but stale bread and butter without crust, and dip them into egg, giving them to it one by one; this is a favourite and nutritive meal.

699. EFFICACY OF SALT. Accustom children to take salt freely with their food requiring it. Salt is wonderfully good for them, and it will stave off any approach of those plagues to children's lives—worms.

700. SUPPERS. *Supper* should have a place in the arrangement of *children's diet*. Only a slight one of a sweet biscuit and a cup of water or milk. Children go to bed, or rather ought to go to bed, at an early hour, and the time is too long to fast entirely from the four or five o'clock tea to the eight o'clock breakfast.

701. DESSERT. It is a common practice with many parents to give their children permission to ask for and obtain what they like of the dessert from their own table, the children coming down from their nursery for this purpose. This is a cruel kindness. The simple, well-cooked, and much enjoyed dinner they may have had is quite marred by this after loading of rich things. But as children should *not* be called upon to *see* food they cannot help coveting, without being allowed to eat of it, some other time should be chosen for their appearance downstairs than the dessert hour, or else strict supervision as to what they do eat should be exercised.



## CHAPTER XLVI.

## CHILDREN'S CLOTHING.

Proper Clothing—Overalls—Common Sense Clothing—Clothes in Summer—Over Clothing—Head Coverings—Removable Blinds—Paper Pillows—Bed Clothing—Flannel Clothing—Children's Waists—Body Linen and Bed Clothes.

702. **PROPER CLOTHING.** The proper *clothing* for young children can be summed up in a very few words, so far as providing it for *comfort's sake* only goes. And no mother, we hope, will think—after considering the subject—less of *comfort* than of *fashion* when her babies are concerned. Their clothing should be light, loose, soft, and warm, well covering their bodies, but so made as to allow their limbs full play. There should be plenty of this juvenile raiment also, so that the undergarments at least shall be always as clean as it is possible for *us* to keep them. On the other hand, too much fresh-washed linen put upon the body has been found to be weakening in some cases. The frequency in the changing of the clothes should depend upon the age of the children and the weather. In summer-time a complete change of the little chemises and drawers and petticoats should be allowed three times a week, although the second named articles most likely will only last clean a day, and will therefore need more changes. In winter the change need be but twice a week. This is for children from six to ten, under this age clean linen should be put on them as often as required. But let them be taught to keep their clothing clean, and do you yourselves, mothers, help in the matter also, by taking a little trouble about it. It is ridiculous when, after making the children like “new pins” with fresh frocks and pinafores, etc., you send them into the garden to play, and scold them if, when they come in from dirt-pie making, etc., they have made themselves “not fit to be seen.” Make them like “new pins” please, but give them the means to keep themselves at least a little approaching the resemblance after their play.

703. **OVERALLS TO SAVE WASHING, ETC.** Overalls, a kind of long-sleeved blouse, and made of grey gingham, are the very savealls children require. These should come an inch or two below their dresses, or knickerbockers, and will protect their clothing wonderfully. They can be *made* as prettily as you like, but grey is certainly the best colour for children's wear, when gardening, etc. Children have no real *desire* to get dirty, indeed, for the most part, they delight in “a pretty clean frock ;” but they have no idea how to keep it clean. They have to be *taught* to take care of their clothing.

Quite young children will understand the why and the wherefore of the overalls, if this is properly explained to them, and very rarely forget to ask for their overall because of their "pitty frock's" sake. Older ones will feel a sense of relief that something has been given them that will effectually put a stop to vexatious prohibitions about various play matters when they are "tidy."

704. COMMON SENSE CLOTHING. *Children's clothing* ought to be made *always* with the view of allowing their limbs free action. Infants' clothes are not made so long, nor are their limbs so completely prevented from moving, as they were formerly. But there is a good reason for *these* garments being long and ample. It would be almost impossible to protect their lower limbs from cold without a similar arrangement. Animal heat is very small indeed in babies, in fact, sometimes when sleeping they cannot keep warm of themselves, and this will be found by their feet being cold, although perhaps well wrapped up in flannel, or encased in wool socks. The feet should be *warm*, and when they are not warm, means should instantly be taken to make them so.

It is usual for children, especially those whose ages range from two to six or seven years, to be dressed in clothes that leave their necks, shoulders, and arms quite bare, and exposed to all kinds of weather. Mothers can, if they will, so arrange the *body* of their children's dress, that whilst it does not completely cover up the neck, so as to cause the wearers to appear "little old-fashioned things," it does not leave the tender flesh bare, so as to be prejudicial to health. When older than the years quoted, higher frocks and jackets, respectively for girls and boys, are become now almost a matter of course for them, but by this time doubtless the mischief is *done*. *Clothes*, their kind and quantity, must be regulated to the condition of the child, its health, and the time of the year. In winter the arms should be covered either by there being long sleeves to the frocks, or by knitted or some other warm *detachable* sleeves. The latter can be washed as often as required, whereas the sleeves made into the frocks themselves would not admit of this, and as they would be sure to get dirty and worn sooner than the rest of the garment, which might *not* be washable, the effect would be unsightly. As a proof that the small legs and arms should be protected from sharp winds and cold, the covered portion of a child's body will be soft and smooth, but when uncovered the limbs will be found to have got unpleasantly hard and rough both to the look and the touch, and painful often from severe chapping. We may ask, what man or woman in his or her senses would go about with neck bare and arms open to the weather, and how can they imagine that little children can endure such neglect of the common sense directions of nature, being less able, on account of their delicate organization, to battle with the foes always ready to assail where weakness exists.

It ought to be a matter of the greatest attention, on the part of the personal custodians of children, to see that the most vulnerable parts



in the latter should be guarded strictly from the effects of bleak damp weather. No persons suffer so much from inflammation of the lungs as young children. This is the forerunner of numerous severe maladies, prevalent more especially amongst them than amongst adults, foremost in the throng being that dangerous, frequent, and formidable one, *croup*. Much of this "prevalence" to catch cold is due, of course, to insufficient and injudicious clothing. *Consumption* often has its grains of death sown during infancy, and when this is the case the *root* of the disease is generally found in the *upper* part of the lungs, just where exposure of the body was most frequent and most unthought about.

705. CLOTHES IN SUMMER. In summer, as a matter of course, the dress is much altered in both material and quantity—lightness in the former, and scantiness in the latter being the rule—and there is nothing to be said against this, providing extremes are not gone into. But in summer there are "bad" winds, and it is in summer that some of the worst of influenza colds are caught. Children need really extraordinary care in the dog-days! Not being able to keep still long enough to allow themselves to be able to bear the heat moderately well, they are usually in a state of intense perspiration from morning till night, become fretful, fling off any extra clothing they can, and persistently sit near open windows and doors in their greatly heated state, with the view of becoming cool. To convince children that putting on a hat or light cape, or something, is a protection against the heat is rather difficult. In their childish reasoning any covering upon them other than that they are positively forced to wear, is "keeping," as they would say, "the hot in." In summer the arms should still have those detachable sleeves, just now named, as a guard against the sun's fierceness.

706. OVER-CLOTHING. It should be borne well in mind, however, that, in thus cautioning parents and nurses against *insufficient* clothing, they are not told to *over-clothe* children; there is really a very good margin allowed in this matter to prevent extremes. Over-clothing is almost, if not quite, as dangerous as not clothing enough; it gives cold in an equal degree. Protection is required for the chest, neck, legs, and arms, but to put shawls and other heavy wraps round these when indoors, and there is nothing ailing the child, is simply absurd. This in itself will *make* it chilly, shivering, and always "cold."

Woollen stockings are the best for children's wear in winter, they give much warmth, and are yielding to the foot. *Strong* boots are also wanted, that *fit* but do not compress it. A tight boot will cause much agonizing pain to the wearer, and tight boots for children mean tender feet and deformed toes, corns, and bunions in the future. The poor little toes subjected to tight boots or shoes for the sake of appearance are to be pitied. Besides these thick strong boots for outdoor wear, they should be allowed *shoes* of a lighter make for the house. The outdoor coverings should be taken off as often as possible when indoors, for, to say nothing about the *noise* occasioned by *double-soled* little feet

trotting about in the hall and passages, the change is necessary for the children's health. The feet want rest as much as the other parts of the volatile little bodies. In summer the boots can be of a lighter make, but they should *always* be strong and weather proof. Feet require to be kept at a good gentle heat; when they are cold there is something wrong either with the circulation of the blood or the boots and stockings.

**707. HEAD COVERINGS.** These should be light and cool, but cool here does not mean *cold*. "Keep the head cool and the feet warm." Very young children, yet not exactly infants, who are put to rest in the day-time, are often subject to much misery because of the intense heat their heads are kept in during their fitful slumbers. They wake up no more refreshed, and no better in temper, than they were before. Of course not. The child has been put to bed for its day-time nap. Instead of its lying on a hard cool bed, with a hard cool pillow for its head, it has had perhaps a kind of little grave dug for it in the centre of a luxuriously filled feather bed, and, not content with thus preparing the way for a really dreadful bath of perspiration presently, it has a heavy shawl or blanket pressed down upon it, and rigidly tucked in on all sides, so that, unless by herculean effort on the small victim's part, no escape for even a leg or an arm is possible. The covering is carried quite over the child's head and eyes, a precaution taken that it may go to sleep the sooner.

**708. REMOVABLE BLINDS FOR WINDOWS.** When the room is too light, and it is feared this will keep the child awake, put up a table-cloth, or any impromptu blind you can suggest at the moment, before the window. It is an excellent plan to have green linen removable blinds to the nursery or bedroom windows, by sewing two rings on to the respective sides of the blind, and having hooks in the window frames to attach them to. This makes day night to the unsuspecting little ones.

**709. PAPER PILLOWS.** Paper pillows or bolsters are excellent, and they (the contents) can be renewed as often as required. They are made of very small pieces of torn paper, such as the children's nimble fingers will be delighted to prepare for themselves.

**710. BED CLOTHING.** Bed clothing should be light and warm, not heavy and warm, and down quilts are admirable for children's cots. And it must be regulated in quantity and kind, according to the temperature of the weather.

Dressing children properly, comfortably, and with a due regard to their health in the *day-time*, and covering them up like Egyptian mummies at night, is doing good with one hand and dispersing its influence with the other. Feather beds are not advisable for children to sleep upon, unless they be but scantily filled; a full luxurious one will cause the sleeper to sink into it, and thus cause perspiration to start all over the body, and to lie asleep in such a condition of unhealthy moisture is not right. In summer weather feather beds ought to be put *beneath* the mattresses. The under coverings of the beds also want as much

attention and regulating as the upper portions. Nobody would dream of piling up blankets *ad lib.* on their children on a very hot night, nor is it consistent to let them *lie on* a mountain of heating material. It is astonishing what a tremendous difference there is in the *kind of sleep* produced by attention or inattention to these weighty, but apparently trifling matters, in what we may fitly term the economy of the Nursery.

Through this same inattention to body clothing, catch-cold time happens more frequently than it need do to children in the hottest days of summer. They go into their bath at night, being allowed to run about both before and after with scarcely any clothing upon them. The nursery doors and windows are open, draughts are rife, and in the little ones' opinions "delightful," and "to-morrow" a bad cold is found to be surely coming, everybody wondering much what could have provoked it to come. In the very hot days there are east winds about sometimes, and everyone who has anything at all to do with children will know that an east wind where they are never "blows any good." If allowed to sit and enjoy this kind of "breeze"—the *sharpness* of which is lost in the intense heat—without sufficient protection from it, it almost certainly means a cold in prospective.

**711. FLANNEL CLOTHING.** Except in very delicate cases, we think flannel should not be constantly worn next the skin by the little ones. This we say merely from our own experience in the matter, and we know that many excellent authorities respecting the treatment of children are advocates for its being thus worn. We think that mothers should use their own discretionary powers in a great measure here, for what is a comforting garment to some children, may be an irksome one to others. Children that are very fat, and of a "heavy" temperament, are more liable to croupy kinds of ailments than others, and when this is so, in any one child of a family, flannel tacked into the stays is a great preventive.

Boys should wear flannel shirts all the year round. They are constantly getting into perspirations and throwing off their jackets for a game of this or that, and as cotton shirts cannot absorb the moisture thrown off from their bodies, they become literally wet, and getting cold, communicate the unpleasantness to the flesh, together with that bugbear of human existence "a cold." Besides, when worn only in winter, the transition from flannel shirts to cotton ones must be very gradually and judiciously managed. The following dress for a little girl in winter is *not* a catch-cold one, and is sensibly considered:—Warm woollen stockings, hand-knitted in fine, soft, pretty wool, according to the prevailing mode and colour of these articles, thick double-soled boots high up the leg (and we hope it will be remembered that *thickness* does *not* mean *clumsiness*), or not high, but as worn generally, for, so that the *ankle* receives plenty of support and protection, and the foot is perfectly fitted with its covering, the rest is really rather immaterial. A chemise of good but somewhat stout longcloth, drawers of the same made in the form of knickerbockers, as these come closer round the leg than the ordinary kind, which would not look well unless a trifle wide; a scarlet flannel petticoat with one or two tucks, tacked or buttoned on to scarlet stays (home-made ones are the best), and an upper petticoat of some fine close cloth or flannel, either with a body of the same, or made all in one—a kind of *princesse* without much puff-

ings, and sleeves ; a warm dress with half-high body and detachable sleeves. For boys the same, until they take their degree in knickerbockers.

712. CHILDREN'S WAISTS. Fortunately for the girls themselves, mothers as a rule *are* more sensible upon this head than they were a few years ago, and their daughters have not lost one whit of their beauty and grace of outline on this account. Exercise is indispensable to the health of *girls* as well as to boys, and how can they indulge in this with their forms encased in a stiff cage of bone and other hard material.

Lastly, before concluding "Children's Clothing," we should like to urge strenuously the strict observance of cleanliness in the *bed* clothing as well as the *body* linen. That "anything" in the shape of bedclothes will do for children is a grand error in the maternal management. *Never* permit a soiled sheet to remain on their bed. Sweet, fresh, and clean themselves from their evening bath, do not mar all by putting them between clothes that are *not* sweet, fresh, and clean also.





## CHAPTER XLVII.

## EXERCISE FOR CHILDREN.

The Value of Exercise—Children Learning to Walk—Bandy Legs and Weak Ankles, the Result of too early Attempts—The Weather—Cold Feet—Exercise in Sultry Weather.

**713. VALUE OF EXERCISE.** Without *exercise* health can hardly be obtained ; certainly not perfect health. It is of the very greatest importance in the life of the adult person, but in that of a child, necessary even to being indispensable. Indeed *exercise* and *health* are so inseparable, that it is impossible to dilate upon the one without encircling the other also, in giving hints respecting the care of children. All children who have the free use of their limbs have a craving for exercise, for they possess not the slightest inclination to sit still if they can help it. The greatest punishment all children who are under twelve years of age can be given, is, no doubt, to seat them on a chair to be perfectly still and quiet for, say, five minutes, under penalty of some dire other punishment. To their erratic minds and bodies this is really something dreadful.

The youngest, smallest baby ought to have, and requires, *exercise*. Undo its long garments and give its tiny limbs full play, and it will show you by its movements how much it enjoys its freedom. Another kind of *exercise* is taking it out for a walk or a ride in its carriage, a kind of sitting or lying down exercise. It cannot walk perhaps, it cannot exert itself much by reason of its extreme youth, but its lungs are getting filled, they are exercising themselves by taking in great whiffs of life, *i.e.*, fresh air. In fine weather the babies of the family, from six months upwards, should be allowed to roll and kick about on the grass, a piece of Macintosh being spread thereon for the purpose. They must not lie on this, however, unless a shawl or a rug is placed upon it. Nor should they lie on a shawl merely ; the heat of their bodies will cause the damp to ascend through it ; and children, through mismanagement such as this, will sometimes suffer severely, their legs becoming partly paralysed from colds engendered by the damp. If not yet capable of walking, the babies exercising thus should have their toys put where they can reach them ; a young child who has just begun to "notice" will be particularly amused in a most simple manner, during its stretch on the grass, by the sight of some gay-coloured chintz hung over the back of a chair, and a string at the end of which have been tied a few common feathers. Of course it must not be placed in the glare of the sun, nor in a draught, for there are draughts outdoors as well as indoors.

If the child *can* walk it will speedily manifest its enjoyment at the excess of liberty—no nurse to hold its hand—by constantly toddling hither and thither. It will pull up flower roots, and pull up weeds, delightfully unconscious that they are not all treasure trove. And therefore when babies, or older children, are exercising thus, take care to put them where they can do no harm, for to send them to play encumbered with a whole host of “must nots,” is robbing the home jaunt of half its pleasure.

714. LET CHILDREN TEACH THEMSELVES TO WALK. Children of tender age enjoy exercise of their own making far more than all the teaching by nurse or mother. *They should teach themselves to walk.* A little aid they may require now and then, a little guidance at an old person's hands; but the chief onus of the tuition should rest upon themselves. There are still more forced plants in this respect than there should be, when we take into consideration that infants are having a little more common-sense attention bestowed upon them than formerly. Often a baby is almost compelled to walk from sheer desperation, if we may credit it with a sensation of this kind. It has no peace from morning until night, unless it sleeps, because of this same pedestrianism. Mother, sisters, nurses everybody, in fact are concerned in the matter of making it do *something* in this line, and the splendid crawls it used to have—veritable delightful moments of existence—are forbidden to it henceforth and for ever. It is so many months old, and its contemporary next door can walk, and so, why should not *it*? *It*, however, shows not the anxiety it certainly, in adult minds, ought to show respecting this momentous matter, and therefore it must be pushed ahead a little, and *made* to walk. This is wrong. A child will take to its legs as naturally as ducklings take to the water, if left alone. If it does not as soon as “it ought to,” it is because *it knows its own weakness*, and is quite sure its legs are not enough to carry its body without weariness and perhaps some pain. A child who tries to walk, but is fearful and timid, is not the child alluded to here. This one will be constantly getting up by the chairs' and tables' aid, and *may* be helped, there being but the fear and timidity he feels to overcome. This one *may* be pushed ahead a little. But it is the baby of fourteen or fifteen months, to whom walking never by any chance seems to occur. *It* is wiser than its care-takers; it *feels* its crawling days are not yet over. To force this child to stand or walk is a grave error.

715. BANDY LEGS AND WEAK ANKLES. Bandy legs and weak ankles will almost surely be the result of the achievement. A month later perhaps the child would have showed symptoms of a walking desire; as it is, it bends beneath the undue strain, and the parents have themselves to thank for the weakness that ensues. Mothers and nurses will please take more than ordinary notice of these “walking” hints; they are so anxious generally for baby's advancement, that they often lose sight of wisdom and discretion in the matter. *Exercise* such as this for babies is to be avoided. Letting them lie down and kick, and

roll, or crawl, are *all*—contrary as they seem—direct helps towards their walking presently. They *must* have the necessary strength to walk, and they *must* have exercise in pure air to gain strength. Children of a very few months or years require *plenty of exercise and plenty of rest*. The *rest* they usually obtain. And older children want both these relaxations of mind and body equally as much—a good brisk walk, but *not* one that will cause the walker to feel worn out with fatigue. That is overdoing it. A good game, and a good rest : the exercise to be taken in moderation. *If at all admissible* of going out in it, the children should have a run in the open air every day. In fine breezy warm weather they should be out in it really almost from morning till night. But parents presumably would not dream of sending their children out in the dog-days in the daytime, exposed to the rays of a frightfully scorching sun, almost baking the poor little victims ; nor in mid-winter in almost unbearable cold weather. We have seen—and pitied poor little mortals unutterably—children exposed to such weathers as these, from a pitiful ignorance upon the part of their guardians. Air is air to these last-named individuals, no matter whence its source ; and exercise is exercise to them also, no matter whether the attainment of it came through turmoil and discomfort, and entailed prostration of mind and body or not. In some families, medium middle-class usually, where no regular staff of servants is kept, the father and mother look forward to the Sunday afternoon eagerly for the chance of rest it offers them, for then there is not so much to do in domestic matters, and the children great and small can be packed off out of the way, some to church, some to walk, some in the perambulator.

To be “got rid of,” these children are sent “out” in those very exhausting periods of weather mentioned just now. And this open-air exercise does them no good, but much harm. Not only harm to their bodies but to their tempers. They become cross, fretful and quarrelsome, because of the strain upon their bodies. Their attendant is cross and peevish also (and no wonder), and the whole troop of young ones come home not exhilarated and buoyant in spirits, as they should be after a pleasant journey, but quite the contrary. Reproof comes next, then punishment, and the holy day is wound up most likely by the children going to bed unhappy, and with a sense of having been wrongly dealt with in their hearts. That their heads and limbs ache direfully they do not dare to say, and “to-morrow” the mother begins to think somewhat anxiously about magnesia and senna tea.

A good game at battledore and shuttlecock, or a skipping match, is an excellent limb-strengthenener. Usually these old-fashioned, but ever new-fashioned—for they will never be entirely discarded from a girl’s list of “fun”—ways of amusing themselves are carried on amidst much laughter, and laughter is what children’s lungs want. *Girls* require exercise *equally* with boys, but of course of a different nature. In most good schools there are appropriate means for this being *scientifically* carried out with children of both sexes.

716. COLD FEET TO BE GUARDED AGAINST. *Cold feet* should be a thing unheard of where the children are ; especially should they

have warm ones in bed. To ensure this let them have a scamper from room to room, a good jumping bout, or a quick-time polka just before saying "good-night." This will send the blood dancing through their veins and stop the evil, for cold feet mean insufficient circulation of the blood. The very worst plan to be adopted is to hold the feet close to the fire; the warmth so obtained speedily dies away, and leaves often uncomfortable remembrances behind in the form of chilblains.

Guard against the wet cold weather by the use of shawls, cloaks and umbrellas. Macintoshes are handy things doubtless, but they are not porous, and if they succeed in keeping out the wet, they also too surely keep out the air. Our clothes should let air in to our bodies, not exclude it.

717. **EXERCISE IN SULTRY WEATHER.** One more word of caution, we will add, respecting over exercise in sultry weather. Sunstroke is one of the results, and sunstroke comes in subtle forms. It is blood-poisoning in point of fact. It is not often that sunstroke kills people there and then, causing them to fall down under "sudden death," but it always leaves dreadful traces behind it. The man who has suffered a sunstroke is rarely, if ever, the same man as before, either in disposition or temperament. The child who unhappily is *allowed* to receive a sunstroke will probably be seized with convulsions (always a horrible malady), and not only that, it will be liable to convulsive fits during the whole period of its childhood probably.

Keep the children *in*, then, during the heat of midsummer. Keep them *in* and safely protected from east winds and cruel frosts in winter, and let their periods for *exercise* be strictly watched, and being thus watched, *never* omitted from the daily routine of their frail, helpless lives.





## CHAPTER XLVIII.

## THE HEALTH OF CHILDREN.

Health—Cleanliness—Washing before Bedtime—Care of the Nails—The Teeth—Washing the Head—Parasites in the Hair—Sea Salt—Temperature of the Bath—Bathing after Meals—Sea Bathing—A Quiet Mind—Bedtime.

**718. HEALTH.** The foregoing chapters upon *Diet, Clothing, and Exercise* are one and all a portion of the means necessary to be taken to ensure *health*. All three must be appropriate to the person and to the season; in fact, they must be made subservient to the system in order to help *health* to come, and to keep *health* when it has come.

Good health is *natural* to children. Bad health, usually, is the result of a combination of unhappy circumstances summed up in the one word, mismanagement—a misunderstanding of, and a non-attendance to, the rules Nature has given us. The regretful part of the matter is, that good-intentioned persons, the most fond parents and guardians of the young perhaps, and those who are well-informed upon most other topics, will err in the guidance of their children's *health* fully as much as those ignorant, ill-educated persons, who, from mischance of circumstance or birth, have had no opportunity to become even a *little* learned in the important matter of diet, clothing, and exercise.

**719. CLEANLINESS.** No child can be strictly healthy unless it is strictly *clean*.

All children should have a good wash before breakfast; then, with mouths and hands freed from traces of "brekus," sent out clean and tidy to play in the garden, weather permitting. Let them get themselves dirty now if they like; there is a time for all things, and washing time will come again presently. Faces and hands can be put straight in a very few minutes with the aid of a basin of water and some soap. And as soon as they are old enough to be trusted with these, children should be taught and allowed to perform such small ablutions for themselves. For instance, having had their morning bath under superintendence, or its substitute, a thorough wash of face, neck, and arms (the rest of the body having been well cleansed overnight,) they may be trusted to wash their hands and faces after breakfast without assistance. And having been taught to accomplish this *without* spoiling their clothes or spilling the water, their getting into a little dirt will not seem half so horrifying or irritating to their mother or nurse as formerly. To say, "Go and wash your hands," and know the child thus enjoined will *and* can do it, is quite a famous remedy to the vexation—"You are not fit to be seen."

**720. WASHING BEFORE BEDTIME.** Children require a thorough wash or a bath *always* before going to bed. It opens the pores of the skin, removes all impurities from its surface, and makes them for the

most part light-hearted and happy. It strengthens and invigorates them, and makes them feel fresh and comfortable. Never put them to bed *unwashed*. Let this matter be strictly attended to; it is one of the most important duties of their caretakers. Their bodies should be washed by an older person than themselves, but they should early be instructed to cleanse their ears, nails, and feet themselves. The ears of the little ones are oftentimes a great plague to nurse; the children shriek and wriggle about, and declare they are being hurt, and very often they say the truth. Their ears are small, and a great finger encased in a portion of towel or flannel inserted in them, and turned violently round and round must be very painful. The ear is a most delicate organ, and requires being kept in a state of absolute cleanliness. It is a dangerous practice to insert a pin or other pointed instrument in the ear to remove impurities. Many an ear complaint has been begun by this means. Properly, that is, constantly attended to, only delicate gentle manipulation will be needed; but when the ear is neglected and suffered to go from day to day unattended to, more force than is right or endurable is often resorted to. When wax has accumulated so as to impede the hearing, a small glass syringe filled with warm water and repeatedly introduced into the ear will have speedy effect in loosening it.

Teach children to cleanse their ears themselves, they can manage this better than any one can do it for them.

**721. CARE OF THE NAILS.** Their nails also can be kept clean by the children. When dirt has collected beneath the edges, they must not be *scraped* with a knife or a pair of scissors. Scraping injures the substance of the nail, and gives them a white disagreeable look. Nails should be pinky in colour, and of *one* colour only throughout. Teach the little ones to "look out for the *half moon*," and habituate them to push back the skin above it when washing their hands. It is a very painful process, when the skin has grown hard and much over the nails, to get it away. Constant attention to this will avoid anything of the sort occurring. A stiff nail-brush will do all that is wanted. The cutting and trimming cannot be done by the children; these require careful and frequent supervision. They should be cut rather shorter than those of a grown person, and unless the nurse really knows *how* to form the nails, so that they may grow into the only recognised shape, she should not be allowed to meddle with them. A person understanding this, will cut them so evenly that a file will not be needed. The toe nails require quite as much attention as the finger nails. Deformity here is very painful, injuring the outline of the foot, and an in-growing nail will cause much agony to its owner. This is the case also when the nails grow over the flesh at the points of the toes, bending downwards, or get horny in substance. When a nail (generally the "big" nail) grows in, it should be promptly attended to by cutting a small triangular-shaped piece out of the *edge* of the nail in the centre; this will cause it to close up, and so draw the in-growing parts out of the flesh.

722. **THE TEETH.** The cleanliness of these are most essential to *health*. Fetid breath is very offensive, and in many cases proceeds from uncleansed teeth. Not always, however, and not often in the case of children. Fetid breath with *them* means a disordered state of their bowels in ordinary. Until the ages of eight or nine, however, their teeth are so frequently *out* that there are sometimes but very few to attend to. But when they *do* get into presentable array, they should be cleaned regularly every morning with pure cold water. Cold water is an excellent wash for well-kept teeth by itself. No tooth-powder will be required for children. When hardly old enough to use a brush, teach them to rub a small portion of wetted flannel on some good soap, and apply it to their teeth.

723. **WASHING THE HEAD.** *The head wants washing equally with the rest of the body.* Never be afraid of wetting the head because of cold. Unless the child is ill, or it is forbidden to be done by the doctor, the head may be washed as often as the rest of its body is washed, and no harm will result from it. Young infants have their heads washed night and morning, and so may older ones. It is when the child has been unaccustomed to have its head wetted that *cold* ensues. The only way to keep the head clean is by constant washing in tepid water. Quite cold water is very good indeed for an ablution of this sort, but tepid water will cleanse more rapidly. The extract of soap, a teaspoonful of the powder to a basin full of warm water, forms a splendid wash for children's heads as well as adults'. The tooth-comb is very objectionable. It should only be used in extreme cases. It does much harm, it scrapes up the skin of the head, makes the scalp nearly raw, and engenders scurf, the very thing it is supposed to remove. Scurf is most disagreeable to the eye, and wherever it exists great irritation is sure to be felt. It is the outer skin of the head, and the cause for its appearance is the heat and dryness of the scalp. The stomach is almost sure to be the primary cause, however, and before resorting to the undesirable small tooth-comb, it would be better to put this in order first with some gentle medicine. Properly managed, almost every mother can lay the foundation for a splendid head of hair in her boys and girls. Keep their bodies in *health* by the aid of appropriate medicines, and let the hair be cut at regular intervals by a hairdresser who is not merely a hair cutter, but one who studies his calling. Anybody can *cut* hair.

When children have, as they should have, a large bath to get into, let due care be taken as to the condition of the water; let each child have it as fresh and as pure as possible. It is absolute folly to *wash* them in impure water, and *health* gains nothing by such ablutions as these. Let them rather have a little, and fresh, and clean, than much and impure. Of course in good establishments, where the hot water supply is ample, this caution is not required; but I allude now to the houses where the bath water is dependent upon the state of the kitchen boiler. Mothers must "manage" and "contrive" here a little, and this will not be thrown away if they will but consider that the object in view is a good one—the *formation*, and having formed it, the *retainment* of their little ones' *health*.

Faces, necks, and arms should be washed first, and then the rest of the body.

**724. SEA-SALT.** For weakly children a sea bath in their own tub is excellent. Brill's sea-salt should be used; it has great invigorating powers. When bathing a child with this, sponge the spine well, letting the water run in a quick succession of streams from the neck downwards. We have known many, many cases, where this has infused new life into poor little spiritless sufferers.

**725. TEMPERATURE OF THE BATH.** For young children, or weakly ones, the water used must not be quite cold. Indeed, moderately warm is far better. Quite cold water is sometimes used by unthinking parents with the view of hardening and strengthening their children. It does neither, and it is positively *dangerous* in many cases. The water should not be *hot*, nor may the children remain in it long, unless they are in the bath for some special purpose other than cleanliness. When the water is hot, or too warm, the result obtained from it will be *weakness*, and the same can be said of too long immersion in it. From seven to ten minutes is amply long enough for a child to remain in its bath. Portioning out this time, it is five minutes for absolute washing, and the remaining minutes for little *play*. Children *will* play, and one may as well give them graceful leave to do so as have them take it.

The *morning* bath is considered more beneficial in its result than the evening one. But if only one can be allowed, without undue interference in the household arrangements, I advise the latter. Children ought certainly to go to bed as fresh, pure, and clean as fresh pure water can make them.

Besides, housewifely considerations may certainly creep in here; cleanliness of the person is such a tremendous saving in the washing expenditure. How can mothers justly complain of "the state those children, especially those legs," make their bed linen in, when they are sent to bed unwashed and uncombed.

**726. BATHING AFTER MEALS.** A bath must *never* be given to the children directly after a meal. Mothers will kindly remember this, for its influence upon the system is most pernicious. Let the little gentleman of eighteen months have a good toddle (if he can toddle) after his tea, before putting him into his bath.

The frequent use of the bath is a *necessity* with children, for no greater care-taker of *health* is there than purity of the skin. It is also of the very greatest consequence in *preventing* disease, and, when disease has unhappily come, in *curing* it. In any disease of the bowels, the use of the warm bath is the rule almost without exception.

Where the use of the bath is a *custom* with children, and where they would as soon almost go without their dinner as without their bath, it will almost invariably be found that they are *healthy*, and more than that, *good-tempered*. Cleanliness has a great deal to do with good temper. It is impossible to feel otherwise than *comfortable* and *fresh*, and at peace with mankind in general, when one has just had a refreshing bath. Children's feelings are co-equal with ours in this



respect. And to feel *comfortable* is really almost tantamount to feeling *agreeable*.

Rarely has a bath been known to increase the course of a disease, often has it lessened it.

**727. BATHING IN THE SEA.** This should not be attempted with the children unless by the advice of the family doctor, or, unless their parents have so studied their several constitutions that their bodies, and what their bodies need, or can bear, are like an open book to them.

For instance mothers, observant loving mothers, can tell every little freak or whim, or small occasional pain that their *infants* show, the cause, the effect, and the cure. It is because they relinquish this habit of observance as the child grows older and can shift more for itself, that it *glides out of their knowledge*. When it is pale, languid, or will not eat, parents know of course that something is the matter, and that it probably requires medicine. But they have not seen *it*, whatever it is, *coming*. It is not enough that children should be doctored when they are ill, they want doctoring *before* they are ill. Another forcible illustration of the adage, "Prevention is better than cure."

Many heads of families possess the idea that by taking their pallid, London-born and bred little ones to the sea-side, and giving them a dip or two in the sea, they will have done them an immense amount of good, and are chagrined to find this not to be the result of their well-meant proceedings. We say nothing about the change, a change of air almost invariably does good. Every one wants change occasionally, it takes the cobwebs away from one's brain, and cobwebs will cloud a child's brain sometimes, as well as an adult's.

A child should not be dipped in the sea in a frightened state, it will greatly injure its mental strength.

**728. A QUIET MIND.** This we must also have if we would have *health*. A quiet, easy, happy mind is indispensable to a *child's* health. Fretful, peevish, cross, it cannot be in health, and sometimes this state of things arises as much from the condition of the mind as from that of the body. *Fright* is a grand cause of non-health in children. Many of them suffer perfect martyrdoms in this way, and the worst of it is that they very often dare not tell of their sufferings. The poor little thing who sees "bogey" and "black man" in its bed curtains, and fancies they are ever lurking in holes and corners to catch it, has its mind in constant excitement.

**729. BED-TIME.** The bed-time of children has much to do with their health. Children should go to bed early and punctually. Never mind about their going to *sleep* we cannot enforce this, but bed rests and strengthens their limbs. Let them have a plaything or two, or a book, if it is in the height of summer and very light in the evening. Be the time of year what it may, *never*, as you love them, suffer them to sit up as an adult would until ten or eleven o'clock at night. Six

o'clock is a capital hour for baby's bed-time, and it is astonishing how *sleepy* baby gets at its bed hour. Half-past six will do for the two-year old little child, and seven for children of from five to eight. At all events, by eight o'clock *all* those who really come under the head of juveniles should be preparing for, if not actually gone to, bed. It is not in accordance with Nature's laws for anyone to sit up late at night, and persons of a tender age ought invariably to go to bed *before* they are sleepy, just as they ought to leave off eating before they have eaten all they think they can eat ; or should leave off walking or playing before becoming too fatigued to enjoy the exercise.

**730. EARLY RISING.** Let them get up early. Six is a good hour in summer, seven in winter ; but the parents should regulate the hours with the weather. Getting up and going into the open air in the midst of a fog should not be allowed. In this matter it is important not to overdo it. A pleasant walk before breakfast is very refreshing and life-giving, but it must be taken properly. A piece of bread or a light cake should be eaten before going out in the early morning. Diet we have already been talking about, but it will not be out of place to mention in our *health* chapter, that for *health's* sake you should avoid icy drinks in hot weather as much as you would avoid undue exertion. These drinks are pleasant, but the pleasantness is so soon over, and the result is greater heat than before in our bodies. In our experience we find children invariably, be the weather hot or cold, thirsty little souls, and in the dog days they are almost insatiable in their desire for something to drink. Whatever they drink on such days as these let it be slightly chilled. It is in the beautiful months of genuine summer that disease takes its walks so frequently abroad, and much of its ravages may be traced to the practice some persons have of allaying their thirst with water as cold as they can get it.



## CHAPTER XLIX.

## THE DISEASES AND SMALLER AILMENTS OF CHILDREN, AND THEIR TREATMENT.

Feverish Complaints—Eruptions of the Skin—Convulsions—Mistaken diet in Convulsions—Worms.

731. DISEASES AND SMALLER AILMENTS. This is a very grave subject for an outsider to write about ; it is a serious matter for the consideration of mothers and nurses. We are aiming, in the few chapters devoted to it, and to the treatment of wounds, etc., to bring both within the comprehension of those persons who have the immediate care of children ; so that, in an urgent case of an ordinary nature, they may know how to proceed for the best before a doctor can be obtained. Or, that in non-urgent cases, they may be acquainted with the *first* and *all-important* symptoms of diseases, and ailments that cannot be called diseases exactly, and the necessary treatment to be followed.

Every nursery should be provided with a small medicine chest. This is as necessary as the box for cottons, tapes, etc., that nobody would dream of being without therein. It should have three keys, one for each parent, and the third to be hung up in the nursery far out of little fingers' reach. The third is in case of an emergency. But the nurse should not be allowed access to it unless she is a perfectly trustworthy and competent person. A box with a tray with divisions will do admirably for your tiny surgery.

732. FEVERISH COMPLAINTS, Etc. The *diseases* and *ailments* common to childhood are many and varied. The most common are *feverish complaints*, where there is no positive illness, but a disturbance of the system, that has been no doubt in the majority of cases brought on by carelessness on the part of the parent. *Eruptions of the skin ; convulsions ; worms ; thrush* (or sore mouth), *colds and coughs ; sore throat ; abscess in the ear ; restlessness ; nettle rash ; redgum ; toothrash ; vomiting ; whooping cough ; headache ; toothache ; earache ; diarrhœa ; ringworm ; scorbutic humours ; measles ; chicken pox ; scarlet fever ; croup ; small pox ; scrofula ; chilblains ; and vaccination*. The latter can hardly be said to be an illness, although it makes the little sufferer feel irritable and out of sorts, generally speaking. *Fainting away, hysterics, and consumption*, are also rife amongst a certain class of children, but they are not, and we think, happily, very common. *Feverish complaints* form the groundwork of many a serious illness, although in themselves they are not dangerous. The stitch in time must not be

neglected here, but it so often is, because of the trivial nature of the complaint. Children *will* keep on their legs as long as they are able. Now this state of feverishness is through the child's system having become highly overheated in some way—over-feeding, or wrong feeding are common causes—and therefore *nothing* must be administered to it to augment this. The patient will be restless, and to soothe this it may be thought that a little wine and water, or other stimulant, will calm it and send it to sleep. It may certainly have this latter effect, but the result will prove anything but satisfactory. Very likely the child will awake far worse than it had been before, and complain of pain in its head, and its mouth and lips will look and feel parched, hot, and dry ; its legs, too, most likely will make it quite totter in its walk.

THE BEST THING TO DO. Put the child's feet in a warm bath of salt and water (a teacupful to an ordinary foot-bath) ; let it reach to its calves. The water should be just hot enough to feel agreeable without burning the skin, and should be renewed when getting cold. Let the feet remain in about ten minutes, rub them perfectly dry, wrap them in a soft warm piece of flannel, and put the child to bed at once, giving it a small basinful of arrowroot. Let this be made thin so that it can be drunk. Put *nothing* in it beyond a little sugar. Refreshed thus, doubtless the child will fall asleep quickly. Let its resting place be where noise cannot reach it ; it is essential that its sleep shall be a quiet one. Next morning a little medicine must be taken by the patient, a dose of castor oil (from half a teaspoonful to two teaspoonfuls, according to its age), or some senna tea or Epsom salts (a wineglassful). The way to prepare these latter for drinking will be found in the directions to come respecting "mother's medicine chest." There is little doubt but that the child will soon feel much better, and rapidly regain its usual health and spirits. Should this *not* be the case, however, a doctor must be sent for at once, for the ailment has a root deeper than you can reach. Its diet in *feverish complaints* should be well considered. Let it be of the plainest, simplest description. Avoid *meat* altogether for a few days.

733. ERUPTIONS OF THE SKIN. This unpleasant ailment proceeds from several distinct causes. A notable one is non-attention to the *cleanliness* of the body. The pores of the skin are continually exhaling matter, both solid and fluid, which evaporate in a great measure of themselves ; but a great deal naturally remains, and unless this is removed from time to time by proper ablutions, it will seriously interfere with a child's health—it *will* find an outlet *somewhere*, and thus shows itself oftentimes in unsightly eruptions. And these are extremely difficult to remove. Eruptions from this cause have had generally *so much time* to get thoroughly incorporated with the system, that they require the very greatest perseverance and gentle care in their dislodgment. When a child gets into a violent perspiration, it would be the height of folly to wash its body there and then with a view to taking off the dirt. But when it is cool again, or at bed-time, all impurities on its skin, seen and unseen, for there are myriads of the latter, should be got rid of by



means of the tepid bath and some soap. Eruptions are sure to appear on an unhealthy skin, so that the body must be kept *healthy* as the remedy. Uncleanliness breeds ill-health.

Eruptions will appear when the stomach has been overloaded, and there is an excess of bile, and here a little judicious starvation will be necessary, with a strict avoidance of all foods that can come under the category of being *rich*. Eruptions are frequently seen all over the body upon various parts through the periods of teething, and these must not be meddled with. They help rather than check in the process. Teething children will sometimes have patches of red colour appear about them just before a new tooth is cut, or a kind of hard red pimple of rather a large size. These are harmless, and are not painful to the child.

**WARNING.** When these, or any eruptions such as have been described, are *stopped* in their course, it is dangerous. They nearly always reappear in a much worse form. They are only sent in for a little time to come out with renewed strength afterwards. This is an important item to recollect, as, being very disagreeable to look at, a mother naturally desires to know a quick method of dispersing them, and is told, or has suggested to her, several ways probably. She tries them, and the result is as stated above. When a child has a tendency to water on the brain, or water in the head as it is sometimes called, and these eruptions are not allowed to run the length of their tether, it nearly always *develops* and *confirms* the terrible malady.

**THE BEST THING TO DO.** Keep the eruptions *very* clean with warm water and a *little* of a very pure kind of soap. The water in which tripe has been boiled is an old-fashioned but a fine wash for this complaint. It should be applied gently (lukewarm) with a soft sponge.

**734. CONVULSIONS.** In the chapter upon Infants these are named, and the symptoms and cure described. The symptoms are much the same in older children. Bolting the food will sometimes bring on a fit of convulsions, not at the time, but perhaps after the lapse of several hours. Fruits, such as raisins, or those with hard indigestible skins, will throw a child into convulsive fits (especially if it be of a delicate organization) when eaten immoderately. The symptoms of an approaching fit of convulsions are unmistakable—the child's face, of whatever age it may be, will turn of a bluish grey colour very appalling to see, the lips will be drawn, and the upper one raised above the teeth. These foreshadowings of the ill to come will not always appear just before the attack is made, but *hours* and *days* before.

**735. MISTAKEN DIET** is the *chief* cause of convulsions in childhood. Children do not thrive and grow healthy on the *quantity* of food they eat, but on the *quality*.

**THE BEST THING TO DO.** When the fit is showing premonitory symptoms, instantly change the child's usual food. Give it a tepid bath in the middle of the day in addition to its customary night and morning ones; watch it carefully, and give it a little gentle medicine (castor oil). When the fit has actually come, put the sufferer *at once* into a warm bath; sponge its head with *cold* water, or cold gin and water, and occasionally *pour* some on the head in a small volume

from a jug held a few inches above it. Recollect what the child had to eat at its last meal, how he ate it, and how much he ate of it; and if you have reason to suppose the illness has been induced by an overloaded stomach, administer an emetic at once. Ipecacuanha is the safest, from fifteen to twenty grains (if in powder), according to age, to be mixed and taken in warm water and sugar. If ipecacuanha *wine* is preferred, from two teaspoonfuls to a tablespoonful (age being considered) every quarter of an hour, until vomiting—the desired result—takes place.

736. WORMS. When a child has these vexatious, irritating creatures about it, it is sometime driven almost to the verge of desperation. A very young child, unable to tell its parent what is the matter with it, will become suddenly very ill-tempered for no apparent justifiable reason.

It is rather a difficult matter to assign a true cause for the appearance of *worms* in a person, that is when they come and are not, it is known, invited by the ordinary and thoughtless invitations held out to them. The use of *stimulants* as drinks will produce worms in children, and also that of stimulating foods. Beer is frequently *ordered* for those of a peculiarly constituted system, but their proper and natural drink is *water*. Milk, toast and water, or water with a very small proportion of home-made pure wine, may be given. Children who dislike *salt* are subject to the attacks of worms. Salt is a most useful condiment in the matter of *health*, and is a great preventive to this distressing complaint. It is exceedingly necessary in helping the digestive powers to do their business thoroughly. An *infant* seldom has worms it is true, but if it be fed on wrong artificial diet, this will pave the way for their future coming. The symptoms of children having worms are fearful restlessness, irritability and peevishness, and a curious exhibition of daintiness in the matter of food, where daintiness had never been before, and a strong disposition to pick at the nose and lips unnecessarily. The latter, however, is not always a sign of the presence of these pests, as it also indicates the coming of a certain low nervous slow-to-go kind of fever, to which childhood is peculiarly liable. Sugar or sweets in abundance will produce worms; they weaken the digestive organs, and thus actually form a breeding place for them.

THE BEST THING TO DO. Consult a doctor at once if all the symptoms above named are exhibited by a child, and yet the parent has no ocular proof of the actual existence of worms in the system. This hint must *not* be neglected. To *prevent* worms from coming, attend strictly to the diet; let it be *simple*, and a frequent change in it allowed. When they are already at full work in the body, try half-a-dozen ordinary but best *raisins* in the morning, before breakfast, *fasting*. Senna tea every other morning has beneficial effects also, and jalap (half a teaspoonful in a little warm tea or water is the dose for a child of eighteen months). It is a powder. Give it fasting.

## CHAPTER L.

DISEASES, AND SMALLER AILMENTS (*continued*).

Thrush or Sore Mouth—Stimulants Hurtful in Colds—The Shower-bath—Influenza  
 --Sore Throat—Abscess in the Ear—Restlessness—Nettle-rash.

**737. THRUSH OR SORE MOUTH.** This disease is most common to persons at the period of *infancy*, it is almost the first ailment a baby is afflicted with. It is an eruption of tiny pustules, and the symptoms, and appearance, and remedy, are fully described in the chapters devoted specially to the Treatment of Infants.

**738. COLDS AND COUGHS.** "Only a little cold," "Only a trifling cold." How very often do we hear people say this when they or their children are afflicted with the first symptoms of either. Now, an unattended-to cold or cough will frequently lead to the most disastrous results, particularly, of course, in childhood, and this cannot be too extensively known amongst mothers and nurses. It is one of the commonest complaints with us all, and at any age, but children are *always* catching colds and inviting coughs. Attended to at once they, generally speaking, go off quickly, as they come, and no *mischief* arises, but only a temporary *inconvenience*. Disregarded, they are pregnant with the seeds of many a fearful disease, and when once in full swing are difficult to stop, or even lessen. A cold in the head, unfortunately, will *not stop in the head*, it has an underhand insidious way of creeping slowly down until it reaches the lungs. The lungs, as a rule, cannot stand much meddling with, and they succumb to *inflammation*, and inflammation has but a thin partition betwixt it and death itself. Few children get positively well and strong after a severe attack of inflammation of the lungs; they invariably afterwards are susceptible to the slightest cold, and are liable in any unguarded moment to have a return of the old, fearful malady.

Many of the remarks made just now upon *feverish complaints* are applicable to colds and coughs. The act of taking cold, or of catching a cold as we familiarly term it, is merely the stoppage of the ordinary, healthy, necessary perspiration of the body. Some persons may exclaim here, "I never perspire!" But they do; not visibly perhaps, not disagreeably, but perspiration is always at its work, little or much. When it is forcibly checked, *cold* ensues; and that is brought on, as everybody will agree, in ordinary cases, "nobody knows how." In others, the most prominent causes are sitting in draughts; leaving off some portion of the clothing of the body suddenly: exposure to wet; or extreme cold; or, being very hot, taking injudicious means to become suddenly

very cold. When any one, man, woman, or child has a cold "coming," they feel really miserable for the time being. In fact the body seems to ache and to feel weary "all over," but as it is *only* a cold, no alarm is considered necessary, and very often *nothing* is also considered necessary to be done to aid it in going. Advice for a cold seems really not wanted. Ordinary precautions ought certainly to be taken in ordinary cases to stop the malady in its first course.

739. AVOID STIMULANTS. *Stimulants* add to the fever already too much in the body; they cause greater heat, when the prime object is to get the heat out. A common cold so called, attended by *hoarseness*, is alarming. *Croup* comes to children in this garb sometimes.

THE BEST THING TO DO. First, see that the child is clothed properly, that it is not always taking cold through some inadvertence of your own, as if this is not strictly seen to you will be continually *patching up* its health, until a bad attack of some disease renders your patching utterly useless (see the chapter upon *Clothing*). Put the sufferer's feet in a warm bath of mustard and water, or salt and water (both are excellent for this purpose, and impart a stimulating influence to the water), let them stay in it about ten minutes, then being thoroughly warmed through, put the child to bed directly. Give it a gentle aperient medicine (nothing is safer than castor oil) at once, and in an hour's time a basin of simple milk food, such as arrowroot or ordinary gruel. Cover up the child in its bed-clothes warmly but not heavily; a gentle perspiration is wanted, not a violent one.

A shower bath is an excellent preventive to colds when a person is continually taking them, but take care that in submitting a *child* to its influence you do not frighten it. If really frightened, you must invent as near a substitute as you can by *sponging* the body. Use tepid water.

FOR A COLD ON THE CHEST, a hot flannel (dipped in boiling water and wrung as dry as possible) and sprinkled with turpentine, laid on the chest is a fine remedy; it is a *cure* in most cases.

INFLUENZA is a very severe kind of cold, and a very distressing one too; there is generally much running at the eyes and nose, a pain in the chest—distinct from the "all-over" kind of aching colds of all sorts produce—and the patient is usually low-spirited, nervous, and unable to eat. The best thing to do here is to lie in bed, and keep up a gentle but constant perspiration throughout the whole surface of the body; to take simple but nourishing foods, and avoid stimulants or stimulating diet. COUGHS are usually preceded by colds; colds, in fact, produce coughs. There is, however, a middle stage—before the cough itself is arrived at—the throat is affected, the breathing hurried, and this means that the cold is travelling lung-wards, and when the cough is surely born it, as many poor "big" as well as "little" sufferers will tell us, almost tears the lungs to pieces.

THE BEST THING TO DO. The *cold* may be gone by this time—at least it has changed its character and become a cough. Keeping in



bed is not necessary, but keeping from getting fresh cold *is*. Let the bowels be gently regulated with simple medicines, such as those already named, and the patient be fed upon strengthening but simple food, such as beef tea, mutton broth, and milk foods. With a cough there is always more or less of sore throat, and thus more solid diet is apt to irritate where soothing is chiefly wanted. When the cough is of that disagreeable kind known as a *tickling* one, and the victim is obliged to keep giving vent to little "ahems," unpleasant to everybody as well as to him or herself, get half an ounce of spermaceti (powder), two teaspoonfuls of best honey, the same quantity of peppermint water (obtainable at the chemist's), and the yolk of a new-laid egg. Beat all together thoroughly, and take a little very often. A larger quantity than this can be made of course, but on account of the egg it is better to make a little at the time than much. A teaspoonful of balsam of aniseed (also procurable from respectable medicine vendors), in a wineglassful of water, three times a day, is a splendid cough curer. Honey and vinegar, or sugar and vinegar, a spoonful taken often, is capable of giving much relief to children when coughing; there should be two parts of honey or sugar to one part of the acid.

**740. SORE THROAT.** This is one of the offshoots of a cold—one of the bye-paths it will take in its progress towards illness.

**THE BEST THING TO DO.** Cut a slice of bread, toast it slightly, pour warm vinegar over it until it is soaked through, lay it on a piece of stout linen rag and bind it on to the throat. This *seldom* fails to give *quick* relief, unless the soreness is of long standing, when it will probably require the same application for several days. Sweetened vinegar and water is a most refreshing wash for sore throat or feverishness, and it has the merit of doing no harm should it be swallowed. When the throat is ulcerated, a doctor's advice should be obtained without delay, but, meanwhile, let the child (or other patient) be taught to hold its mouth open over a jug full of hot, almost boiling, vinegar and water; the steam will have great effect in loosening the inner portion of the throat, which has no doubt become too encrusted with ulcers to admit of any, even very moist, solid being swallowed in the shape of food. A grown person would require a blister upon a sore throat of this description, and if this, or something of the kind is necessary to a child's throat, I advise Rigollot's mustard leaves; these are simply invaluable to mothers and nurses, they are so easily and quickly prepared for use. Keep such an application on a child's throat or chest for three minutes. Put the child who has had sore throat like this *to bed*. This is important, as fresh cold must not be caught. Make a drink for it as follows: Wash a breakfast-cup full of barley, and simmer it gently in about a quart of water till reduced to a pint and a half, get a drachm of nitre (powdered) and a tablespoonful of crushed loaf sugar, put these into a cup and pour *boiling* barley-water slowly on to them until quite dissolved, then mix the contents of the cup with the rest of the barley-water. This is to promote *gentle* perspiration. To make the above delightfully-refreshing drink an *aperient* for children, boil

half-a-dozen *good* figs or a quarter of a pound of raisins with the barely.

The throat being too sore to swallow without exceeding pain, beat up an egg in a small teacupful of *cold* water, sweetening it with powdered sugar--this is food and drink in one. Above all, do not let the child get weak for want of nourishment; food in one form or other *must* be conveyed into the stomach somehow.

741. **ABSCCESS IN THE EAR.** Young children are very subject to this painful complaint. It usually comes with teething, and when eruptions are breaking out all over the child's body; but it also comes with none of these symptoms. We have known a child of four years to be in terrible agony from an abscess in the ear, and its teeth had nothing to do with the matter, nor was there the least sign of soreness about the head or face. In fact, this child was treated for an ordinary ear-ache, until the inflammation (interior) gave way to great discharge, when it was discovered there was an immense abscess at work. A child with the abscess ear-ache will be fretful and most restless, and will look at one with a distressed expression of countenance touching to see, if it cannot talk. It will be continually laying its head down for comfort, first upon one side and then upon another, and as it cannot sleep much, or long together, because of the extreme pain it suffers, it will become ill from sleeplessness also. And in the case of older children, an abscess is too frequently considered an ear-ache merely, until it itself will no longer disguise the fact by discharging. Press the *tube* of the ear, and if abscess is there or forming, the child will shriek violently. *Deafness* will be the result of abscess, if prompt and the best advice possible be not obtained.

**THE BEST THING TO DO.** Foment the ear gently inside and out with warm water and a small sponge, and on a piece of lint pour three or four drops of *laudanum* and insert it softly into the inner part of the ear (the tube). Do this often. The chief thing to be desired is to arrest the progress of the inflammation, and so prevent a gathering of matter. Some mild aperient medicine must be given, that there shall be nothing to prevent your aiding to dispel the complaint in this way. Syringing the ear several times a day with warm milk and water will invariably bring much relief, and aid in getting the abscess to burst, if it is already formed, and in dispelling it if it has not yet come. When discharge appears, keep it from lodging in the ear and drying there; sometimes it is of a very offensive character, and in any case the strictest cleanliness must be observed in the mother's management of it. When an abscess *has* formed, the quicker it can be brought to the discharging point the better; nothing will do this better than the syringe and tepid milk and water. Persons who have happily never experienced the possession of an abscess can have no idea of the terrible gnawing, hungry kind of pain it can give; it is never at rest, its *ache* is constant until it bursts, and then the sense of relief is exquisite. The *healing* of the abscess must not be hurried, but when it begins of itself to heal the faster it closes up the better. Perfect

cleanliness will do as much towards promoting the healing as anything, and the following is a physician's remedy, which we have personally tested and found to be most useful. It is to be used with the syringe instead of the milk and water (the latter having been used previously for a day or so). *An infusion of Cinchona bark:* pour a pint of boiling water on an ounce of bark, let it stand for six or seven hours (covered), then strain through muslin, and it will be ready for your purpose. If after the abscess ceases discharging, and is apparently well, it should in a few days' time *again* commence to discharge, there is without doubt an increase of the disease somewhere round the part first affected, and as this is a serious matter, you must trust no more to yourself in its further advancement.

**742. RESTLESSNESS.** In infancy this is a sign that something is wrong with the bowels, the child being in ordinary good health; and the immediate cause will no doubt be wind. In many, we may say most cases, this is aggravated by the parent, who not studying the baby's ways, in fact not knowing its various little endeavours to tell her what is amiss, thinks it is hungry, gives it more food, and the uneasiness is worse than before. In older children—children of from three to six years—it is generally the fault of the bowels also, either in their non-activity or too much activity, and to put a stop to this the child must be carefully watched, and gentle aperient or non-aperient physic administered to it. Were it the signification of some real disease, there would be moans, or screaming, or some pain attached to it.

**THE BEST THING TO DO.** In the case of a very young baby, sit it up and rub its back gently. It has not the wind *badly*, or it would kick and cry; it has it just enough to make it turn its little body about as much as it has power to do so, and to roll its eyes upwards and appear as though it were smiling. If older (say a year old), take the child from its bed and carry it about the room for say ten minutes. A child given a few minutes' change thus will probably rest quietly when put back to bed. *Restlessness* is generally a trait in the constitution of nervous, excitable children—children old enough to think but not to reason. Such as these will startle their parents when *they* go to bed, say between ten or eleven, by calling out timidly, whisperingly (for the poor things know that it is quite a sin really that they are *not* asleep), "Mamma, is that you?"

These children should be allowed to come into "mamma's" room for a few minutes, well protected from the cold, and having their hands and faces gently sponged with cold water, be talked with about some unimportant little matter in order to keep them quiet, and then put back to bed. When in bed again, tie a rag wetted in cold water upon the wrists.

**WHAT NOT TO DO.** We *must* put this caution very emphatically. *Never* give children in good health opiates for the purpose of allaying restlessness. It is highly dangerous.

**743. NETTLE-RASH.** This is one of the smaller ailments that assail children. It appears usually during teething, but often comes

to much older children. The symptoms are that, although put to bed in apparent perfect comfort, the child will be restless and cry loudly, and be found, on examination, to be rubbing various portions of its body. Upon examining the latter, there will be seen light red patches of colour, a little raised or swollen-looking; and as these itch and irritate the skin very much, they are no less than really distressing to the poor tiny victim. The patches resemble the marks caused by stinging-nettles, from which the malady derives its appellation. And the rash comes chiefly in the summer months. Its appearance cannot be mistaken for anything else. It is caused by a slight *acidity* of the stomach, or the bowels being upset in some way, probably by the presence of unripe fruit.

THE BEST THING TO DO. Put the child into the (always useful) warm bath, this will allay the irritation; it may go into it twice daily, besides its regular ablutions therein. The best application that can be made to the patches themselves is to rub the body now and then with starch-powder (it must be finely powdered). If this is not at hand, *flour* will do almost as well. Take some in the hand and rub it well over the parts. Well and promptly attended to, *nettle-rash* seldom lasts more than two or three days.





## CHAPTER LI.

## DISEASES AND SMALLER AILMENTS (continued).

Redgum — Tooth-rash — Vomiting — Hooping-Cough — Headache — Toothache — Earache — Diarrhoea — Ringworm.

**744. REDGUM.** This is a kind of eruption, and comes chiefly between the second and sixth week of childhood. The eruption discovers itself in a kind of pimple, brightly scarlet, and seldom is found anywhere else than on the hands, arms, and face (cheeks). It is something like the *measles*. It is *brighter* in colour than the measles eruption, and, as in the case of *nettle-rash*, is chiefly connected with acidity of the stomach.

**THE BEST THING TO DO.** A doctor is seldom required for *redgum*. When he is, it is because, unfortunately, the eruption has been suddenly put a premature stop to by the patient having caught cold. Put the child, in an ordinary and usual case of *redgum*, into a warm bath twice daily, and give a dose of magnesia and rhubarb. The former *allays* irritability of the stomach, the latter is *purgative* and *astringent* also in its qualities. It should be given in warm milk, or, if the child is nursed (at the breast), put it on the tongue. The dose is from five to ten grains.

**745. TOOTH-RASH.** This also occurs chiefly during the *earliest* periods of teething; but it will come at a much later time. It is an eruption of *small* red pimples quite *crowded* looking, and appearing on the forehead and cheeks. The pimples are not nearly so bright as those exhibiting *redgum*, but are far more irritating in their nature. The itching generally manifests itself most at night, causing much restlessness. When *tooth-rash* comes later on, it shows itself in a different form, viz., large patches of all sorts of shapes, and the parts affected are now mostly the arms, shoulders, hands, and occasionally, but not often, the *legs*. It will remain for about a fortnight, is not dangerous unless the eruption is stopped, and will *fade* away of itself.

**THE BEST THING TO DO.** Wash the eruption with warm milk and water, or boil a poppy-head in a quart of water until it is reduced to a pint and a half, and wash the parts affected with the liquor. Dry well with soft linen towels, not rubbing but *dabbing* with it to remove the moisture. When dry, shake a powder-puff filled with finely-powdered starch over the rash. Open the bowels occasionally with a powder of rhubarb and magnesia.

**746. VOMITING.** This in infants is merely a throwing up of the

milk from various causes, and needs no particular attention beyond that of seeing that its diet is as it should be.

Vomiting in older children proceeds from *biliousness* usually, when, of course, there exists *no sign* of the approach of any malady more serious. This kind of vomiting is accompanied nearly in every case with a violent headache, and is occasioned by the stomach having received richer food than it is capable of digesting, or too much food. The bowels are in a deranged condition, and if the vomiting continue with much retching, and still no relief occur in the intervals, there is something that requires to be *helped* in being got rid of. Ordinarily when a child has vomited it soon gets better, the cause going away. When, however, the sickness is attended with much and excruciating pain in the bowels, it is not mere biliousness, it is incipient inflammation of the latter.

THE BEST THING TO DO. In the first ordinary case the stomach must rid itself of the things disagreeing with it, and an emetic should be given, Nature not being able to effect this of herself. Ipecacuanha (wine or powder), as advised in a previous page, is the safest and easiest for a parent to administer. On the following morning a dose of senna tea should be taken on an empty stomach; and a warm bath will greatly help the cure. In the latter case, before medical assistance can be obtained, give the child a large dose of castor oil, and put warm flannels (wrung out of very hot water) on the pit of the stomach.

747. HOOPING-COUGH. This well-known complaint can be called non-dangerous and dangerous. It is more prevalent amongst children than amongst adults. There are what we may call simple and compound cases in hooping-cough. The simple, the mother may herself manage. The other requires a doctor's aid. In other words, all the while the cough is going on *quietly*, without much illness being perceivable, and the child is in run-about condition, the disease is going on as well as may be expected. But directly this changes to the reverse, it must not be left to work out its own path. It must be taken into skilful hands at once. Nobody thinks much of *hooping-cough*, and parents too often get advised by one and advised by another as to the mode of treatment proper, and this and that remedy is *experimented with* upon the sufferer until the disease is aggravated to stronger measures.

*Hooping-cough* comes with a *cold*. The child will appear to have a somewhat bad cold for perhaps a *fortnight* before any other symptom points to the real nature of the malady coming. Soon, however, the *slight* cough accompanying the cold alters itself, and there will be heard the peculiar *catch* in it that mothers, who have had "half-a-dozen down with it," know so well. This cough is a truly terrible one when it is a violent attack; it comes in "fits and starts." For half an hour or an hour it may be quiet and calm, but the least thing may provoke it again to action; the foe comes and the poor little victim will stand, holding out its hands for the succour that nobody can give it, gasping, and coughing, and catch-

ing its breath in a manner distressing to witness. The chief danger that arises, when the fit or paroxysm is on, is that of *suffocation*. The child has literally no time to breathe. The poor little creatures absolutely *dread* the coming of the cough, when once they have experienced its terrors, and *look* positively frightened, as though they knew that they themselves must bear the burden while it lasts—that *mother* cannot help them. The *whoop*, a kind of half-suffocated screech, comes at the end of the cough, a final great effort to obtain freer respiration. Sickness is often the result of each fit of coughing. Unable to help itself, the child drivels at the mouth, its nose and eyes “run,” and it is in a pitiable condition.

The complaint will remain at *one point*, and at a complete standstill, for from a fortnight to three weeks, and then gradually, under correct treatment, it will wear away—slowly perhaps, but surely—till at last it is (and thankfully mother and child will say it) *gone*. Sometimes a child who has had hooping-cough in its more violent form will be three or four months before it entirely recovers its former degree of health. Its system has undergone a severe shock, and it must be guarded with an extra kind of guarding to prevent it from sinking into even a direr ill. Very often the cough, which has been supposed to be gone, will show symptoms of return, the curious unmistakable *whoop* actually coming again. It seldom really comes again, however. *Hooping-cough* is a disease almost peculiar to childhood. Grown people have it occasionally, but it is not common with them, and a very young infant rarely takes it.

*Hooping-cough* is infectious, and when one child in a family has become infected by it, it is not at all unusual for all its brothers and sisters to have it too. When one child alone has it, the rest of the juvenile portion of the family should be removed to safer lodgings *pro tem*. It is *very* infectious in its first stages, not so much when it is dying off.

THE BEST THING TO DO. Keep your children away from the neighbourhood of a hooping-cough as much as possible. Feed a child having *hooping-cough* on milk foods principally. For a change, give broths and teas prepared carefully from meat (beef, mutton, and chicken). Keep the patient in a warm, not hot, room, and let it play and run about, if it will, as usual. If it will not, it will ultimately be seen the cough is unfortunately a bad one. Keep it clothed warmly but not heavily, paying much attention to any undue exposure of the legs, arms, or chest. Quietly, carefully treated, the child otherwise being strong and healthy, the disease will go its own way without causing much alarm to any one. And when the cough shows symptoms of declining, it will be of immense value to the *cure* to send the child away for change of air. By the sea is the best; but *any* change, if the air be mild and *pure*, will be beneficial at *this* period, but *not* when the malady has but just manifested itself.

A child with this kind of cough should *never* be left alone at night. It is not safe; a sudden catch, a sudden *lost breath*, and—it is gone!

The great danger in *hooping-cough* is, that it admits of other

diseases creeping up under its cloak. It will not unfrequently be followed by attacks on the lungs or brain, and these, coming as they do when the body has already been tortured and weakened by another foe, unhappily too often signify the approach and triumph of the grim shadow. When the cough is so distressing as to alarm you, and the child, *when it has time*, is moping, and the fever in the body high, a doctor should be in frequent attendance. A teething child with *hooping-cough* is liable to water on the brain and convulsions, therefore home-doctoring must not be trusted. In the absence of *immediate* medical advice, however, have recourse to the tepid bath and a mild aperient physic. Not much medicine is required in hooping-cough, but sufficient to keep the bowels regular and slightly opened.

Put *new* flannel (fine and soft) next the skin. Avoid damp air and draughts. Spirits of hartshorn and oil of amber (a chemist will mix the proper quantities together) should be rubbed night and morning, and if in the daytime too it will be an advantage, on the child's *backbone* and the *pit of the stomach*. The hands and the soles of the feet may also be rubbed beneficially with the same from time to time.

To be taken internally, the following is an excellent as well as a safe mixture: Finely-powdered *alum* in a little barley-water three or four times a day (a teaspoonful or two). The dose is *one* grain for each year of the child's age. It is only efficacious, however, when given with regularity. The cough-mixture noticed previously may be taken here also. Sickness with hooping-cough is a good sign, it relieves the throat of the distressing stringy-like phlegm with which it is burdened. A slight emetic will do no harm when sickness is *not* frequent and the phlegm thick to suffocation (ipecacuanha wine or powder, as recommended before). Use the warm bath twice a day as usual in the ordinary ablutions; do not leave this off, a bath seldom gives cold when habitually taken; and if the cough is exceedingly troublesome, a third one in the midst of the day will often bring much relief. Always, however, attend well to the drying portion of the process, rubbing the legs and feet briskly with warm soft flannels. Try to keep the child's mind employed *busily* and *constantly*. Do not let it *think* of its cough. This cough acts so spasmodically, that the mere thought of it will often predispose a paroxysm. Besides, congenial employment will promote a speedy cure as much as anything in a *simple* case of this cough.

**748. HEADACHE.** Happily children do not suffer much with or from this complaint. There are those who are liable to frequent attacks, however, of headache. They are generally irritable nervous children, the offspring of nervous irritable parents, and their brain is in such a state of undue activity, that it produces acute bodily pain, *i.e.*, headache. This particular kind is *nerve* headache, and the sufferer requires tonics. Ordinary aperient medicine has little or no effect in removing the pain, it is too much connected with the mental faculties to admit of this.

*Headache* of another, the most common kind, proceeds from a disordered state of the bowels, and these merely require putting *into* order again to effect a cure. Headaches such as this are of little or no importance provided they do not continue.

**THE BEST THING TO DO.** Keep the head cool. In the first-named *headache* a doctor must be consulted, and without giving way



to the whims and caprices of the child so afflicted, make it your special business to see that it is not unnecessarily irritated. If the other children tease it, and they will do so if they find it peevish, fretful, and exacting—it is children's nature to be "contrary" remember—separate them as much as you can. The child itself, until it recovers the proper child-like tone of its mind, will be happier with adults for a time than with its usual companions. There is always more or less of the malady known as "low spirits" in this brain-ache. The child feels miserable, unhappy, is disobedient to its parents oftentimes; but on the other hand is very much attached to them, and dreads a parting, however short or trivial, from them exceedingly. Many parents possess just such a bairn as this amongst their flock, and cannot understand it and its ways even a little. It is at once a mystery and a trouble to them. This child with the irritable aching brain is, unfortunately for itself, generally speaking *mischievous*. It has wild spells of tremendously *high* spirits now and again, and when it is thus it stops at nothing. The parent's route to follow in this case is a careful unheating dietary, a frequent washing of the child's head in weak vinegar, or weak gin and water. A shower bath if obtainable will do much service. If not, sponge the head, holding a large sponge charged with water, etc., above it as high as possible. Let the child take frequent but short walks, not tiring ones. In the second kind of *headache* give some aperient medicine (castor oil), mild or strong according to the violence of the attack; and if the complaint should continue, give an emetic (ipecacuanha wine or powder), as there will doubtless be something in the stomach that will not be removed by ordinary means.

749. **TOOTHACHE** in children nearly always proceeds from a deranged state of the stomach.

**THE BEST THING TO DO.** Proceed as in the case of "stomach headache." A small piece of camphor placed upon the gum has cured many a child's toothache.

750. **EARACHE** proceeds from cold, unless there is an abscess forming, as described in *Abscess in the Ear*.

**THE BEST THING TO DO.** See that it is *not* the latter, and if not, ordinarily a flannel wrung out of boiling water, and having a few drops of hartshorn upon it, will remove the pain when applied. If the earache is very acute, put the child to bed—to prevent it from getting into any draughts—wrapping the hot flannel next its ear, and renewing it when cooling. Doubtless the pain will have gone before morning.

751. **DIARRHŒA.** This is very frequent in children who have not yet cut all their teeth, and as some are very backward in completing this usually agonising process, a child may be nearly two years, and be constantly getting into much trouble, in consequence of this complaint.

**THE BEST THING TO DO.** Do *not* persistently give it "a little medicine" every day or two, until you exhaust the poor child. But look to its diet. In nine cases out of ten it is *this* that is in fault, if the diarrhœa is persistent. Give water arrowroot, that is arrowroot made

with water, and let it be made nicely, as it is not nearly so palatable as arrowroot made with milk. It should be thin and warm, so that the child can *drink* it. Protect the patient from cold and damp, and wrap a piece of flannel a quarter of a yard deep round its body at night. The medicine should be *castor oil*. Children of all ages have this complaint, and it chiefly prevails in the summer-time. Excessive heat will cause considerable diarrhœa, and this often proves dangerous, if not absolutely fatal, unless much care and prompt attention be accorded it. *Fruit*, the broad back upon which many and many a severe attack of diarrhœa is laid with respect to children, will *never* produce this complaint if it be *sound*, and if it be taken in *moderation*. When, however, the diarrhœa exhibits itself without an apparent reasonable cause, it is an error in the *ordinary* diet without doubt, if it cannot be attributed to the heat.

THE BEST THING TO DO. *Alter* the diet, whatever it may be, for a day or two. Give broths and meat-tea and rice puddings. Let the child drink, once or twice during the day, a teaspoonful of *starch* (powdered) mixed smoothly in a cup of milk, or a teaspoonful of prepared chalk mixed in the same manner. Rhubarb powders or rhubarb pills should *not* be taken in *diarrhœa* attacks, they excite the complaint. We mention this, as they are a *common* home remedy.

752. RINGWORM. This is a distressing and disfiguring complaint, and comes in the form of an eruption of rings of a red colour chiefly on the head and face. It is contagious. When a parent is *sure* the appearance is ringworm, she can manage its cure herself in most cases. But as the head in childhood is subject to so many eruptions of different kinds, she should be careful that she is treating rightly. It is always best to get a little advice, and keep on the safe side. It is a very troublesome malady, and will continue for a long time unless very carefully dealt with.

THE BEST THING TO DO. Keep the head scrupulously clean, by washing it night and morning in warm water and soft soap. Do not use the lather too freely, as being strong it will irritate the scalp. This is to keep it *clean*. The best *lotion* to apply, being *cooling* and *healing*, is tripe water, as advised in the directions concerning "Eruptions of the Skin." The medicine should be what is popularly known as brimstone and treacle, which is most excellent for this purpose. Three times a week give an alterative powder, procurable (the disease being described) of any respectable chemist. The use of the tepid bath will prove of great service here. The head must be shaved if the ringworm is of a very severe nature, and enveloped in a cap made of oiled silk. Be particularly careful not to apply any quack mixture to the scalp; if so, the hair will cease to grow afterwards as it should do. Ringworm being very infectious, keep a separate comb and brush for the afflicted child. Look well to the state of the patient's bowels, and administer a little castor oil if they are at all out of order. *Ringworm* is not dangerous, if non-dangerous applications are used to effect its cure.

## CHAPTER LII.

DISEASES AND SMALLER AILMENTS (*continued*).

Scorbutic Humours—Measles—Chicken-pox—Scarlet Fever—Croup—Small-pox—  
Disinfecting in cases of Small-pox—Scrofula—Chilblains.

**753. SCORBUTIC HUMOURS.** This complaint is one of the skin, which will have a scurvy-like appearance, very offensive to see.

**THE BEST THING TO DO.** Children who are liable to this, and in most cases it comes with their birth—is in fact hereditary—should never be allowed to feed upon salt meats, or meat or any other kind of diet calculated to form *bile*. Give them plenty of vegetables *well cooked*, and accustom them to eat watercress with their bread and butter at tea or breakfast. Milk, fresh and good, should be their chief drink, and *good sweet* cider. The *itch* may come under this head, and it may be termed a filthy malady. The irritation of the body is something hardly endurable with children. Dirtiness of the skin will bring about this complaint; but excessively particular mothers, as regards the cleanliness of their children, will sometimes find the latter not proof against it.

**THE BEST THING TO DO.** Give brimstone and treacle every other morning for a week, and if the itching is not allayed, continue it for a longer period. Wash the body with tepid milk at night. The *roots* of the white *hellebore* boiled in milk, and the latter put in the child's bath water will, it is said, be very efficacious in relieving the sufferer. Let the diet be chiefly milk and foods without much fatty matter in them, and let the use of the bath be very frequent indeed.

**754. MEASLES.** This is one of the most frequent diseases of childhood, although persons of *any* age are liable to have it. It is a kind of fever, and it attacks the air or breathing passages *first*. It happily comes to us but once in a lifetime; at least, there are but a very few exceptions to this rule. It is infectious, and will sometimes not show itself in its true form for several days, ten or twelve, occasionally longer. A child having caught the *measles* will all at once become heavy and drowsy, will not care to play, and will have rather a miserable unhappy look upon its face. The nurse or parent will naturally conclude at this stage that it has a heavy cold, and if they will proceed as for a cold, avoiding everything likely to add to the fever, they will not do amiss. It will soon be discovered, however, that this is something more than a cold, the voice will be croaking, the head will ache with a dull, continuous, all-over kind of pain, sneezing will be frequent, and the nose and eyes will run almost constantly. On looking at the eyes, the

lids will be found to be puffed up, and the eyeballs indicative of inflammation, the skin of the entire body will be disagreeably dry and much heated, and yet the patient will complain of much chilliness occasionally. It is *sickening* (the homely term) for the measles. In a few more days, three usually, all these signs will have increased fourfold, and there will now be added to them quick laboured breathing. It is not at all infrequent for the child, at this period of the complaint, to become *delirious* at night. The *rash* itself will come upon the fourth or fifth day, but the state of the sufferer will remain about the same, certainly the signs will not be decreased, but rather augmented. The *rash* is an eruption of small red dots resembling flea bites, and comes first upon the *face, head, and breast*. They appear distinct from each other, but will soon join themselves together and look like irregular brownish red, half-moon shaped and slightly raised spots. Between these queer-shaped patches the skin will show itself in its natural colour. The spots are *hard* to the touch. The eruption will be *inside* as well as outside the mouth and throat, and the croaking sound attaching itself to the voice will be harsher still. On the fifth or sixth day the whole body will be covered with the eruption, the *legs and feet* excepted. And the face will sometimes be swollen and puffed up to an extraordinary degree, frequently causing the eyes to close up. On the sixth or seventh day the spots reach the extremities, but those on the upper part of the body will begin to fade. On the eighth day *all* the spots will look fading away, and in another two days be gone entirely. The spots in fading shed skin, tiny atoms like *bran*. The skin, as may be supposed, will require several days to regain its ordinary appearance, and it will, as the children themselves express it, "tickle dreadfully." As the eruptions in *measles, scarlet fever, and small-pox* are very similar; we will add that the spots in the former are *crimson* rather than *scarlet*—a dull red hue, and not so *round* in form. The eruption, too, is not so quick in coming. Also in the *measles and scarlet fever* the fever pursues its course for several days, but in *small-pox* the show of the spots is a signal for the fever to subside.

THE BEST THING TO DO. To be as calm and collected as possible, and to remember, for your consolation, that *measles* is, ordinarily, *not* a dangerous disease. It is when the patient is getting better that errors in management of the sick child and the sick-room so frequently occur. In fact, the attendants are apt to fancy *all* danger to be over when the measles is pronounced to be "out of the wood." Mothers and nurses must not abate one tittle of their care and watchfulness in a child's convalescent periods, any more than they would were the disease at its height. This is a most important caution. Put the child to bed in a warm room (not heated by fire unless it is cold weather), well *ventilated* and slightly darkened, as the eyes will be weak. Some persons will not allow a breath of fresh sweet air to come to their charges, for fear of their taking cold. We must repeat that fresh air (not draughts) never yet hurt any one! If you wish to augment the complaint, bury the child in thick bedclothes, keep the door and window hermetically closed, and in fact almost stifle it. If there are



curtains to the bed they should be taken down, and the valances from below also removed. The less there is of carpet and furniture in the room of a person suffering from an infectious disease, the better. Give the patient plenty of *air*. To catch a cold when the *measles* is in progress, signifies inflammation of the lungs too often. Let the sick room be a large one if possible ; it will be far more comfortable to all parties concerned than a stuffy small one. The fever being excessive, causing much pain in the throat from dryness, and the child complaining of a tight sensation across the forehead, as though something was bound thereon, let it hold its mouth open over a jug of hot water ; the steam frequently gives much relief. It may also go into its warm bath night and morning as usual. Keep it from all noise and excitement. Many times during the day (and it will afford great comfort to the little sufferer) *sponge* its face, arms, hands, and even its chest with vinegar and warm water (quarter of a pint of the former to three quarters of a pint of the latter). It will allay the heat and irritation of the skin greatly. When the eyes are very inflamed and sore, they should be sponged with warm water, or held over the steam of boiling water, as for the throat. It is of the highest importance that the stomach be kept as clear as possible, and therefore when there is found to be a slight disturbance of the bowels at the first approach of the disease, it will be necessary to give a little slightly purgative medicine : the simple ones mentioned (senna tea, castor oil) will fully answer the purpose. All that is possible must be done to aid the disease, now that it has come, in going through its various phases properly ; and the stomach, being such a monarch of the human frame, *must* be propitiated before this can be fully assured. On no account give a person suffering with *measles* solid food ; the diet (of milk chiefly) must indeed be almost nothing, and then of a drinkable rather than an edible sort. Thus the gruel should be thin ; and of barley-water the patient may drink almost *ad lib*. Ordinarily a mother may manage the measles herself, but should there be any symptoms on or about the seventh, eighth, or ninth day, that is when the spots are naturally fading away, that she *does not like*, she should summon more experienced aid at once. For instance, the breathing ought to be getting tolerably pleasant and easy again at the above periods, but should it be laboured and hurried, as it was at the height of the malady, there is something wrong in the direction it is taking. Teething children frequently have spots upon them exceedingly similar to those appearing in *measles*, but unless accompanied by the symptoms above described, they are merely eruptions from some local cause.

The *keepsake* of the measles is too often a cough. This, however, will wear away in the space of a few weeks, but if not, the doctor should be told of the circumstance. Be particularly careful with the child for a few months after its attack of the *measles*. It is more than sad to let the *mildness* of the malady be a reason for an after long-enduring state of weakness. It may have now once a day half a wineglassful of port wine, with some toast cut in finger-pieces to dip in. This may be allowed to a child of six years old and upwards.

**755. CHICKEN-POX.** This disease is generally confined to the early periods of childhood, and is contagious but not dangerous. It is called by some *glass-pox*, and is supposed by many to be a mild offshoot of the terrible *small-pox*; but, on the authority of many eminent medical men, it has in reality nothing to do with it, being in fact quite a distinct disease, derived from a specific poisoning of the blood. Persons only have *chicken-pox* once. It appears with headache, languor, sickness, laboured breathing, and an impure tongue *usually*; but sometimes *none* of these symptoms manifest themselves in a manner to cause much notice or concern. An eruption breaks out on the neck, breast, and shoulders, but *not* on the face. (*Small-pox* always attacks the face.) The spots are like drops of clear water, a tinge of redness being round each; they will die away and others come several times before they entirely disappear. They fall off in little scales and leave no marks. *Chicken-pox* begins and is gone in about eight days, rarely longer.

**THE BEST THING TO DO.** Give some gentle aperient medicine, and make frequent use of the tepid bath. Keep the child from cold, but do not wrap it up, and let the diet be simple broths and milk foods.

**756. SCARLET FEVER.** This very much resembles the *measles*, and there are several kinds, the two which mothers have to contend against generally on behalf of their children being those *with* and *without* a sore throat. *Scarlatina* is *scarlet fever*; it is the Latin name for it. We mention this, as persons sometimes are not at all horrified about the presence of, as they think, a very mild disease—*scarlatina*, but much frightened at the bare mention of *scarlet fever*. It appears in its mildest form with very little the matter with the throat, but there is always much heat on the skin, accompanied by fits of shivering, and a feeling of sickness (if sickness does not actually take place), with much thirst. The eyes look suffused and peculiarly bright, as though seen through a thin watery film. The head will ache, the child cannot sleep, and when awake will exhibit much restlessness of manner. On the second or third day (commonly the former) the rash comes out, showing itself in tiny spots of a *bright* red colour on the face, neck, chest, and back; in another day the rash will cover the whole body, and soon after it will appear all over alike, completely scarlet, and exceedingly dry and hot. The tongue, and sometimes the inside of the mouth, will be red also, the throat swelling and exhibiting the veins unnaturally. The rash is at its height on the fourth day, and begins to fade away on the fifth, the red hue turning brownish. With sore throat *scarlet fever* is more dangerous, there being inflammation therein. The neck and all the parts immediately surrounding it will be very stiff and uncomfortable, and the voice hoarse, the pulse very high, and the breathing difficult. The thirst is always very great. *Scarlet fever* differs from the *measles* in this way in the premonitory symptoms—there is no cough, and very little, sometimes not any, running at the nose and eyes, nor sneezing. In scarlet fever, too, there is much depression of spirits.

THE BEST THING TO DO. Put the child to bed at once ; in the very mildest forms of the malady this must be strictly followed. Keep the bedroom *cool*. Put a sufficient quantity of bed-clothing on the patient to make it feel as comfortable as it can under the circumstances, and *no more*. Overloading the bed with clothes is highly injudicious. Change the bed linen once a day, taking care that it is well aired. Sponge the body all over with *cold* water when it is very hot and has a dried withered kind of feel, or with *cold* vinegar and water. *This is always safe to do*, and will decrease the heat in a wonderful degree. To relieve the throat an older child should be taught how to gargle ; a younger one should inhale the steam from boiling water. Give cooling drinks and diet much the same as those directed in *measles* : oranges and grapes may also be given, divested of their skins and seeds. *No* heating food must be allowed (such as animal food) nor stimulating drinks. When the disease has subsided, more nourishment will be required, such as beef and mutton tea and jellies, arrow-root, and custard puddings, &c. The disease is exceedingly contagious, and the child affected should be put in a room with its attendant as far apart from the other persons in the house as possible. All carpet should be removed from the floor, and the latter washed *every morning* all over with warm water and chloride of lime. The curtains, bed-hangings, toilet dresses, and in fact everything that can hold infection, should be put away, if practicable, *before* the patient is installed in the apartment. It is highly important also to be rigidly careful respecting the removal of soiled clothes, or they will be the means of sowing broadcast the seeds of this disease. They should be *dropped into water* directly they are taken off the body. Under the bed in saucers, in the ordinary wash-stand utensils, and in saucers all over the house, in fact in every available nook and corner, put a solution of chloride of lime. Carbolic acid is also wonderfully efficacious ; it must be diluted. When attending personally upon the child, keep the mouth firmly closed, so as to inhale none of the vapours from its body, nor its breath. A small piece of *camphor* kept habitually in the mouth, in a house where an infectious disease is running its course, will prove a great safeguard against catching it. This we have proved personally several times. As a last caution about *scarlet fever*, avoid a relapse through allowing the child to get about too soon. A relapse should be looked upon with much fear. Not only this, the little convalescent may risk others' lives as well as its own ; for supposing it to attend school, it would doubtless, even although several weeks had elapsed since the disease was upon him, "give it" to those who from a weakly constitution are liable to receive it. A *preventive* against infection from *scarlet fever*, recommended by various doctors, is, "*three grains of the extract of belladonna in an ounce of distilled water.*" The dose is *three drops* twice a day to a child under one year, and *four drops* for two years, and so on, allowing an extra drop for each extra year. *Scarlet Fever* seldom or never comes more than *once* in a lifetime.



**757. CROUP.** This is a truly terrible disease, chiefly because it comes upon a child so suddenly—usually in the middle of the night—and finds everybody utterly unprepared to battle with it. Not only is it sudden in its coming, but it is appallingly active in its progress, and unless it is fought with *immediately* it will come off a conquering foe. The signs of *croup* mothers and nurses should study, and have ever at their fingers' ends. The insignificant "common, trifling cold" here makes its appearance again, followed very soon after by a rasping cough, and much hoarseness. Beware of this *hoarseness*, for trifling colds rarely have such an accompaniment. The child's moods will be very capricious for several days before the disease manifests itself; it will laugh, cry, and be affected by very slight causes; and its cheeks will look so prettily flushed (not a flush to excite fear) that its parents may be pardoned if they exclaim, "How well our child is looking!" The cough of croup *clangs* through the house like a trumpet. Everybody, we believe, would describe it thus. It is so shrill, we hear it through walls and floors, in fact it *cannot* be quiet. A great deal of more than ordinary thick phlegm will collect in the throat, which cannot be thrown off, and there is in consequence much danger from semi-suffocation.

**THE BEST THING TO DO.** Send for your doctor at once. Croup is *so often* fatal, that a parent is not justified in taking such a responsibility upon herself. Meanwhile, for doctors cannot always come directly they are wanted, and, unluckily, maladies will not wait for them, mix some *coarse* brown sugar with fresh butter, beating the two ingredients well together with a fork, and give a teaspoonful from time to time; this has been known (and it is such a simple remedy) to loosen the phlegm at once, and afford much relief. Put the child into a warm bath, let it remain in for not more than ten minutes, rub it dry, and wrapping it up in *warm* flannel, put it to bed immediately. Induce vomiting as much as possible, and, medical aid not being forthcoming, give an emetic, as described previously, of ipecacuanha wine or powder. Be careful with the diet. When not weaned, the patient must take *nothing* besides the breast-milk, although it may have been in the habit of having extra food; the emptier the stomach the better. Give a little castor oil, and if the child be, say five or six years old, let it live for the time being on barley water, apple water, and the merest suspicion of any heavier food. Another good medicine in this disease is "a grain of tartarized antimony, dissolved in an ounce of boiling water." Give it *cold*, a teaspoonful for every year of a child's age. It will produce vomiting. Croup often attacks a child who has once had it, and the only way to lessen the evil is to guard the sufferer most carefully from damp weather and undue cold. North-east winds are peculiarly unfavourable to this complaint. Also a child subject to croup will almost invariably have an attack of it, if he be allowed to sit in a room newly scrubbed. (See remarks on Scrubbing the Nursery in a former chapter.) Every morning a child so disposed should be sponged all over, and Brill's sea-salt will greatly tend to invigorate its system. Let it wear flannel next the skin, have nourishing but not



stimulating diet, and the bowels well regulated. Croup is not infectious.

**758. SMALL-POX.** This is a dreadful disorder, a slayer of its thousands and tens of thousands. But, happily, it is not so prevalent in these days as it was in less enlightened times. Many children after being vaccinated will break out in unsightly sores all over, or on parts of their body, and this is supposed by their parents to be the result of the vaccination; but in most cases, were they to trouble to discover the root of the mischief themselves, instead of blindly putting the fault at a door it does not belong to, they would find sufficient local cause for the outbreak—bad diet, uncleanness, hereditary complaints, etc. The eruption it may be, in either of the above cases, might not have shown itself so early, but it was to come, doubtless, and would appear at *some* period of the child's life. *Pure* lymph instilled into a child's system can do no harm, and therefore it is the duty of the mother to entrust her children for the purpose of vaccination only to a doctor of known reputation for carefulness upon this point. A child that has not been vaccinated will be ill for many days before the eruption commences, and when the foe is very close at hand a great fit of shivering will convulse the body, much pain being felt in the back and stomach. There will be giddiness, sickness, headache, and a disposition to sleep or rather doze, a kind of drowsiness falling over the patient. *Infants*, fortunately for them, seldom take *small-pox*, and when they do, they are almost sure to have convulsions also, the shock to their system is so great. In about two days' time from the shivering fit, the rash will show itself on the face and neck like small fleabites, and these in another twelve hours will become larger, and spread completely over the body. These spots or pimples, however, differ from the ordinary eruptions coming with other complaints, being filled presently with a slightly milky-looking water, the *middle* of the spots will appear to sink rather, and the parts around each will be of a pale red colour. On or about the seventh day the fluid contained in them will have changed and be thick-looking instead of transparent, of a white or pale yellow hue, and the centres *now* will lose their depressed *sunk* appearance they had before, being *pointed*. This is through the pimples becoming fuller. The skin around will be of deeper red also. The body swells, looking *puffed*, more especially on the hands, face, and neck, and the eyelids often close completely up, blindness being produced for the time being. The condition of the body itself will be more or less feverish, according to the previous health of the sufferer, or the mildness or the severity of the attack. Children who *have* been vaccinated will often have the disease so lightly, that it will be hardly perceivable either in their demeanour or in the eruptive show.

**THE BEST THING TO DO.** Get the best medical aid promptly. Meanwhile do all in your power to keep the fever down, and this can be aided by giving the child a little purgative medicine. The child need not be put to bed, but keep it in one room at all events, for the disease is exceedingly infectious. About the fourth day there is little

doubt that the patient will *beg* to be put to bed, it will feel so languid, sleepy, and ache all over so terribly. As in the case of the other complaints described, let there be plenty of air in the sick-room. Ventilation being strictly looked to, let the bed-clothes be light, and the bed-linen changed frequently (daily). The bedroom, as indeed should *all* sick-rooms, ought to be as *large as possible*, and as *empty as possible*. In *small-pox*, if the weather is not *moist* and *damp*, the window may be open all day, draughts to the patient being strictly prevented, and the room should be *darkened* by means of an extra blind of green or brown linen. The eyes invariably become more or less inflamed, and light excites them exceedingly. The warm bath must *not* be used. The diet must be as unstimulating as possible. *Cold* water may be given, and it will be seen by this, and the directions in general, that the treatment for this complaint differs much from that proposed in many others. Lemonade is the best drink for the *small-pox* patient—home-made and therefore strictly genuine. Roasted apples are also largely enjoyed, and they serve a double purpose, for they keep the bowels in necessary state of gentle activity. Give nothing but these and thin milk foods until the disease is really going off, when chicken and other broths may be given, to be followed a few days after (cautiously however) with more solid diet, such as a tender slice of veal, mutton, or chicken. Give no wine nor stimulants of any description, unless expressly directed to do so by your doctor, as they would probably excite fresh fever in the system.

The eruptions trouble parents very much, and indeed they are very disfiguring when they leave the disagreeable pock marks—making a pretty person quite plain. The pustules break about the seventh day, and a dry skin covers each. Sometimes the pustules are so numerous that they run one into the other, burst, and discharge very much. The only thing you can do to them is to dust them with fine starch powder or flour. They are always a long time in closing up, and the marks when they remain are through the *substance* of the skin being lessened. It is of little use to smear the face over with ointments and unguents, they only increase the uneasiness felt by the skin and do no good. A little really pure lard is as good as anything to apply. But it is important to keep the hands tied each in a small bag, or the patient will be quite unable to keep from scratching the pimples. Cut the hair close, as, the discharge being great, it will often get into it if thick or long.

Disinfectants should be freely used as described in *scarlet fever*, not only in the sick-room but all over the house. Hanging cloths that have been soaked in a solution of chloride of lime in various parts of the room and passages, is a most excellent way of managing this. Put all dirty bed and body linen into boiling water immediately it is removed from the body, and put about the size of a nut (or half a teaspoonful) of chloride of lime therein—not more, as the lime will rot linen and cotton fabrics. Remember that as long as any sores remain about the child, although they have closed up and have a rough brown skin upon them, there is danger of contagion. Persons cannot be

too careful in their avoidance of any spreading, through carelessness, of this malignant disorder. The room inhabited by a person with the small-pox should afterwards be *re-papered*, the infection clings even to the walls.

**759. SCROFULA.** This is too important for a mother to attend to, as it affects various joints and bones occasionally, causing them to swell. Scrofula is but another term for *King's Evil*, and is only manifest in persons of a peculiar constitution, excessive weakness being one of the prominent features, and non-circulation of the blood in a proper manner. Scrofulous persons should live on high, dry soil, all marshy damp habitations should be avoided.

**THE BEST THING TO DO.** Give the child simple, but very nourishing diet; give it also warm light clothing, well covering the most vulnerable parts of the body, and habituate it to baths of *tepid water and sea salt*. Sea-bathing occasionally, the weather being warm enough to permit of it, will do a scrofulous child an immense amount of good.

**760. CHILBLAINS.** These seem very trivial affairs after the foregoing maladies, but they are very troublesome and irritating nevertheless. Children are subject to chilblains more than grown-up people, we think; in fact, they are almost worried out of their small lives with these plagues. They are caused through an insufficient circulation, and occur of course oftener to those who cannot or do not take much running or walking exercise than to those that are constantly upon their feet.

**THE BEST THING TO DO.** Clothe the feet in *woollen* socks or stockings as a preventive, and when chilblains *have* come, put salt on a sliced onion, and rub the latter well into them. Avoid putting cold feet to warm *by the fire*, this will cause chilblains to come as much as anything. When the feet are cold rub them well with a hot flannel, the child not being able to run about much; but if it is able, let it jump or dance briskly until a glow is produced throughout them. The above advice does not apply in the case of *broken* chilblains. These are very sore and require tender handling. Put a bread and water poultice upon them, and when the heat has been drawn from them dust with powdered resin.

**761. VACCINATION.** This we have already seen is a preventive to the dread disease just now commented upon—*small-pox*. It produces *cowpox*. It is the insertion of a certain matter into the system, for the purpose of so mixing with the blood, that when the grim malady itself comes, the former may be prepared for its reception.

**THE BEST THING TO DO.** See that the child is in the most perfect health to undergo the operation. If this is so it will require little or no medicine. Vaccination properly belongs to the third or fourth month of *infancy*, but children are often nowadays, and wisely so, when there is an epidemic of the complaint about, vaccinated again, or even twice and three times during their older childhood. Castor oil is the best medicine to give, and great care must be taken to keep

the inflamed parts free from irritation from the clothing. When the pustules are broken, or rubbed from some accident, the arm itself will suffer severely from accelerated inflammation. Keep to the tepid baths, and let the diet be light and nourishing. Stimulating foods and drinks are *always* injurious to a child in health, but in disease they often prove not only dangerous but fatal. Anything that tends to excite heat in the system must be rigidly abstained from. Vaccination takes about twenty days to run its full course.





## CHAPTER LIII.

## SIMPLE MEDICINES AND DRINKS FOR CHILDREN.

Simple Medicines—How to give them—Home Dispensing—Purgative and Aperient Medicines—Simple Drinks and how to make them—Teas for the Sick.

**732. SIMPLE MEDICINES.** The abuse of the—necessary—"mother's medicine chest," to be named later on, is that parents and nurses having the requisite medicines close at hand, are too apt to give them unnecessarily. Dosing children at every little ailment, and dosing them continually, vexatiously deranges the functions it is wished to keep in order.

The medicine administered to a child should be as nearly assimilated to its feelings, both mental and bodily, as possible. And it must not be supposed that *one* medicine will suit *all* ailments, or that a medicine that has done one child much good is bound to do another an equal amount of it. For instance, we have been in the habit of giving Steedman's powders to infants, and consider them very valuable, but they have not an equally good effect upon *all* babies, and mothers and nurses must find out these things for themselves; indeed, nobody can do it for them.

There is an art in giving children medicine so that they will take it, if not willingly, we can scarcely expect that, yet tractably. *Very* young children will require frequently to have their heads held and their nostrils compressed, in order to get the medicine into their mouths, but this ought to be unnecessary with those of an older growth, and able to understand for what purpose it is given them. The best way to give *infants* physic, is to procure a proper medicine spoon, which from its shape facilitates the entrance of the contents into the stomach. Such spoons are procurable at most respectable chemists'. Failing this, however, do not fill an ordinary spoon too full, and having got the mouth open by pinching the nose slightly, if there is any difficulty about it, press the bowl of the spoon upon the tip of the tongue and gently pour the contents down the throat.

Now, the only way to get children to take medicine properly, when they are of an age to be talked with, and have the matter explained to them is, to tell them deliberately that it is not *nice*, that it has been made as *nice* as you can have it made, and that the process of swallowing it will take but a minute, when all will be over. Once tell them medicine is nice, and although the ruse may succeed in the *first* attempt it never will again, and you will always be liable to a "fuss" with them. The very stirring round and round of the spoon in the cup will excite *much* nausea in some children's minds, and this so vexes some parents that

they accuse the little victim of "trying to make itself sick." The fact is the poor things cannot help it, it is a terrible ordeal for them (let parents go back to their own physic-taking days in childhood). The medicine should be mixed when they are not present, and be given them with an encouraging look and word. Most children succumb to the magic phrase "you *are* brave," and it is an excellent lesson in teaching them to make the *body* bow to the *will*.

**763. HOME DISPENSING.** Nothing is more really useful, economical, and comforting, than for the mother to *be able* to do a little dispensing upon her own behalf. But, bear in mind also, that nothing is so dangerous, so foolish, so productive of sorrow to both mother and children, as for the former to attempt this with no aptitude for the work, and no knowledge of it. Mothers do not want to know too much about this matter, but they ought to know a little, and that little is useless unless it is continually at their fingers' ends.

*Purgative* medicine and *aperient* medicine should be perfectly discerned between by the mother who intends to be her own doctor in the nursery, so far as the smaller ailments of children are concerned. *Purgative* medicine has its chief ingredient in *calomel*, and *calomel* requires skilful handling, and is *strong*. *Aperient* medicine is *mild* in its results. But often the virtues of the *aperient* medicines are lost in their effect upon a child, by their being given too frequently; in fact, they become a *purgative*.

**764. CASTOR OIL.** This is with doctors and skilful nurses a favourite medicine, it is the *safest* of any to be found in the medicine chest, for if it does no particular good, not perhaps being applicable to the case in hand, it has seldom been known to cause harm. It is a mild *aperient*, *quick* in action, and is almost the only medicine that should be used ordinarily in the earlier stages of childhood.

*The Dose:* A child of eighteen months may take a teaspoonful and a quarter, a child of ten years three teaspoonfuls, therefore the intermediate quantities for intermediate ages may be guessed. The best way to give it is in warm milk, or in a little weak brandy and water, or peppermint water (it will float on the two last-named).

**765. MAGNESIA.** This, too, is a reliable nursery medicine, it is a mild *aperient*, and will correct acidity of the stomach.

*The Dose:* From one to two teaspoonfuls to children of from one and a half to ten years. It is best given in *hot* milk. It does not taste much ordinarily, but the milk will aid also in its quick operation.

**766. RHUBARB.** This is an astringent as well as a *purgative* medicine, and is peculiarly suitable in slight exhibitions of diarrhoea, as it clears the stomach of offending matter, and stops the looseness as well.

*The Dose:* For children from one year and a half to ten years, from ten grains to twenty. It may be given in moist sugar.

**MAGNESIA AND RHUBARB.** Rhubarb in its action is much aided by being mixed with *Magnesia*. *The Dose:* Half a teaspoonful of *magnesia* and as much *rhubarb* as will lie on a fourpenny piece. Stir it

into a cup of cold water, or cold water and peppermint. Or the following, for wind and costiveness, is very effectual (a teaspoonful every four hours until relief is obtained): "Half a drachm powdered rhubarb; two scruples of magnesia; twenty drops compound spirits of ammonia; two drachms simple syrup; two ounces dill water."

767. EPSOM SALTS. Dissolve one ounce in a pint and a half of boiling water. *Dose*: A wineglass full before breakfast.

In purchasing white mixtures it is well to be on one's guard as much as possible, so many poisonous powders being white. To test the genuineness of salts, put a few grains into the fire when it will *melt* immediately. If not salts, but some poisonous substitute, it will most likely burn with a pale blue flame.

768. SENNA. A most excellent summer and spring physic for children. Prepared as follows, children drink it eagerly. Get an ounce of senna leaves and tie them in a piece of muslin, put them in a jug and pour a pint of *boiling* water over them, add a couple of dozen good large raisins, or half-a-dozen prunes. In an hour's time strain the liquor through a piece of muslin and add a tablespoonful of moist sugar.

*The Dose*: For a child of one year and a half, half a wineglassful, and a whole one for those from that age up to ten or twelve.

769. CALOMEL. A most valuable medicine this, but it ought not to be found in "the mother's medicine chest."

770. SENNA SYRUP OR TEA. This is a laxative syrup, and is much liked by children of all ages. One ounce of senna leaves boiled in a pint of water until reduced to half a pint, and allowed to stand for twenty-four hours; strain it through some muslin, add a quarter of a pound of treacle, and stand it over the fire in a very clean pan, until the ingredients are well mixed together. Let it cool, then cork it up in a rather wide-mouthed bottle.

*The Dose*: From a teaspoonful to a tablespoonful.

771. MANNA. This is frequently given to *very* young children; it is exceedingly harmless and useful.

*The Dose* is from one to three drachms, and it should be mixed with dill water or warm milk. For older children (over three years) it should be mixed with castor oil. It is scarcely strong enough by itself for them.

### COOLING AND OTHER DRINKS.

772. TOAST AND WATER. The most wholesome drink that can be devised for children when well made.

*How to make it*. Toast three slices of bread of a good brown colour and quite dry (not burnt). Pour a quart of *boiling* water upon them and the peel of half a lemon. Strain when cold.

773. ORANGE OR LEMON DRINK. Squeeze the juice of some lemons or oranges according to the quantity of liquor you wish to make. Put the rind and pulp in a jug separate, and pour half a pint of *quite*

boiling water upon them. Dissolve a quarter of a pound of white (loaf) sugar in more water (boiling). When quite cool put them all together and strain through muslin.

774. **COLD TEA.** Excellent for children who are thirsty at night. Pour boiling water on the tea-leaves (if not very much spent) that were used at tea; when cold, squeeze the juice of half a lemon into it.

775. **APPLE WATER.** Cut three or four good apples in slices and pour boiling water on them; cover close and let stand for two hours, then strain and sweeten (lemon peel is an improvement).

776. **LINSEED TEA.** Most useful in coughs and colds. Boil two tablespoonfuls of the seeds in three pints of water until reduced to about one quart, sweeten with honey, and add lemon juice if the flavour is liked.

777. **LEMONADE.** This, it is said by many medical men, should form the principal drink of a small-pox patient. Squeeze a lemon into a tumbler, add boiling water. When cool, strain and sweeten. The peel and pulp will make more, but it will be weaker. Pour a pint of boiling water on them.

**BARLEY WATER.** (See "Sore Throat.")

778. **CURRENTADE.** When currants are in season they can be formed into a most pleasant drink. Put one pint of water (cold) upon one pint of good, fresh (picked) currants, any kind; boil for ten minutes, strain and sweeten.

Raspberries, strawberries, gooseberries, and plums may be treated in the same manner, but the two former should have a little lemon peel added, or they will be too sweet.

779. **RASPBERRY VINEGAR.** Good for coughs, colds, sore-throats, or as an ordinary cooling drink when mixed with water. Take a quart of raspberries and a quart of good vinegar. Let these stand for one day, when strain off the juice and add to it one quart more of the fruit. Let this also stand one day, when another quart of fruit must be added to the strained juice. Be careful not to waste the juice nor squeeze the fruit. Simmer the liquor in a *jar* placed in a saucepan for fifteen minutes with one pound of good loaf sugar to each pint of juice. Let it cool, then bottle and cork securely. A tablespoonful is required to a tumbler of water.

780. **LICORICE TEA.** Good for children whose lungs are touched. Two ounces licorice root, two ounces marsh-mallow root. Boil in three pints of water till reduced to a quart. Let it stand an hour, strain through muslin, as there will be a good deal of sediment. Let a tea-cupful be taken several times a day, or in the night.

781. **BEEF TEA.** Take a pound of rich juicy looking beef (no fat), cut or mince as fine as possible; pour a quart of *boiling* water on it, and boil for fifteen minutes (rapidly).



782. **CHICKEN TEA.** Put all the bones and feet of chicken previously dressed or otherwise into some boiling water, and boil till the bones are perfectly white. Strain and warm when required.

783. **CALVES' FEET TEA.** Boil four (or two) feet in six (or three) quarts of water till reduced to half the quantity. Take off every particle of fat when cool. When cold it will be jellied. To use it, take a cupful and add to it a little wine, sugar and nutmeg. Warm it in a saucepan. A well-whisked egg is a great addition to this (add it when warming the tea for immediate use).



## CHAPTER LIV.

### ACCIDENTS.

(*Wounds, Cuts, Bruises, Sprains, etc., incidental to Childhood.*)

Self-Reliant Children—Cuts—Choking—Foreign Bodies in the Nose, Eyes, Ears—Bleeding of the Nose—Sprains—Stings—Burns and Scalds—Venomous Bites—Broken or grazed Skin—Swallowing Boiling Water—Broken Limbs—Bruises—Black Eyes—Apparent Death from Drowning—Fainting Fits—Hysterics—Sunstroke—Consumption.

**784. SELF-RELIANT CHILDREN.** It is no small part of the education of children to teach them what to do for themselves in the case of small mishaps coming to them, such as cuts, bruises, etc.

Teach children to think not of *themselves*, but of *others*, in case of accidents. This injunction bears a double meaning. Not of themselves, although the accident may occur to *them*, lest they cause unnecessary fright, and not of themselves when the accident does *not* occur to them, because of their anxiety to assist others. Mothers who scream and run from the room when their assistance is most needed, will have screaming, frightened children, who will consider a *pinch* a dreadful misfortune.

Children are always getting into little scrapes, dangerous little scrapes, sometimes. Thus the very little ones take delight in pushing small objects that they may pick up from the ground or elsewhere into their nostrils and ears. And, baby proper, is notorious for his *all eating* propensities. Older children will deliberately but innocently take hold of insects, no matter whether they are wasps or bees, unless they have had a severe previous warning in the shape of a sting. Burns and scalds are among the very common mishaps to childhood.

We will consider now the best thing to do in the following :—

CUTS ; BURNS ; SCALDS ; CHOKING ; FOREIGN BODIES in the THROAT, in the NOSE, in the EAR ; BLEEDING of the NOSE ; SPRAINS ; STINGS ; VENOMOUS BITES ; SCRATCHES from ANIMALS ; BROKEN or GRAZED SKIN ; SWALLOWING BOILING WATER ; BROKEN LIMBS ; SPRAIN of KNEE-JOINT ; BRUISES ; BLACK-EYES ; UNCONSCIOUSNESS from a blow or fall on the head ; apparent death from DROWNING ; INADVERTENT POISONING ; FAINTING FITS ; HYSTERICS.

**785. CUTS.** When a child cuts itself severely, either a clean cut such as a knife would make, or a torn one by falling upon some blunt instrument, the *colour* of the blood should be immediately looked to ; for if it is of a vivid red, and starts perpendicularly out of the wound,

it is more than probable it proceeds from an *artery*, and medical aid should at once be summoned.

**THE BEST THING TO DO.** Bathe with a sponge and *cold* water if the bleeding is slight ; if not, and you have reason to think it a severe cut, bind at once with a piece of the tape in your small surgery ; or if urgent, with the first available thing at hand, *just above the cut*, the side nearest in the direction of the heart. Added to this, fold any piece of white clean rag that comes to hand, but a piece of lint is best, into a small square rubber, and keep it *pressed down* on the injured part as firmly as possible. Children always shrink from the pressure of the bandage on even a cut finger, but it is quite imperative that pressure be used. A yard of rag tied round and round by way of bandage, will be of no use unless it is firmly bound over something that will urge the flesh downwards. A very severe wound pressed firmly down with a rubber, or something folded several times, will come to no hurt until the doctor arrives. When the blood is of a dark crimson, although it may bleed profusely, the cut is seldom dangerous, as doubtless it proceeds from a *vein*. When the cut is clean looking, and wide and gaping, press the edges together with your finger and thumb, and apply plaister. Dipping the finger in *calendulated* water will allay the beating smarting sensation very quickly. This can be obtained at the chemist's, or you can make it yourself thus—a teaspoonful of tincture of calendula to half a pint of water. Great care must be taken that no dirt has collected in the centre or under the broken skin of the cut, and freely sponging the part will always do good. In applying the plaister, cut it in thin strips, and put them across and across the wound ; it will adhere thus much better than a mere square or oblong piece laid on it. A cut on the head is one of the most frequent of mishaps with children. A bad one must have the part *sponged* immediately to prevent the hair from matting together with the blood, and then the hair itself for a little way all round must be cut off also. This done, dress with lint or linen dipped in the water above named, first seeing that there is no gravel or other foreign matter in the wound to prevent its healing, and then apply the plaister. Sound healthy flesh quickly heals. Cuts that have been caused by the child falling on stones, and are *torn*, must have the broken flesh tenderly adjusted by the fingers.

**786. CHOKING.** Nearly every child eats fast, and also puts articles into its mouth that it ought not to. Even "big" children will do this. The habit should be constantly checked.

**THE BEST THING TO DO.** When it is food, such as a large piece of meat that causes the child to appear choking, at once insert the fore finger (and thumb if possible) into the mouth, and either attempt to hook it up or push it down. Coughing generally follows such a course and does the rest. Teach the child to swallow large draughts of water, or if the obstruction is a piece of bone or a pin, a piece of bread not much chewed. It is *promptness* in such matters as these that is so much needed. There need be but little uneasiness felt when

children swallow small articles, such as buttons, as they are almost sure to be got rid of shortly by natural means, and giving dose after dose of medicine to effect such a result does more harm than good.

#### 787. FOREIGN BODIES IN THE NOSE, EYE, AND EAR.

**THE BEST THING TO DO.** In any case get the child to hold as still as possible, and if the substance is in the *nose*, a pinch of snuff will generally bring it down in a fit of sneezing. If too firmly lodged, however, induce the sufferer to blow its nose as hard as it can into its handkerchief, keeping a finger pressed above the article whatever it is, if it can be *felt*. A glass bead or a small marble are common objects to be pushed up into the nostrils. Sometimes it may be dislodged by means of a tiny pair of tweezers, and a bodkin or large carpet pin.

*If in the ear.* This is attended with greater danger, as the foreign body introduced will occasionally get almost if not quite down to the *drum*, and owing to the smallness of the entry, it is almost impossible to push anything *between* it and the ear to aid in its being expelled. Syringing with tepid water is very effectual in all cases of this kind with the ear, excepting where the article to be removed is of a *swellable* nature. Boxes on the ear are extremely injurious, and therefore, although a smart one administered to the ear opposite the one with its unrequired tenant, will frequently have the desired result, we will not recommend such a course unless under an emergency.

*If in the eye.* Let the child blink rapidly, this will often cause relief; or, twisting the corner of a soft piece of linen, probe gently with it inside and out at the edge of the lid. Quick lime is very dangerous to the eye, and will cause loss of sight unless promptly removed; bathe with tepid water and vinegar, and get the lime away as quickly as possible.

**788. BLEEDING OF THE NOSE.** This is unpleasant, but hardly ever dangerous. Let the child bend its face over a basin of cold water, whilst you sponge the back of its neck; also lifting the arms above the head will stop it occasionally. The old-fashioned recipe of putting a cold key down the back is as good as any. Also, apply iced water to the head, or even ice itself bound on with a cloth. When the bleeding is very profuse, and of long duration, the nostrils should be gently held between the finger and thumb. This failing, a doctor should be sent for.

**789. SPRAINS.** A sprain ought *never* to be disregarded. When *severe*, advice should be had immediately, as sometimes it has affected the bone to a serious degree. When slight, *rest* should be immediately accorded it, although it may not be deemed of sufficient importance to merit it. Sprains are most dangerous when they affect the *ankle* or *knee-joint*.

**THE BEST THING TO DO.** If either of the latter is sprained, put the child to bed at once, for unless this is done there is little chance of the limb getting the rest it *must* have. Foment the parts for at least two hours with flannels wrung from boiling water, and allowed to cool



till they can be borne. If wrung from warm water alone, the heat evaporates too soon. After this apply a large well-made bread-and-water poultice. This operation must be repeated for several days, and when discontinued a bandage of doubled linen should be put on for support. The limb must be tenderly dealt with for many days after it is supposed to be quite well. Continuous pumping of *cold* water on a sprained wrist has been known to cure it.

**790. STINGS.** In a *sting* most people fly to the blue-bag, not a bad remedy either ; but the sting *must* be extricated first, and this can readily be done with a small pair of tweezers.

**THE BEST THING TO BE DONE.** *Salt* is nearly always at hand, rub the part affected with a little, or with some *turpentine*, or sal volatile. Any of these applied quickly will have a speedy and beneficial effect. Should the sting be an unusually severe one, a hot bread poultice should be put on the part, or bind a strip of Iceland Moss poultice an inch in width thereon. For *inflammation* resulting from a sting, bathe it with *arnica* diluted with water (from 30 to 40 drops in half-a-pint of water). For the stings, or rather bites of bugs, fleas, etc., eau de cologne is excellent to allay the itching, or a little of some kind of very pure oil will answer the same purpose.

**791. BURNS AND SCALDS.** These are always happening in a large family.

**THE BEST THING TO DO.** Apply glycerine or common whiting to the injured part. If it is a scald, and a bad one, undress the child at once and put it to bed, and if any portion of its under linen should stick to the body, do not attempt to tear it away, sacrifice the article whatever it may be by *cutting* it away. If not, and the blisters should be roughly treated, it will render the pain (bad enough already) almost unendurable. Cover the burnt flesh with glycerine, by soaking a large piece of rag in some, and folding it several times ; make a kind of pad that will effectually exclude the air from the sore, or mixing to a plaster of the consistence of thick treacle, some whiting and cold water, completely smear the part and bind with a close bandage. Sometimes a burn or scald produces a severe shock to the system of delicate children, and in this case a little warm wine and water may be given ; and if there is a symptom of shivering, put hot water bottles or hot flannels to the feet. When a child's clothing catches alight, wrap it immediately in the first woollen or thick article that is near, this will help to *smother* the flames ; to allow it to run about will *excite* them, and what might have been a trivial accident, will thus be most likely converted into a serious one. Above all, do not be constantly undoing the bandages round a burn or scald just to see how the sore is getting on, for unless the air is rigidly excluded from it there is no chance of its healing quickly. A burn is considered by most medical men to be more injurious than a scald, and on the chest or back it will sometimes, notwithstanding the most skilful treatment, produce deformity. Glycerine or whiting not being handy, use common *flour*.

**792. VENOMOUS BITES.** Should the bite be considered dangerous, so-considered, **THE BEST THING TO DO**, is to give the child from fifteen to thirty drops of hartshorn in a small cup full of cold water, and send for the doctor. Meanwhile *suck* the wound, being careful to expel the spittle from your mouth; but if any of the venom should be swallowed it will do no harm; it is when it mixes with the blood that it becomes harmful. Bathe the part freely with tepid water, and tie it up above the wound, as in the case of a wound made by cutting or falling. Scratches of a dangerous nature, such as from a fierce cat, should be at once bathed with warm water, and a bread and water poultice applied. A bite from a dog is now-a-days always a cause for serious uneasiness in persons' minds, whether the dog be mad or not. Rub some nitrate of silver immediately into the wound for a few seconds. This is all that can be done by the mother.

**793. BROKEN OR GRAZED SKIN.** Children generally get more or less of this every day.

**THE BEST THING TO DO.** Put the skin tenderly in its place, sometimes it will be raised and rugged looking. Wash the part if there is any dirt or gravel in it with tepid water, and put a little gold beater's skin on it, or failing this, the white skin of an egg, or some pure oil on a piece of rag tied on.

**794. SWALLOWING BOILING WATER.** Many young children have died from this. How *are* the poor little souls to know hot water from cold unless they try it? And this they will do if not prevented.

**THE BEST THING TO DO.** Never leave boiling water where children can reach it. But as some tiny ones are perfect acrobats in the art of climbing, it will be well to give some other remedy. Often, the child does not really *swallow* any of the water, it is too frightened, and its first impulse is to spit it out, and this, so far, is fortunate. But the mouth, tongue, and a part of the throat get terribly scalded, and when they swell there is some danger from suffocation. It really seems cruel to say it, but the best, and only really proper thing to do here, is to put a mustard plaster outside the throat (in front) immediately. If the little patient is old enough, get it to eat or suck ice as fast as it can.

**795. BROKEN LIMBS.** These of course belong to the doctor's care, but **THE BEST THING TO DO**, until such assistance can arrive, is to carry the little patient at once to a bed or couch with the utmost gentleness, place the injured limb in its most natural position when well (do not on any account let it hang down) and place a soft pillow under it. Talk to the child encouragingly and cheerfully, and do not bear a desponding look upon your countenance. Mother's face is very sweet to look upon by the little sufferer at such a time as this.

**796. BRUISES.** **THE BEST THING TO DO.** Whether the bruise be a severe or an unimportant one, apply *cold* water to it instantly; or preferably cold water with a little nitre in it as this increases the cold, and the colder the more effectual it is. After this, soak a rag of linen of

three or four thicknesses in the water, and lay it on the part, putting fresh when the rag gets heated.

**797. BLACK EYES.** THE BEST THING TO DO. Bathe with gin and water, or arnica and water, leaving wetted rags of the same on the injured part. Failing these, rub a little fresh butter on, or apply a piece of raw beef.

**798. UNCONSCIOUSNESS FROM A BLOW OR FALL ON THE HEAD.** A blow on the head, or a fall on the head, is always more or less dangerous, but it often proves fatal in the case of an infant. Whenever this has happened to it the most rigorous watch must be set upon its health and movements, and it is certainly imperative that the accident be described *at once* to a medical man. In the case of an older child, lay it at once on its back, and sponge the face copiously with cold water, loosen all its clothes, and apply rags soaked in vinegar and water to the head. Vomiting after recovery of consciousness is a very bad sign indeed, and if it occur at once, get more aid, for it signifies, in most instances, that the brain itself is touched.

**799. APPARENT DEATH FROM DROWNING.** Children have been drowned, and will continue to be drowned no doubt to the end of the chapter, in a few inches of water, in tubs standing about in their own mothers' kitchens. In any case of drowning therefore

THE BEST THING TO DO is to learn by heart the "Directions for the Treatment of the Apparently Drowned," as issued by the *Humane Society*, and carry them out whenever sad occasion offers itself. The lesson is briefly this—get blankets from the nearest available source, and at once also medical assistance, but do not *wait* for either before *trying* to aid in the recovery of the patient, who should immediately be removed to a house. Lay the patient on his *face* with one arm under his forehead, so that water, if any, may run from his mouth. Wipe away all froth from the nostrils. Turn him on his *side* and endeavour to excite breathing by applying snuff or some other pungent matter to the nose, (pepper, smelling salts, etc.) Rub briskly to promote warmth, and sprinkle copiously *hot*, and also *cold*, water, upon him. This having no effect, turn him about on one side and almost on his back, then upon his face again, and repeat this diligently and untiringly fifteen times in a minute, continuing the same process for many hours if requisite. Rub the limbs energetically; let all wet clothes be taken from the body (cut or torn away if difficult of removal), and wrap it in warm blankets.

**800. FAINTING FITS, OR FAINTING AWAY.** THE BEST THING TO DO. Keep persons from crowding round the child, and give it as much fresh air as possible. Fortunately this is not a very common complaint with children, but in the case of a severe fall, or blow, it is likely to ensue. Lay the sufferer flat, at full length upon his back, letting the head be very slightly higher than the rest of the body. Unfasten all things, hooks and eyes, etc., so that there may be no restriction in the breathing, and leave the neck and upper part of the

chest uncovered. Sprinkle, not dash, cold water on the face, and, soaking a sponge in vinegar and water, gently lave the mouth and nostrils with it. Anything in the shape of smelling salts, aromatic vinegars, etc., may be held to the nose. A bandage lightly placed round the temples soaked in vinegar and water will be found very effective. When the child is better, give it a few drops of brandy in some warm water, cold water only, or a few drops of hartshorn or sal volatile in water. Fainting fits are not dangerous except when excited by heart disease.

**801. HYSTERICIS.** This malady is seldom found amongst young children, but frequently in girls, and boys too, of from thirteen to sixteen or seventeen years old. It is a kind of fainting fit, but is preceded nearly always by alternate shouts of laughter and a wailing kind of crying; there is considerable pain in the head. Sometimes, however, there is much convulsive shrieking.

**THE BEST THING TO DO.** Put the patient in the same position as for a fainting fit if possible, but occasionally the fit is accompanied by much throwing and tossing about of the body. Speak rather sharply than sympathisingly, the source of complaint being chiefly a want of self-control. Loosen the clothes, and give as much fresh air as can be had, and if the sufferer should feel very weak after the attack, put her or him to bed. Bathe the head, neck, and face with vinegar and water, and place the feet and legs in warm water for a few minutes. Applying one of Rigollot's mustard leaves to the soles of the feet has a most beneficial effect in the case of sudden seizure, that is, when a child apparently with nothing the matter with it suddenly becomes insensible and prostrate, and the most prompt means are required for its restoration. Cut one of the leaves in halves. A little castor oil should be taken when the fit is over. Children who are habitually hysterical should be kept in some constant congenial employment, have very light, nourishing diet, and frequent change of air, as there is always more or less of depression of spirits before and after the attacks, and these should be guarded against as much as possible. Lowness of spirits in children or "young people," is a most undesirable thing, it robs their life of half its joys.

**802. SUNSTROKE.** This is a poisoning of the blood by *heat*.

**THE BEST THING TO DO** is to put the feet in as hot water as can be borne, and apply hot bricks to the upper part of the back. Whilst the bricks are heating (we do not always have these in readiness) apply four or five thicknesses of heated flannel, renewing them constantly. *Sunstroke* is accompanied with severe diarrhœa, and perspiration ceases. A doctor should be summoned at once, if a child shows such symptoms and it is known that it has been under the rays of a strong sun. The promptest treatment is required in the case of a *sunstroke*, whether it occur to man, woman, or child.

**803. CONSUMPTION.** This is a disease which, directly its first stages are apparent, must be given over into a skilful doctor's hands.



It comes creeping along, sometimes with such a garb of apparent health upon it, that it has come, and seen, conquered, and gone, before the heartstruck parent has come to any other conclusion than that her child is "rather a strange child," capricious in its temper, and in its likes and dislikes of food, etc., and often "looking so well."

THE BEST THING TO DO. Let *butter milk* be the constant drink of the patient, put *worsted* stockings on the feet, *flannel* on the chest, and keep it from damp and draughts.



## CHAPTER LV.

### POISONS AND THEIR ANTIDOTES—DISINFECTANTS—MOTHERS' MEDICINE CHEST.

Accidental poisoning—Arsenic—Laudanum—Oil of Vitriol—Nitric Acid—Oxalic Acid—Hartshorn—Sal Volatile—Pearlash—Smelling Salts—Soaples—Prussic Acid—Corrosive Sublimate—Lead—White Lead—Sugar of Lead—Goulard's Extract—Spirits of Salts—Salts of Lemon—Disinfectants—Chloride of Lime—Carbolic Acid—Turpentine—The Medicine Chest—Contents List.

**804. ACCIDENTAL POISONING** is far from being uncommon amongst children.

**THE BEST THING TO DO.** Send for the doctor. Meanwhile the object in view being to remove the poison from the stomach as quickly as possible, proceed as follows.

**805. ARSENIC.** Give an emetic of *ten grains of sulphate of zinc* to empty the stomach. Milk or flour and water must be given frequently, or the strength will be spent from excessive retching. Failing this administer soap and water, mustard and water, or sugar and water, (all usually ready to hand).

**806. LAUDANUM, &c.** Give the emetic as above, or *ten grains of ipecacuanha*, or *one grain* of tartarised antimony, every quarter of an hour till sickness ensues. On no account let the child go to sleep, which no doubt it will beg to be allowed to do. Walk it about, drag it along if necessary, or shake it; in fact, keep it awake by some means. Coffee may be given when the poison has been removed. Another simple antidote is to give mustard or salt and water (warm). This is answerable in all cases of poisoning by laudanum, opium, paregoric, poisonous seeds or plants, or leaves, henbane, syrup of poppies, poisonous fungi. Pour cold water on the head frequently, and place the feet in a warm bath.

In cases of poisoning by *Oil of Vitriol* (sulphuric acid), *Nitric acid* (aqua fortis), *Oxalic acid*;—give *chalk*, *magnesia*, or *soap* and water freely, a tablespoonful of the two former to a half-pint of water; or half an ounce of the latter in a pint of water, giving a wineglassful every three or four minutes. When a child sucks a lucifer match give it chalk, or magnesia and water at once (a tablespoonful to a half-pint of water), failing this, get the plaster off the walls or ceiling as a substitute.

**807. HARTSHORN, SAL VOLATILE, PEARLASH, SMELLING SALTS, NITRE, SOAPLES.** For these, administer vinegar and water, and lemonjuice and water. Sometimes young children will deliberately eat or drink the contents of poisonous boxes of ointment,

or bottles of liniment or lotion, and if there is much doubt as to what is contained in these, be on the safe side and give an emetic directly. Usually these compounds are not very injurious in their nature, and vomiting will nearly always do as much as is required in the matter. *Ordinary washing soap mixed with warm water* is a very simple but valuable remedy in a case of accidental poisoning of almost any kind. The child should be made to drink plentifully of it. *Beaten white of egg mixed with water* is another equally good, and one or the other of these handy antidotes is sure to be found in every household. In a case of *burning* by vitriol spirits of salt, aquafortis, etc., being upset upon the flesh, wash the part immediately and persistently with water mixed with either chalk, soap, or potash.

808. PRUSSIC ACID. Hold chloride of lime to the nostrils, and give a few drops of either sal volatile or hartshorn in water.

809. CORROSIVE SUBLIMATE. Beat up two or three whites of eggs in half a pint of water and give it to the patient, or milk, flour and water, or soap and water. These also may be given in the case of poisoning by either *calomel*, *red precipitate powder*, or *vermilion*.

810. LEAD, WHITE LEAD, SUGAR OF LEAD, GOULARD'S EXTRACT. Give *ten grains of sulphate of zinc*, and afterwards a dose of castor oil or Epsom salts.

811. SPIRITS OF SALT. Give soap and chalk, or magnesia and water.

812. SALTS OF LEMON. The same treatment.

### DISINFECTANTS.

813. CHLORIDE OF LIME is one of the very best disinfectants extant, if not *the* best. It should *always* be kept in the house, and *always* be used. The house requires as much attention from a sanitary point of view in the autumn and winter, as it does in the spring and summer, a fact which is sometimes either not fully recognised or forgotten. A little should be put down sinks and drain pipes wherever these are accessible, every night and morning, and should also be placed in all other places needing it. The smell is not nice, but it is at all events wholesome.

814. CARBOLIC ACID. This is also a valuable disinfectant. It is used in the form of a solution, and sprinkled over the boards, carpets, etc.

815. TURPENTINE. It is not so generally known as it should be, that turpentine is a powerful disinfectant. An eminent medical man has said that it is of the greatest possible use in infectious illness to prevent its spreading. It is recommended as an external application in small-pox, for the reason that it relieves irritation markedly, and lessens the disagreeable effluvia usually present when the malady is at its height. It should be mixed with pure olive oil (four parts),

turpentine one part. It would be well for mothers to keep a small bottle of rectified spirits of turpentine in their nursing surgery.

### MOTHERS' MEDICINE CHEST.

816. MISCELLANEOUS DIRECTIONS. A small quantity only of the various medicines named below should be kept properly stoppered in bottles, or in well-lidded boxes, or their virtue will, in most cases, evaporate.

817. CONTENTS LIST. MAGNESIA, SENNA LEAVES, STEEDMAN'S POWDERS, CASTOR OIL, MANNA, IPECACUANHA POWDER.

PAREGORIC and SYRUP OF POPPIES are *not* to be allowed a place in the little surgery. Both are highly dangerous; we mention them *for fear* they should be introduced therein, as they are highly popular with many mothers, nurses, and others who have the guardianship of young children.

EPSOM SALTS, RHUBARB, JALAP (good for worms, but be careful not to give it to *very* young children, it is too purgative in its nature). A BOTTLE OF BALSAM OF ANISEED (for coughs). A packet of LATORA LOZENGES (excellent when medicine is *not* required) to relieve costiveness. A package of MUSTARD LEAVES (Rigollot's), these are so exceedingly useful, also a package of Iceland Moss poultices. These are handy in urgent cases, and occasion such a saving of trouble and dirt, that no nursery cupboard should be without them. All respectable medicine vendors sell them. LINSEED MEAL in a closely covered tin canister. SPIRITS OF HARTSHORN. PREPARED CHALK. A pair of strong large scissors, a cushion with pins and needles ready threaded, a bundle of old linen (never throw away the tiniest piece of this), ditto of flannel, and some pieces of calico, a roll of sticking-plaster, a packet of gold beater's skin, A BOTTLE OF TURPENTINE, ditto of SPIRITS OF CAMPHOR, a few yards of strong broad tape, and a package of lint, a little nitrate of silver, TINCTURES OF ARNICA and CALENDULA. A pair of tweezers. GLYCERINE. A lump of common WHITING.





## CHAPTER LVI.

## THE EDUCATION OF CHILDREN.

Success in Education—Choice of a Governess—Parents' Duties—First Impressions—Homework in Education—Truth—Honesty—Carelessness—Deceit—Trusting Children—Charity—Destructiveness—Politeness—Cruelty—Neatness and Order—Wastefulness—Praising Children—Quarrelling.

**818. SUCCESS IN EDUCATION.** *If you would insure success in your undertaking, whatever it may be, let nothing divert your attention from it. Leave nothing undone, no matter how seemingly little and unimportant it may be, which is calculated to promote its accomplishment. There is no other way to make success certain. It is not luck. It depends upon doing, doing, doing.*

It has been often said that childhood is the happiest portion of a person's life. We doubt it exceedingly. We admit that it ought to be, but that it is is another consideration altogether. True, children have not the troubles and cares of adult existence money matters, and "What shall we eat, or what shall we drink," questions seldom troubling them unless it be in the case of their clothes' wants, or when they are hungry. But their troubles are as great and terrible to them as ours are to us.

**819. CHOICE OF A GOVERNESS.** Should circumstances forbid the mother taking an active part in her children's education and the management of their daily life, she should try to obtain a good, conscientious governess. As a rule, this class of labour is well represented, and there are earnest-minded women about the world in plenty, who deem it their *privilege* to train little children in the right paths. The question is, shall we get one of this description, or is one of the black sheep of the flock to fall to our lot—one who has *only* the earning of her bread in view? This we must find out for ourselves of course, but on no account should we allow young children to be under the control of persons unfitted for their charge. It is a mother's duty to train her children, if her health and time permit—to train them during the first few years of their lives at least. But if this cannot be, a pressure that she cannot avoid being upon her, or if she cannot afford a governess, it will be better far for them to remain at home picking up such stray information as they can, than to let them attend a cheap unreliable school. At all events *at home* they will learn no ill; at an inferior school there is every probability they may lose every particle of their native refinement. When a mother *can* teach her children herself, having the necessary *time* to devote to the work, and being quite competent for it, and at the same time possessing patience and perseverance to carry out her self-imposed task, it is likely they will be able to compete with those at a "finishing" establishment, and win.

No one can approach the subject of the Education of Children without a great amount of diffidence. There are a hundred heads under this one hat, all of more or less importance, and not one of which should be neglected.

It is all very well to sit quietly at one's desk and (with not the ghost of a child about) write glibly sheet after sheet respecting the management of children, but the practice of the advice thus obtained is quite another thing.

The only thing that parents and the caretakers of children can do, is to gather together all the information and hints respecting them that fall in their way, and sifting the common-sense portion of them from the high-flown, endeavour earnestly to do their best with the materials at their command.

The religious and the secular training of children are so incorporated one with the other, that it is next to impossible to separate them; and no parent could conscientiously conduct the latter at expense of, or with no regard to, the former. So that in sending children to a school, or in having a person to teach them at home, not only ought they to look to the proficiency of the three R's, but they are in duty bound to see that their chosen instructors are fitted to have the care of young people, from a moral point of view also.

**820. FIRST IMPRESSIONS.** Everybody knows the value and lasting nature of first impressions. It is a very trite, well-ridden subject, in fact, where childhood and its management are concerned. But even upon the adult mind first impressions upon any matter seldom if ever completely fade away. When a man is going to meet another on business of importance, the two having hitherto been strangers to each other, he is in nine cases out of ten careful and particular to a fault concerning his personal appearance, and puts an extra guard upon his speech and manner, in short he is mindful about the value of the first impression. He knows intuitively that the first glance this other man bestows upon him will photograph him either as liked or disliked in his memory perhaps forever. And the first impressions made upon a child's mind will cling to him throughout life, toned down and partly eradicated it may be by after experiences, but the *shadow* is there. The three aforesaid R's must be learned of course some day, but not at the expense of their mental downfall. At all events, before sending children "out" in the world—and going to school is the preliminary taste they have of "leaving home for good"—let them be of an age to discriminate between right and wrong, in a degree that will enable them to steer clear of the besieging army of snares that all our lives, adult or childish, we have to contend against.

**821. HOMEWORK,** however, must be our constant duty whichever way the above affair is settled. There must be no shirking here. Parents must not preach unless they practice—outwardly at least, and with a very good imitation of the real thing. They must exercise self-control, and carry out the maxims they have armed themselves with. If not, mingled with the natural love they cannot help feeling for them, the children will have a great though secret contempt for their teachers and teachings also.

**822. TRUTH.** The tiniest child who can talk can be taught the significance and the importance of strict *truth*. It is of no use to preach truth to it unless you yourself, its parent or its teacher, are truthful. At least, *it* must never know to the contrary, and let us

tell you it is no slight feat of the mind to be able to deceive a child effectually ! They are clever, and must possess much facial control, and the hundred and one artifices of a manœuvrer, who can withstand the clear, straight questioning of a child's eyes, or the deliberate questioning of its tongue.

Some children possess curious ideas respecting *truth* and the wickedness of telling an *untruth*. In fact, they believe there are certain *degrees* in the sin ; some being not worth speaking about on account of their *smallness*. *Fib* is a detestable word ; never let them use it, for it does not signify the terrible word "lie" to them, it means merely a *little* deviation from the truth.

Teach them that there is *no elasticity* in truth ! But to teach them thus, so that they will follow your directions *from a love of virtue and not from a fear of you*, requires a person to hold partly the standard with his own hands.

823. HONESTY. Honesty is the sworn companion of truth, they are nothing without each other.

A child's parent or his teacher with whom he is constantly, and whom he makes his model, must be honest, if the child is to be honest.

We will illustrate this subject of honesty by relating a little affair we were witness to once. In passing a house, the mistress of it stood taking in bread from the baker, who gave the change for the coin she had passed to him into the hands of her son, a boy of about seven years. "Mother," we heard the latter say gleefully, "the baker has given us a penny too much change ; may I have it ?"

And his mother replied unhesitatingly, "Yes, you can buy that ball of string you were bothering so for with it."

This was a tremendous lesson in dishonesty for the child. It taught him to take advantage of another whenever possible. Doubtless his mother was an honest, good woman in the main, and had no more idea that she was doing wrong than the boy had. Very likely, too, she had at one period or another corrected him for petty pilferings from the sugar basin or jam dish.

But here would have been a splendid opportunity to inculcate in the child's mind a valuable though simple lesson. And it could have been so conveyed as to bring a whole host of other good feelings with it. She might, in expressing much *sorrow* at the mistake, have turned the current of the child's covetous desire into another direction at once—into that of pity and sorrow also. Sympathy with another is a grand trait in a child's character, a natural one very often where bodily suffering is concerned. Then might have followed the putting of the case as a personal matter—"Suppose *you* had lost *your* penny ?"

Instantly, for imagination is vivid in childhood, the thoughts would travel to the horror of such an event occurring to the boy himself, and probably the next thing he would say would be, "Mother, the man has not gone far, let me run after him."

A truthful, honest child is a gem in the household diadem.

824. DECEIT. This is an *acquired vice*. Children are not naturally deceitful. A very little child, for instance, directly it has had a mishap of any kind—breaking a piece of crockery perhaps—is full of amazed concern, and its first impulse is to run and "tell mamma." It is when

"mamma" scolds and perhaps beats it that baby begins to understand it is not always the best policy to be candid: and very very soon it *does* understand this. *Deceit* is too frequently the offspring of *severity*. The mother perhaps is very vexed at the accident whatever it may be, and without a moment's consideration the culprit is punished with a stinging slap, or a box on the ear. The next time a like misfortune occurs, it will be done by "Nobody." And henceforth in the mother's household, Mr. Nobody's broad shoulders are continually being laden with the various pieces of ill-luck happening to the children, who in truth, dare not confess their faults, because they know that for them in such cases there exists no absolution. In nearly every purely accidental matter it will be found, could the exasperated parent only reason calmly, that the poor little delinquent was *quite* as sorry for it as anybody concerned. See the child's horrified, amazed countenance, and its immediate subsequent look of fright. These are enough surely to stay the stormy words and uplifted hand.

Teach children to come and fearlessly tell their sorrowful little tales of this kind, it is the only way to root out deceit, and it is not encouraging, looking at it from the right stand-point, that very serious fault.

**825. CARELESSNESS.** A very vexatious quality is this in children. Breakages and other misfortunes, when a child is always perpetrating them, should *not* be passed over. This is a different matter altogether. In the subject we have just left, by pursuing the mild course recommended, a child *will strive to become careful*. We should not mind becoming bail for any one of them, so sure are we of such a result.

Careless children are those who are always getting into trouble from want of thought, who go about with battered faces from weeks' end to weeks' end, because it is their habit to make blunders over almost everything they undertake. With these, no amount of severe punishment will have a deterrent effect. Like, to use a well-worn simile, "water on a duck's back," the punishment rolls off directly it is over, and is *forgotten*, for they do not remember this any more than they do anything else.

The punishment should be gradual, and consist in a deprivation of some favourite toy, amusement, or occupation.

To give him a "long lesson" is nonsense. We want children to *like* their studies, and if we give them some by way of punishment, how can we expect this? To deprive him of food is not right from the *health* point of view. To take away fruit or favourite food is also hardly to be advised, it makes children put an undue value upon such things, and, when such is taken away and *given to another*, it is positively wrong. Brothers and sisters ought not to be made happier or richer by the failings of one of their crew.

Personal chastisement, in our humble opinion, ought only to be resorted to in extreme cases.

Carelessness can be checked best by the parent, and others un-



ceasingly being on the alert to stop the child in his head-long propensities. It is in fact a kind of disease when habitual, an utter want of common precaution. The child sees a thing and *flies at it*, it sees nothing but this one thing desired, and he tumbles over chairs, drags the table-cloth and the contents of the table with him, and in fact literally surmounts all obstacles in his neck-or-nothing flights. Punishment here should be "graduated." Give the delinquent fair warning, and let the first penalty attached to it be a slight one, increasing in severity when there is little or no alteration in his behaviour. The *greatest* punishment this kind of boy or girl can have is to be put to bed for a whole day.

**823. TRUSTING CHILDREN.** The surest way to obtain a child's trustfulness and honesty, bearing in mind your own silent teachings in your *own* trustfulness and honesty, is to *trust it*. A child who has been untruthful or dishonest once, and is subjected ever afterwards to a kind of home police-supervision, has no chance to free himself from the stigma attached to him. So when you forgive him, let the forgiveness be full and entire. If not, the after suspicion utterly does away with it, indeed it is *not* being forgiven at all. To forgive from the heart is to *forget*. Let each sin bear its own burden. Especially remember this where children are concerned.

Serious faults are not to be lightly passed over, but when the punishment has been awarded, and passed through, it is time they were forgiven and forgotten.

We have heard it said that parents should not leave money, small change, etc., about on their mantel-shelves and tables, or where likely to attract the attention of children and servants.

Never forgetting the Divine adjuration "Lead us not into temptation," this is hardly a just view in which to regard either of these persons, especially the former. Servants are much more likely to be guilty of petty pilferings than children, when that is,—we must not lose sight of this—the former are ignorant and ill-taught, and the latter are being educated in a good, honest, truthful school at home. Trust children, and your trustfulness will arouse truthful, honest feelings within them, together with no small amount of the *right sort of pride*. They are proud and happy that they *are* trusted, that they *are* considered to be (like the ancient Roman Senator's wife) "above suspicion." When a child says "I did not do it," and you *know* he did not, your "Of course not," spoken very emphatically, is of an infinite relief to him. When the child says this, and you know to the contrary, your still emphatically spoken, and still same words, will do more towards bringing him to penitent confession than all your persistent, angry exhortations for "the truth." Try this "trustful" scheme, please, fathers and mothers, you who have never tried it. You who have, will say it is not a "bad one," it is certain.

**827. CHARITY IN CHILDREN.** This should be encouraged. If charity is indeed a covered-up mistake, as some say, it at least springs

from some green nook in the heart. Let the children give their cherished pennies to the beggar who asks of them, if they will. It gratifies a kindly, loving sensation in their young hearts, and we fancy there are few children who ever regretted giving money like this away. It is one way certainly of teaching them that it is as pleasant to give as to receive.

828. DESTRUCTIVENESS IN CHILDREN. All children are more or less destructive in their habits, but it results from a natural curiosity to get behind the scenes in many cases. A baby likes to find out the *capabilities* of the article it has in hand. It puts its strength against it. Thus, if a piece of paper or rag is hard to tear, the small destroyer taxes itself to its utmost to vanquish the difficulty. Older children will destroy things with equal eagerness, but were they questioned, it will be found they have generally some, not always a bad or ridiculous, motive in view.

The more we go into the subject of THE EDUCATION OF CHILDREN, the more intricate does our path become.

The habit of destructiveness is a very bad one, however, and the house in which children are *allowed* to be destructive is a very disagreeable one. These are the children that the careful minded builders and lodging-housekeepers have in view, when they postscript their advertisements with "children objected to."

With very little children there is no cure but to let them see by your voice and gestures that you do not approve of their handiwork, and by pretending to mend it. Older children must be strictly forbidden to pull things to pieces for the mere sake of doing so. For if they are destructive with one thing, they will be with another, and their clothes will figure in such delinquencies to no small extent.

It is of no use to storm and scold over torn *garments*, when their wearers are *allowed* to tear *books*. They see no difference in the two transactions, it is really all alike to them, and is merely the result of what has been neglected in their home lessons—that they have never been taught to be careful.

A careful child is as good as a ladyhelp in the house.

829. POLITENESS OF CHILDREN. This is absolutely a necessary part of a child's education. Politeness is a certain refinement of manners and speech, very pleasant to see and to hear, and also very pleasant to be the recipient of. From a child it is doubly grateful, there is something really worth having in the timid respectful homage of the little ones. We do not mean it is necessary in the shape of an ordinary bow or curtsy occasionally, but as an habitual possession.

Above all should children be polite, and nice in manner towards servants and inferiors generally. The teaching of children here is a little difficult. With them the line is so very fine-drawn between politeness and *familiarity*. In explaining the difference we are not unlikely to get into a kind of fog ourselves, for the truth is, their minds are so innocent at present respecting grades and station and position, that people are "all alike" to them. And then we are open, in

teaching a necessary lesson, to impart also a very unnecessary one of *Pride*.

*Politeness* is a kind of habitual reverence for others; springing from kind, loving impulses of the heart.

Of course there are the various "politenesses" between people of the world in their daily intercourse, resulting from good breeding, and a natural desire to be thought pleasant; but these can be thrown on and off "like a garment," and are not the artificial accomplishments to be taught to children.

The behaviour of children to servants is sometimes of a scandalous nature. Were it not allowed, it could not of course exist.

"Who are *you*, you are *only* a servant," a frequent exclamation this upon the lips of badly taught children.

We should endeavour strenuously, for their own sakes in the future, to impress upon children that to *work* is no disgrace, but, on the other hand, is a gift placed in our hands to get as much good from as we can, that God made all creatures alike in His love for them, and that it is necessary for there to be grades, and 'distinctions' in life—masters and servants.

**830. CRUELTY IN CHILDREN.** This also is an acquired vice together with deceit. Children are naturally tender-hearted. Boys are the chief delinquents here, girls are seldom cruel. Boys learn it from each other, and the principle teachers are those whose parents can sit quietly by and allow them to pull the wings and legs from flies and other little creatures, without a word of horror or reproof. That there are some children more disposed than others to the exercise of cruelty, everyone knows, and bodily pain to themselves is the most effectual means of rooting out the evil.

Cruel children, who are cruel because unchecked, and who learn to take a delight in the sufferings of dumb animals, make cruel men and women. They have obtained first impressions of cruelty, and they remain with them to the end.

There is no prettier sight than to see one little child comforting another when it has fallen down, and its sympathising stroke with the small fingers, and "did it hurt," show what a world of kindness there is in the little creature's heart.

Cruelty is often learned from parents.

In this way—When the children have committed some fault, it is too often the custom of the former to dart at the offenders and shake or strike them violently. Not so much from a desire to hurt them, but because it gives vent to their feelings of indignation, or for the time being they may have cruel thoughts in their hearts, and desire to hurt, and a real *desire* to hurt cannot be called anything else than cruelty. Boys are not naturally cruel. How fond they are of their pets, their rabbits, dogs, and cats; and it is a pity not to cultivate the flower, the root of which is so strongly planted within them.

**831. NEATNESS AND ORDER.** All children, no matter what their age or station, should be taught to do as much for themselves as possible, having it explained to them how much better and *easier* for

them it is to be independent of another's help, besides rendering them so much more *valuable* to their friends. Specially should they early learn to be neat in their appearance, and orderly in their manners. They can dress themselves, and those younger than themselves, folding away their clothes *as well* as grown people can perform these duties for them, when properly and patiently taught the way. They will, moreover, be delighted to assist when they find that their assistance is of importance, and is considered as such. *Girls* cannot too early be taught the value of knowing how to perform the customary duties in a household; they should have every opportunity afforded them of *seeing* them done, and of *trying* to do them. The lesson will be thus learned pleasantly, continuously, and thoroughly. Mothers will have housewives growing up around their firesides *unawares*.

Let *little* girls be allowed the tiny duties of dusting chair legs, and putting the antemacassars straight, etc., as a reward, or a privilege; understanding that to sweep, and dust, and wash, for sweeping and dusting and washing contribute to the neatness and order of the house, are a part of a woman's work, and little girls are little women. Every mother has of course the highest, sincerest hope that her girls will be happy when "they grow up and marry." If her own married life is a happy one she will wish this, and if it is the reverse she will still more earnestly wish it. Mothers, then, can do a great deal towards their fortunate end, if they will commence from their earliest opportunities to insist on the habits of neatness and order in their small daughters' minds.

As an equally important branch of *Education* for the boys, let them be taught to be kind to girls—their sisters. *Kind* boys, who do not consider their sisters, or girls generally, as inferior beings, but who have been taught to defer to them in most cases, make kind husbands; and the *Education* of the boy of to-day, as regards this, is in a great measure a guide to the amount of happiness that will fall to the lot of the women of to-morrow.

Boys to girls are sometimes what dogs are to cats—a terror and a nuisance. Parents laugh at boys' rough, bluff ways, and they say in extenuation "boys will be boys." Let them be thus boisterous if they will, but let their boyhood be such as will pave the way to a creditable manhood.

**832. WASTEFUL CHILDREN.** The habit of waste is a terrible sin. It is often not the children's fault that they have it. Allowed to leave pieces of this and pieces of that, they do not know that this constitutes *waste*; in fact, they do not know what waste *is*.

Wasteful boys and girls make improvident men and women.

**833. PRAISING CHILDREN.** All children are greatly susceptible to *praise*. Judiciously used, it is a great key to their hearts. An observant parent will see, without appearing to see, any little endeavours to please, and these should receive without fail the coveted commendation. Praise them, then, whenever there is a loophole to do so, the system works wonders. But do not praise one at the expense of or for the ridicule of another. The effect of the praise then is to make the one feel himself superior to the other.



834. QUARRELLING. When children quarrel over their games, the very best remedy for such unpleasantness is to separate them. It is usually next to impossible to get at the actual pith of the dispute, each child generally being of the opinion that he or she is in the right. And as no parent who is just will exhibit the least amount of partiality between children of one family, this will settle the question. It may be that the right and the wrong doer are equally punished, still the lesson for all will be a salutary one. They will learn to bear and forbear more. Before leaving this part of the *Education of Children*, we would add, give the children a morsel of your time now and then. It may be precious to you, and valuable, because through your manifold duties, of its scarceness; but, if possible, spare them a few minutes occasionally. Such moments as these are highly prized by the boys and girls, they are indeed "happy moments." Another plea we must venture.

Answer their questions as patiently and as often as you can. Everybody who has anything to do with little men and women knows well enough, how fast following on each other's heels come the shoals of questions with which they seem always well supplied, and which of a truth, are like the widow's cruse of oil—never ending. But, the truth is, children are in "a strange land." From the time they get up in the morning until the time to retire at night, they will find something constantly at hand to wonder about, so much of their surroundings is *Greek* to their as yet unfilled, but anxiously craving minds. In fact their habitual inquisitiveness proceeds much from their utter ignorance of the world they have tenanted so short a time. We grown folks, who are supposed to "know everything," forget how utter this ignorance is unless, calmly surveying the point, we go back to our own juvenile days, and remember, laughingly, but with a little more leniency let us hope *now* to our own youngsters, how *we* used to plague *our* fathers and mothers. Children will not be contented with a *little* information, they want all, or, at least, as much as they can get; going *round* the question, and inside and outside, and to the top and the bottom of it, probing right and left with their interminable why's and when's, and where's and what for's, why not's and how's. Still answer them as much as possible when, that is, they ask questions at the right time and at the right place, for you are a friend or guide to them; you are like taking a party on a foreign tour.



## CHAPTER LVII.

### THE EDUCATION OF CHILDREN (*continued*).

When to Commence Education—Home Lessons—Unobservant Teachers—Dull and Quick Children—Cheerful Schoolrooms—Teaching *little* Children Prayers—Church-going—Children's Sundays—Pocket Money.

835. WHEN TO COMMENCE EDUCATION. The exact period from which a child's education should be commenced, must of course be decided by circumstances, some children being by health and mental attributes not fitted to learn lessons so soon as others. To be upon the safe side, therefore, parents should not begin with any of them too early.

Do not strain a child's mental powers in order to make it a kind of little wonder, an infant prodigy. Instead of really laying a good foundation-stone for education, this merely makes them precocious beyond their years, and precocity is very unendurable to people who like to see children as they ought to be, simple and child-like. It is doing the child itself a mental injury, it makes it old before its time.

Six years of age is quite young enough for a child to begin to learn its alphabet. Very likely it will know it before, picking it up; but it need not be *taught* before this. Such wise delay makes the teacher's task tenfold easier; the child begins to understand what it is being instructed in. In its earlier days it does *not* understand the lesson. Show children are not happy children as a rule, or if they are, such happiness is derived from vanity and pride, and equivocal to say the least of it.

"What! Five years old and do not know your A B C."

This is nothing, for *next* year the child will learn this probably *without*, or with *very little*, instruction.

When children *are* in training, however, let it be a punctual one, not lessons one day and holidays two days. But as "all school and no play makes Jack a dull boy," one day should not be entirely filled up with lessons. In many really good systems of education there is too much *work*. The child learns from nine till twelve, and again from two till five; and for children under ten this is enough. Over this age there may be an hour in the evening, or better still in the early morning. It is wrong to compel children to study much in the evening, poring over lessons after they have been hard at them all day. Besides, brain-work just before going to bed is most injurious to health.

There should be a little judicious management just here. For instance, on the half holidays in the week—Wednesdays and Saturdays—evening-work may be permitted, for the young minds have had a rest. The young heads have been full of play for two or three hours, and can afford to sober down a little. The

cobwebs gathering on the morning's study have been brushed off famously, and the children are *ready* for an hour at lessons after tea. It is necessary for some lessons to be learned at home of course by elder children, whose course of instruction comprises many and varied branches, as otherwise the school-hours proper would not prove themselves sufficient; but in any case there should not be too many.

When the tea-hour is at five, it will be six nearly before the meal is over, then there is the washing of the hands and face (*never* permit the omission of this, either before or after a meal), and the children generally, and most naturally expect to be allowed to play now. And they should be so allowed. But, if they play *now*, and there are lessons to be learned, these will have to be put off, and done in the hour immediately preceding bed-time (eight), and thus they go to rest often with aching and puzzled brains, and, if some of their studies are too puzzling, and *must* be left till the morning, they are so many gaunt shadows troubling the small sleepers at night in their dreams.

836. HOME LESSONS. The time for learning home lessons is the first thing in the morning. If it be in summer time, give the young students a crust of bread, and a cup of milk, and send them out in the garden in the fresh, sweet air.

The lessons to be learned at home in *play time* should not be too many nor too difficult. It is not the quantity of lessons a child learns that forwards its education, but the quantity of matter contained in them that its mind will comprehend and retain. It is well known, and has often been a theme of conversation and for writing, that boys and girls, apparently dull and stupid *as* boys and girls, have grown up into clever men and women. These, no doubt, having been found so hopelessly dull, were left more to their own devices, and therefore the knowledge has come to them so slowly, but so surely, that, like the tortoise in the well-worn fable, they outstrip the hare at last—their quicker brethren—and arrive at the goal first.

Quick children are very often supposed to know more than they really do know. They catch at things, jump at conclusions, and are often on this account pushed on farther than they should be. Unless, we may add, they fortunately happen to possess a very observant teacher, who can gauge the depths of the child's store-closets of knowledge, and stops unnatural, artificial progress in the bud.

837. UNOBSERVANT TEACHERS. A *dull* child having an *un*-observant teacher, is a misery to both alike. It is to be pitied greatly, for, so far from its being urged on to progress by compulsory measures, it becomes more dull, hopeless, and exasperatingly stupid at each succeeding lesson. We have seen such a child as this *hurried* in its tasks, having a quick, sharp, authoritative "What is so and so?" put to it, and have intensely pitied the startled, yet dull, utterly incapable look on its face, as it tries helplessly to *grasp* the question, and *arrange* the reply, but fails in the attempt. The teacher turns contemptuously away, and names a punishment upon such unheard-of *obstinacy* and *stupidity*. He knows the child is perfectly able to answer the query,

and this may be true, but the poor little soul is powerless when his answers are required *without notice*.

Now, a dull child wants extraordinary, non-attentive attention paid to him, and gentle handling. No amount of "Now, quick! Sharp!" will do for him. The knowledge required is in him without doubt, but it has been acquired by patient labour, and is not to be got out again in a hurry. In giving him a task to do, the very best plan to pursue is to explain it to him patiently and perseveringly, and then, leaving him to *plan it himself* in his own mind, take no further notice of him. Let him do the rest.

838. QUICK CHILDREN are liable to derangement of health, unless their instructor has a good deal of common sense about him, and can also forbear from using them as a kind of *prospectus* as to his own individual abilities. These children, frantic to be at the head of the class, proud of the powers they know they possess, and anxious *always* to hold the post of honour in the school as well as in their teachers' and parents' opinion, exert themselves beyond their strength. They also cannot keep up at the pace for any length of time. Exhaustion follows in the footsteps of the huge efforts they are constantly making, and health outraged, steps indignantly in and upsets the bold steps that have been taken to set her just rules at defiance. Medium children after all give for the time being the greatest peace of mind to their friends. Neither dull nor quick, they can manage medium things comfortably; these do not require much attention, and give little trouble, and are very well able to attend to their own comfort in more ways than one. They do not care about being "top," the middle suits them just as well, for they have the satisfaction of knowing they are still above some of the others in the class. If in their travels they accidentally get "top," well and good, they are pleased of course; but going down again does not trouble them much. These are the *comfortable* children of the world, just as there are *comfortable* men and women in the world, who find, in fact, that "enough is as good as a feast."

839. CHEERFUL SCHOOLROOMS. Education should be carried on, so far as children are concerned, whether great or small, in as pleasurable a manner as possible, and their schoolroom made pleasant. For, just as bright sunny days make most people feel ready for work, so will bright surroundings, and cheerful light in the children's study, make them feel more ready for *their* work.

The governess and the tutor should have a *pleasant* tone, with kind, considerate treatment, in order to cultivate *their* good temper. Even unpleasant work can be carried on pleasantly, when one has been *taught* to be pleasant.

840. IN TEACHING LITTLE CHILDREN, let it be done in as *playful* a manner as possible. The *Kindergarten* system is an excellent one, it means, in fact, *The Children's Garden*, and seemingly consists of all play and no work. But in reality an immense amount of real work is done in this play: the thorns, if any, are completely covered.



Set the children to the table in high chairs, and teach them with a pennyworth of beads, and a box of lucifer matches with the brimstone heads cut off. They can be butchers, and bakers, etc., and you are the purchaser, and the pieces of stick, and the beads represent the tradesman's wares. The pieces of stick will form all the letters of the alphabet in a rude fashion, and when paying for the purchases, "twice one are two" is easily learned.

With older children the lessons at home can always have a little fun sprinkled amongst them. It is like the sugar in which the medicine is concealed, although it does not do away with it, it makes the potion more palatable.

It is very essential now-a-days that foreign languages form a considerable part of the education of children. French at least is almost a *sine quâ non* here. But it is foolish to cram children with French and German grammar before they have mastered, at least, the most essential points of their own.

841. FOREIGN LANGUAGES. Foreign languages, we are inclined to think, should not be learned until the groundwork at least of their mother-tongue had been firmly laid. French and German are very useful, and it will be well for parents, whose children will have to go out into the world as soon as their education has been completed, to bear this in mind, and be as liberal as they can on this head.

The Bible and its teachings ought to form a great feature in children's studies. This is a serious subject apart from its natural solemnity. But never should the Bible be read to those unable to comprehend it unless it is fully explained to them.

To read "a chapter" before he goes to bed to his parents may be a rule with a child in some households, and the child duly reads it. But where nothing is thought of the words themselves, but all the attention of reader and listeners is concentrated upon their proper pronunciation, and the emphasis due upon them, and the *improvement* in the reading is the only thing considered, it is nothing less than profanity.

842. PRAYERS. Prayers morning and evening are "good" for everybody, especially "good" are they for children, when the latter can understand them. But how often do a row of servants and children kneel upon their cushions while a long, *difficult* prayer is being read, yawning or laughing in their handkerchiefs, or thinking upon many a different matter than that on hand, because there is *nothing* in the string after string of (to them) meaningless words to *interest* them. Not a word that has been uttered by the reader has attached itself to their *minds*, much less sunk into their hearts! Prayers read to children should have something in them specially for them, something to *rivet* their attention, and make them refer to it again during the day. Prayers like these are real helps to parents in their children's education, and should *never* be neglected. Indeed, they never could be, as the children themselves would not allow them to lapse. But, unless they do come within scope of their understanding, the matter is an absolute farce and utter absurdity.

Parents and teachers must descend to children's level here. A chapter read from *Line upon Line*, or *The Peep of Day*, or a Bible story is what is desired. Older people can read their Bibles to themselves, but to read it unexplained to little children is but a mockery of the Word. A quarter of an hour given to this kind of simple, but earnest remembrance of God, will be enough for the children, who will look gladly forward to listen to "prayers," instead of hanging back (if they *dare*), or looking listless, and feeling, as they are, bored.

And this brings us to another matter, children's church-going, and children's Sunday.

843. CHURCH FOR LITTLE CHILDREN. Should *little* children go to church? For our own part we think it wrong to take them thither before they are old enough to understand what a church is for, and whose House it is.

Certainly take them when the little ones are of an age to understand a good deal of what is going on around them—say six or seven years. Before this it is rather ridiculous.

844. CHILDREN'S SUNDAYS. How often are these, in the homes of children with good, kind, affectionate parents, *hateful* days. Merely because the latter have curious views about the way in which the holy Seventh should be observed. We know it to be a fact, having witnessed it in several families, that some boys and girls, so far from thinking Sunday the pleasantest day in the week, have a horror of its coming. Indeed, the Sabbath is a day of disagreeable cramming of collects and Bible verses.

With children it is of the utmost importance that their religious duties should not be made irksome or distasteful to them. We wish earnestly to make them love Him *of their own accord*. They will not do this when the way to Him is made so uninviting.

845. POCKET MONEY. All children should be allowed a little money to spend completely as they choose, be it but a few pence weekly.

Much of their disposition may be gathered from the way in which they spend their allowance.

Never, however, allow them to *borrow* or to *bet*.

Teach them, that whenever they wish to purchase an article, and they have not money enough to do so, to wait patiently until they can, and that to borrow is to put themselves in a dependent position. The *miser*, and the *spendthrift* are equally to be blamed, there is not a pin to choose between them. Check any symptoms of either of these two *excessive* faults in the bud. *Generosity* should be encouraged to the full, but not at the expense of being *just*.

## CHAPTER LVIII.

## THE AMUSEMENTS AND EMPLOYMENTS OF CHILDREN.

Regular Employment—Toys—The Play-room—Gardening—Painting—Wax-flower Making—Scrapbooks—Keeping Account of Expenditure—Bees—Work for Girls—Knitting—On Making Beds—Reading—Books Considered—Recreation and Work.

846. **REGULAR EMPLOYMENT**, and a total banishment of idleness, are *requisites* in the life of a properly brought up child.

Regular and *useful* employment is a requisite with every child old enough to be useful.

There is no grander recipe for keeping children good, and for rendering them really happy, than that of giving them "something to do." Something as congenial to their tastes as possible. And when amusement can happily be combined with useful employment, it is doubly valuable. If children are not *given* something to do, they will *find* something to do, and as nearly always, the parents' ideas and the childrens' do not quite agree as to what is a proper thing for them, they get into much mischief, and consequently into much trouble. Their ever busy minds prompt their fingers to be busy too, and they *must* be doing. When a child *does not do anything*, we are quite as likely to give it a dose of physic as not, the only reasonable solution to the mystery with grown up folk being, that there must be something the matter with it.

847. **CHILDREN AND THEIR TOYS.** Very little children should be *accustomed* to play with their playthings. Many of them possess plenty of toys, too many perhaps, and yet never think of playing with them after the first delight in their possession is worn off. So that it is no unusual thing to see them in the midst of their now lustreless treasures, disconsolate and fretful, and with so much to do, yet nothing they care to do. A little child should sit in its high chair and play with its toys upon the nursery table, being shown how to do so at first; thus, if it has a box of animals—a Noah's ark for instance—once place them upon their legs in a little array of order, and so imitative will be the child, that he will proceed to do exactly the same, as far as he is able, when left to himself. A quarter of an hour at this sitting-still play will be enough for the little man or woman, and then let it have a *different* playing bout, a horse, or a cart to drag about. In short, a little ingenuity must be exercised with regard to this art of amusing children, and although it may take a few minutes of your attention to

do so, it will give you a *few hours* of comfort. A crying child, not exactly a baby, and yet too young to play with the older children with any degree of satisfaction to itself or to them, clinging to its mother's or its nurse's skirts, and feeling pleasure in nothing because its pleasure has not been properly meted out to it, is a terrible nuisance in a house. It gets an unlimited allowance of cross words and slaps, when in reality the poor little thing only wants "something to do," properly explained to it by "deeds, not words."

Every girl who *likes* a doll should be given one, and allowed to spend her pocket allowance upon it if she likes to do so. Doll-wants are numerous, and its mistress will learn many a careful lesson concerning money, how far it will go, and what it will buy. It will teach her many a careful idea, and give her just a glimmering (and only a glimmering of this teaching is required) of understanding about the cares her own parents have concerning *her*. When dolly wants a new article of dress it will be more satisfactory far, for its owner, to deny herself some small pleasure in order that she may buy it with her very own money, although it may cost a little salutary self-denial as well. The chief use of dolls is the teaching they silently bring. Some children *love* their dolls with an intense love; upon them they exercise some of the best of virtues that the human mind can hold, patience, perseverance, and motherly affection. In cold weather their dolls are wrapped in shawls or anything they can beg or borrow to "keep the poor little things warm." They will save the nicest parts of their apples or any other nicety, for their imitation babies, with astonishing generosity and prompt thought, and they will face "the cat that scratches" boldly, rather than that their darlings shall get into the ruthless animal's clutches. Then their nimble fingers seldom get tired of making an endless wardrobe for their dolls, who with pardonable pride they like to look as nice as other peoples'.

Toys for children ought to be purchased according to their tastes and desires, *when reasonable*, and not to suit the parent's or giver's ideas. It is like somebody making us a present of a work-box when we were craving for a desk.

All children ought to be allowed to purchase toys now and then, or have them purchased for them in the shape of gifts. And when they are bought let them play with them; let them be of such a nature that they *can* and *may* play with them. The days for playing with toys only come once in a life-time, and if these days are allowed to slip by, what is the good of the toys?

848. THE PLAYROOM. A playroom children should have if possible, here they are safe at least from getting either into mischief or into trouble. They can get in nobody's way and make almost as much noise as they like; the day nursery is a playroom for the younger children, but the elder ones want one quite as much, some place where they may put their books and their paints and other treasures, without being told they are making a litter. They *must* go somewhere, so if a room cannot be spared, give them a cupboard, or better still a box each, and make it a strict rule that the articles therein shall be well cared for, there being no excuse for neglect.

Never let young children amuse themselves by playing with the furniture. Toys, I should imagine, were invented by some thoughtful person for this very reason, that they should have something they *might* spoil. True, it is better to keep even toys from being destroyed, but I should think nobody could expect to see a doll, with any of its limbs on, if it belonged to the child who rides round the room whenever he has a mind to, upon his father's easy chair.



849. WORTH OF AMUSEMENT. The amusement and employments of older children—boys and girls able to think, and to understand what they are thinking about—should be considered as much as possible with a view to their ultimate improvement and benefit ; and *variety* of amusement and employment, should be the chief aim, if an ever-kept-up interest in them is, as it should be, desired. This object in view should be shared alike by children and parents. Above all, never let them have a number of half finished, or partly begun employments on hand thrown aside, the pleasure and freak of a moment, and “tired of.” This will never do, it does away entirely with those two inestimable, and necessary qualities for success in life—patience and perseverance. Again when your boys and girls come to you with an urgently expressed desire to be allowed to do this or that, or for your consent to commence some undertaking, find out, or rather let them find out, *the cost*. Not the monetary cost exactly, although that has to be considered sometimes, but whether they are prepared to go through with it, surmounting as far as they are able, and bravely, all the difficulties they may encounter in its fulfilment. In taking care of pet animals for instance : the possession of these is sometimes eagerly desired, and for a few weeks the novelty and delight of positive ownership makes the duties involved with it pleasant, but presently all this is changed, the task is considered irksome, the bloom has been brushed off, and fresh amusement is sought to be treated very likely in precisely the same manner. This butterfly-flitting from one flower to another should be stringently checked. “A rolling stone gathers no moss,” and a child who is *unsettled* to a noticeable degree in his childish career, shows every likelihood of carrying the same error with him throughout his life, marring it because he is too unstable, too fickle, to make progress in any one thing.

Many amusements and employments suitable to boys and girls, depend of course upon the time of the year and the state of the weather. But, where these are not considered at all or provided against, a rainy day is a dreadful affair for the *improvident*, harassed mother. It is an old-fashioned maxim that “Children should be seen and not heard,” not a bad one either ; but there is a medium course even in this, that can be with safety pursued. They may be, and ought to be *heard* sometimes. To treat children as though they were so many puppets can hardly be right. They should be encouraged to form ideas of their own, and to submit them respectfully to their elders. It gives them a certain self-reliance that cannot be called precociousness, but a very happy possession. In their conversation with their parents and others, respecting their employments and amusements, much of their real nature can be learned, and many a boy and girl have thus felt able, without fear of the ridicule that few persons can cheerfully endure who are *not* children, to state their likes and dislikes, and their aspirations as to their future.

Let them talk freely and fully to you, it is merely in *you* a firmer taking hold of the rudder of their life so far as *you* are to have the directing of it : it is to them an enlargement of their thoughts.

*Variety* of amusement and employment, it was observed just now, is what all small children or veritable "boys and girls" require, and so they do, but it must not be supposed that variety signifies the fickleness and changeability of purpose before commented upon. No, but as we, after reading for an hour or two like to take up work of another sort, so do the children want change for their brains, occasionally. Thus most little ones are extremely fond of threading beads, but it is no infrequent thing to hear a mother exclaim vexedly, "I bought that child a whole half-pound of beads, and now she does not seem to care for them in the least." No, she does not, she has sat patiently threading them hour after hour very likely as mute as any little mouse, and to-morrow their charm is gone, she has become weary of them. But, if she had been given a few, she would probably have been sorry when she came to the last bead.

**850. CHILDREN'S GARDENS.** In the summer time, children of all ages can and will amuse themselves out of doors, without much help or attention from their elders. Give them a garden of their own, and let them arrange it as they like. The pleasure is half gone when others have a hand in it. There is something very delightful to a child to be able to bring a gift of its very own growing. Another very favourite occupation is that of building themselves a tent or house, anything they can get into and sit under, if it be but a box turned upside down. Give them an old sheet or rug, and a piece of carpet, a prop or two, and some cord, and if their own ingenuity does not speedily execute for them some kind of a habitation, we shall be very much mistaken.

Botany for older children than those who would care to do this, is an interesting amusement, calculated to instil into their minds the purest, and most reverent thoughts, about the Maker of those beautiful gems of nature. Children, as a rule, with scarcely an exception, adore flowers, and this is an amusement *and* employment that should be ardently cultivated.

Buy them a simple book upon Botany, and let them in their walks make it a practice to pick flowers and find out their scientific names, and the many little interesting notes concerning them. Paper, and wax, and leatherwork flowers, are all interesting occupations for the girls and boys in the long winter evenings. We have not the space here to go more into the various *ways* to amuse children, we can but suggest the means, and throw out a few practical hints.

With a piece of common writing paper, a piece of wire, and the paints from their paint box, let the children try their skill themselves, with a *natural* flower for a copy. Wax-flower making is a very fascinating and amusing employment, and is not nearly so much in vogue as it ought to be. The truth is that many think it a most expensive and difficult occupational luxury, whereas it is neither, when one knows *how* to do it, and *where* to purchase the materials to the best advantage. The plan of cutting out at first from ordinary paper is to get the fingers accustomed to the work, for great gentleness, and tenderness of manipulation are desirable. Girls, and boys also of from twelve to fourteen or fifteen years of age, would take the keenest pleasure in modelling flowers in wax were they taught.

*Little* children not old enough to be trusted with a pair of very sharp scissors will enjoy cutting out paper leaves, as much as they enjoy cutting out pictures.

851. SCRAP BOOKS. "The Children's own Scrap-book" is also an amusement that nearly all the members of the nursery can contribute to. Let not a picture be wasted. An elder girl can make the book itself, of strong, but not too coarse holland, with a cover of black or green holland just to make a little finish to its appearance; and each child should be allowed to add its own particularly-loved scrap or scraps, no matter whether it rather mars the appearance of the more splendid ones or not. This book is for the delight of all, and five-year-old Mabel thinks a great deal more of the Punch and Judy man she wishes put in, than the elaborate views and portraits of her elders. Explain this to them and all will be right. The children should take it in turns to place the scraps in with some of the soluble gum now so cheap and good. A private scrap-book of pictures is also a treasure to boys and girls, it should be prettily bound, and carefully kept. But better than all is the girls' and boys' book of general scraps. Teach them to copy down anything that much interests them, when they are reading together, with recipes of how to do this, and how to do that, or, if they have *invented* something, to write down their exact views concerning it, describing its mechanism and various points. Also, if they have pets, to find out the best way to manage them, and jot it down for present and future reference. Girls will also find many an half-hour of recreation in writing down household hints and directions respecting their "fancy work." One rule must be strictly observed, however, let the writing be neat and legible, and the paper undefaced by blots and smudges, and let the ideas conveyed in them be arranged in order and not in a pell-mell kind of a way. To effect this, they can easily make an alphabetical index. It is *quite* as necessary for women to have business like thoughts and habits as it is for men to have them, and unless this is thought of when the women are *girls*, it is a very hard task oftentimes with them to obtain it. It wants *cultivation*, and the earlier a girl begins to "reckon the cost" the better fitted will she be to take a situation, or to manage a home of her own. It *is* because the education of girls is so neglected in this way (figures and mental calculations being left to men and boys) that they so often become helpless in the hands of others when they grow up, as far as regards domestic economy. In a girl's amusements and employments this branch of education may find a very fitting place, because it is conducted in a pleasurable manner, and she herself will soon find out its full value. Without in the least degree allowing girls to adopt masculine views, or inculcating within them a wish to obtain duties only fitted for the other sex, we can, and ought to make them thoroughly business-like. And there is no easier, no more effective, way of bringing this about than by teaching them to keep a diary, and an account—*strict* and *daily*—of their small expenditures. Business-like fathers knowing the advantages that will accrue to them from this practice eventually, generally look pretty sharply after their *boys* in this respect, but they forget too much about their *girls*.

BEEES. These as a source of amusing employment for children are really admir-



able. There can be spelling bees, arithmetical bees, and working bees, and generally from beginning to end, they are one continual cause for good temper, much laughter, and amicable competition betwixt them. This is also a very *instructive* employment, and profitable alike to teachers, parents, and children themselves—a kind of all-play educational bout. Where the elder children of a family are old enough to conduct these in turns; bees are delightful affairs in the play-room, or in the evening hour allowed them with their parents. When the parents themselves are willing, and can spare the time to be the bee masters, the affair is of course more delightful still. But children must rely—having been found the means—*on themselves* mainly for amusement.

It is a worse task to be obliged to find amusement for big children than it is to do the same for the little ones, because they are not so easily satisfied. Therefore, finding them the means, and giving directions where needful, let them discover, as far as they are able, the way.

A boy old enough to be trusted with a knife, and with a "turn" for carpentering will make many a pretty toy by its aid, and that of a bundle of firewood; and, if they should happen to be *not* pretty, nor useful, the work will have done him good, not harm. At all events he will, doubtless, have *tried* to do his best, and also have felt interest in his employment, and his labour therefore have not been lost, although little or nothing comes of it.

It has been before suggested that boys and girls buy as far as possible their own toys, and it is a plan that cannot be too much recommended. We are all apt to take special care of the articles belonging exclusively to us through purchase, and if the purchase money has been a laborious and rather tedious affair in gathering together, the value it buys is doubly strengthened.

**852. WORK FOR GIRLS.** With girls there is so much delightful recreation to be found in needlework of all kinds, that a mother's task in finding her daughters something to do is not very arduous. They should be taught *plain work*, however, before any other. An old-fashioned suggestion, perhaps, but full of common sense. Machines do much for the mother of the present day, that would, or ought to devolve upon the daughter, and there is much to be said for, and nothing against these handy, portable home-helps; but there remains still a great deal to do that the machine, very powerful as it is in grasping all kinds of work, cannot accomplish. The *mending*, that great, mountainous duty upon a mother's shoulders where there is a large family of children, *must* be done, and it *must* be done as it should be, neatly and well. Even very little girls may be taught, and are perfectly able to mend socks and stockings beautifully. It is an *amusing* work when the threads are carefully taken up and crossed and re-crossed, and not only amusing, but positively *good* to look upon. Elder girls should divide the contents of the mending-basket between them.

**853. KNITTING**—"may its shadow never grow less"—is one of the most useful, amusing, and profitable employments a girl, or boy either, can have in their leisure moments. This kind of work can be taken up and laid down at any moment without injury to the progress of the article, or disappointment to the worker. It can be done with the eyes shut, and the mind far away! Woollen stockings and socks were strongly recommended in our *Health* chapter for children's wear, and when the girls and boys of the family can knit their own, the saving is great to the parents' purse. It is too useful an occupation even to die completely out of our work-baskets.



*Plenty* of employment is there to be found in almost every household for *girls*, and mothers, for their own sakes, should not think it too much trouble to give hints and instructions respecting it. Even where a staff of servants is kept, and the establishment moves on well-organized household wheels, there will always be found something to do that is useful. If it is not very apparent, it should be sought for. In families where but one or two domestics are kept, the boys and girls belonging to it may find much and congenial employment in putting their shoulders to the wheel, and this, too, without lessening their desire to be gentlemanly and ladylike.

854. **MAKING BEDS** is neither a dirty nor a disagreeable task, and doctors will tell you it is a very healthful one ; the girls themselves can make it an *amusing* one.

Boys can find employment, too, in helping. They are nearly always fond of gardening, and can do much with a little teaching amongst the flowers and vegetables—profitable, amusing, and economical.

855. **READING.** Reading is an amusement and an employment loved by eight children out of ten, and no better can be found for them, provided they read what is good for them to read.

A book, when it is liked by a child, is like a gold mine to it for a very long time indeed. A little child will read enchanting little fairy tales, and simple Bible stories, with untiring avidity. It will peruse the splendid pages again and again, and find none of the subtle charm of the *first* reading vanished. Literature that is good and pure is also so cheap, that a new book is no longer a luxury with our boys and girls, but a frequent, welcome guest with them.

In reading, however, children require watching. They should not be allowed to skim the pages of a book merely. What is worth reading at all is worth reading well. Reading aloud should be much encouraged in children. Doing this enables them to grasp the pronunciation, and retain the meaning of words and sentences more forcibly. The children listening, too, are much benefited, they are great-small critics, and will pick out the good and bad points almost as well as a grown person. It gives them a peep at the world, an insight into other lives and other manners than their own, or those they have been accustomed to, and thus they gain a kind of experience ; a certain knowledge of the world and its ways, without actually coming in contact with it or them.

But, children's books should be carefully chosen for them. It will *not* do for them to dip into this and that, and read anything they choose.

It may be said that children will not, nor do not *care* to read books fit only for grown ups, and this is true so far as regards your merry, thoughtless, or dull plodding child ; but there are children and children, and there are those that greedily prefer to eat of uncongenial knowledge.

Exciting stories are much relished by almost every child old enough to understand them, and whilst not taking this feature from their reading (for there must be a kind of climax in every story, of course),

in our choice of their books, the *sensation* contained in them, though not exactly of the milk-and-water type, should be carefully drawn, and of the *very best materials*. When the *sensation itself* is the *only* attraction in the reading, this is not wholesome. It should be one that gradually arrives at that point by good, but not goody goody paths. Books and tales of incident and travel are eagerly sought after by the majority of boys and girls, but by the former especially. And so also are tales of bloodshed, piracy, and murder. The latter some boys will *devour* (quite the right interpretation of their admiration this, we think), but it is poisonous food of course, and should be not only kept from them, but strenuously forbidden. It does not need much telling on our part to convince parents of the immense danger, in this description of reading, there is for children. It gives them unnatural longings and aspirations, and an unnatural view of the world and its creatures; and, too often in these enlightened days even, do we find boys of respectable parentage, figuring disgracefully in the police courts, through their inability to restrain from trying to do over again as their heroes Dick Turpin and Jack Sheppard were supposed to do. In histories such as these, all the *wrong*—the robbery, and the violence, and cruelty—all the *bad*, in fact, is not seen, it is so completely swallowed up in the bravery, the pluck, and the apparently indomitable courage of the principal actors. The average British schoolboy and girl are high principled, and would rather scorn to act "below the rose." The boy of the period gets many a hard knock in metaphor, for his audacious, uproarious, do-nothing-at-all with qualities, but there is a good deal of diamond beneath the pebble after all! If there were not, we wonder where we should get our "good and true" men from? Still, that little girl was partly right who observed, to a small lady visitor who said she had *no* brothers: "Oh, *what* a blessing, for *ours* are the plagues of our lives!"

Now the best way to correct such tastes as these, when unhappily they have been formed, is, we think, to boldly take the bull by the horns, and deliberately introduce the topic to the boys and girls in whom they have been discovered in such vigour as to produce weariness to their guardians. And choosing one of these tastes of horror, point out the absurdities and the wickedness it portrays.

Boys and girls of sense, and it *is* generally our quick, sharp, excitable children who wish to feed upon such carrion of literature, will not require much convincing that their mountains are molehills, when they see the bare facts of the case, and their brave men divested of their armour.

Choose *good* books for boys and girls, but not too good, or rather to repeat a phrase just now used, *goody goody*. By this I mean those of a canting, over-religious tone. For there is such a thing as frustrating our dearest hopes and wishes by the very means chosen to promote them. Stories should possess for children a charm from the subtle unseen richness they contain. A high moral tone, the very highest, ought to pervade them, but without the too frequent practice of showing up one child's bad qualities, in order to place undue emphasis upon the good ones of another.

The truth is that these over-good, goody goody children are myths, mere phantoms of the brain ; they are not natural, they do not, cannot exist, and children (real live ones) have a contempt for any save veritable Simon Pures.

The tales that most take the hearts of their young readers carrying sympathy, good-will, and affection with them wholesale, are the simple accounts of home or school life simply told. These, children can follow eagerly, can enter into the spirit of vividly, and *believe*, because there is nothing in them to cause a doubt of their truth.

Before concluding these remarks and hints upon the amusements and employments of children, which, we should like to be allowed to add, we offer in a very humble spirit to whosoever having the care of these little ones will glance over them, we will emphatically say that RECREATION is a positive *need* of the body, and AMUSEMENT a thing the mind *cannot* do without and prosper.

Health *cannot* get along even tolerably well without a moderate allowance of amusement.

856. RECREATION AND WORK. *Work* is a necessity we know very well, but it is not everybody who will recognise the necessity, the *worth* of recreation. It is an unbending, a loosening of the system, like—to use a homely simile—untying strings that have become too tight. And children require it equally with ourselves. But, on the other hand, too much recreation will be productive of harm, it palls on the desires, it unbends, unties too much, and the needful grateful relaxation becomes, degenerating into, *idleness*.

Amusing employment must not, also, be considered to signify amusing *labour*. Labour is a thing that amusement is to lighten—the string to be loosened. And it must not be untied entirely, or the labour is lost.

And (there are a great many winding paths about this subject) just as work itself wants altering, shifting sometimes, so does amusement want variety and change, or it ceases to become it.

Therefore, please, mothers and fathers, keep this matter well in the front ranks of your thoughts, and keep, too, a corner green in your hearts, that will forbid your ever thinking play after work a mere wasting of time. It is using it in the wisest manner conceivable. It will give *health* which means strength and vigour to the *body*, and *happiness* which signifies a light heart and buoyant spirits to the *mind*; and with these two children are encased in a splendid suit of armour to fight the battles that the tiniest of human creatures are obliged to fight sometimes.



## THE TOILET.



### PART I.—THE FACE.

“ There is a garden in her face,  
Where roses and white lilies grow ;  
A heavenly paradise is that place,  
Wherein all pleasant fruits do grow ;  
There cherries grow that none may buy,  
Till cherry-ripe themselves do cry.”

RICHARD ALLISON.

### CHAPTER LIX.--INTRODUCTORY.

857. **THOUGH NEARLY ALL AUTHORITIES** are agreed in deciding that beauty of form is superior to beauty of feature, we give the first part of this section of our book to the consideration of the care of that mirror of the mind, the face, “the lineaments of which,” according to Lord Bacon, “do disclose the disposition and inclination of the mind,” and from which we gather, at first sight, impressions that are, as a rule, fairly correct. It is true that, judging of man as an animal only, the form should be more considered than the face, and there are those, with more body than mind, who habitually take this view, and think more highly of the woman who possesses a pretty foot, or of the man who rejoices in six feet of length, than of those who, wanting these purely physical recommendations, show that harmony of the lineaments which indicates the truest beauty. We, however, prefer to take the higher view, and give precedence to the face, relegating the figure to a secondary position.

IT IS TRUE that the figure, in some measure, serves to express the thoughts, by gesture, graceful, powerful, expressive, but this language is as inferior to that of the features as the deaf and dumb alphabet to the rich and sonorous *lingua Tedesca*, or the delicious *lingua toscana in bocca romana*.



858. OF BEAUTY THERE ARE various kinds, and each one of these may be subdivided into those separate developments that find favour with various races.

- a. Beauty consisting in regularity of feature.
- b. Beauty consisting of good colouring and youthful freshness, called by the French, *beauté du diable*.
- c. Beauty of expression.
- d. Beauty consisting of some or all of these, so skilfully mingled that the partial absence of any one is compensated by the addition of a fair share of another.
- e. Beauty composed of the three first types, producing absolute perfection, and very rarely seen, luckily for the world.

859. AS REGARDS THE FIRST of these types, it is a curious fact that perfect regularity of feature is seldom found to be entirely pleasing. Whether it is that we, being imperfect, require a small degree of imperfection in even beauty itself, the fact remains, and will be disputed by few.

IT IS SELDOM, too, that a really good complexion is found to accompany regularity of feature. Nature, after having been liberal in one matter, holds her hand in another. She will not do too much for even her favourites.

OUR GREATEST POET makes Guinevere say—

“ But, friend, to me  
He is all fault who hath no fault at all.”

And again, in *Maud* her lover describes her, before he had seen her eyes, be it remembered ! as

“ Faultily faultless, icily regular, splendidly null,  
Dead perfection, no more.”

MRS. EDWARDES, in one of her charming novels, says : “ Did you ever see a woman with a perfect profile who was really loveable ? ” Griselda Grantly, in one of Mr. Trollope’s books, proves that he, too, agrees with our theory.

860. THE *BEAUTE DU DIABLE* with its exquisite freshness and clearness of colouring, and the inimitable texture that marks the skin of youth, is so fascinating a thing in itself, that the beholder forgets to note whether the features are regular or irregular. Even small eyes or a long upper lip pass muster under such favouring circumstances. But this kind of beauty is, alas ! one of those “ fleeting shows ” that are “ for man’s illusion given,” and passes more quickly than any other kind of loveliness.

“ Gather ye rosebuds while ye may,  
Old time is still a flying ;  
And that same flower that smiles to-day,  
To-morrow may be dying.”<sup>1</sup>

And he tucks into his wallet yearly, with the dead roses and the lilies, the bloom from human cheeks that has crewhile rivalled the garden flowers.

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<sup>1</sup> Herick.

861. **BEAUTY OF EXPRESSION** is, on the contrary, the most enduring of the varieties we have enumerated. And it is, more than any other, capable of cultivation.

*La vie habituelle fait l'âme,  
Et l'âme fait la physionomie,*

says De Balzac. If, in daily life, frowns come more frequently than smiles, that fact is ere long recorded in indelible and most unmistakable lines in the countenance. Sweet and pure thoughts write themselves so distinctly on brow, lips, and eyes, that 'he who runs may read.'

862. **THE KIND OF BEAUTY** described in our classification *d* is commonest, and is, on that account, the one we have chosen to take as



NINON DE LENCLOS.

our text-book on the toilet. The most fascinating women the world has ever known have possessed this intricate and often indescribable sort of loveliness, where the charm of expression lights up the faulty features, and softness of colouring throws a glamour over small defects.

IT IS OUT of our province to describe that potent wand which has been almost invariably the accompaniment of good looks in women like Ninon de l'Enclos, Mme. Recamier, Madame Taillien, Madame Roland, Agnes Sorel, and Louise de la Vallière, a wand of which every one of us has felt the magical influence when wielded by a pretty woman. And its name? Charm of manner.

863. **WHEN BEAUTY IS ARMED** at all points, as described in our last classification, unassailable by the tongues of envy and malice,

then our unfortunate world is thrown into such disorder as that caused by Helen of Troy ; whole countries feel the effect of the phenomenon as Rome did through her commanders when "dark-browed Egypt" held in thrall the hearts of Antony and Cæsar. Even cold-blooded nations like our own experience a slight convulsion that becomes a part of history when the beauty of a Mary Queen of Scots sheds its distracting influence around it. With beauty like this we have nothing to do. It is independent of the toilet, and is the ONLY form of beauty, of which it is true that "when unadorned, it is adorned the most." Tennyson more truly puts it, when he says, in one of the most charming episodes in his Idylls—

"Let never maiden think, however fair,  
She is not fairer in new clothes than old."<sup>1</sup>

864. IT WILL, THEN, be our task in the following chapters, to take the various items that go to make up the aggregate of beauty, and to consider them as regards their proportion to the whole, and with respect to the effect that a judicious expenditure of care and attention may exercise over each. Slightly to alter Olivia's words,<sup>2</sup> "we will give out divers schedules of beauty. It shall be inventoried, and every particle and utensil labelled to our will : as, item, two lips indifferent red ; item, two grey eyes, with lids to them ; item, one neck, one chin, and so forth."

<sup>1</sup> *Ænid.*

<sup>2</sup> *Twelfth Night.*



## CHAPTER LX.—THE HAIR.

## PART I.—ARRANGEMENT.

"If you cut off a woman's hair, despoiling her countenance of that natural ornament, even were she Venus herself, accompanied by the Loves and Graces, she would fail to please, and Vulcan himself, hideous as he is, would find her disagreeable. Is there anything more charming than hair of a rich shade whose soft splendours dazzle the eye, sometimes of a brighter gold than the precious metal itself, sometimes as black as a crow's wing, with tints scattered through it like those we see on the throat of a dove! . . . The hair is, in fact, so lovely, that when a woman appears in all kinds of adornments, clad in gold and precious stones, yet with a careless arrangement of the hair, all her trouble is in vain."—APULEIUS.

865. **THOUGH THE HAIR** is certainly the loveliest frame that could be devised for the human face, and though we see it constantly in an infinite number of beautiful colours and shades, it is a curious fact that few women are quite satisfied with the colour of their own hair. Even those to whom nature has been as liberal in point of quality as in that of quantity, think they might look better if there was "just one more shade of gold," or "a richer dash of chesnut," or "a more decided black," in the *chevelure*. Even, Mary Queen of Scots was dissatisfied with her dark and luxuriant tresses, scented always with violets, and wore over them an auburn wig, the colour fashionable in the time of *la reine rousse*, Elizabeth. The love of change extends from the dress to the hair itself, and some wilful beauties would like to wear a different coloured coiffure with each costume.<sup>1</sup>

866. **AND YET NATURE** knows best how to mingle her tints, and any departure from her arrangements are, as a rule, for the worse. Let any one possessing fair hair try the effect of a black wig, and he will find the effect ghastly. To make himself look other than a second Frankenstein, he must, if he continue to wear the wig, "make up" his complexion to match with it.

867. **NATURE, THEN, HAS** decided for us what the best colour is for our hair, and all that she leaves to ourselves is the mode of arrange-

<sup>1</sup> A woman's hair has been called her crowning glory. Painters, even the great Titian himself, have loved to throw on canvas those

"Locks which have  
The gold enbrowment of a lion's eye."

Poets, too, have found inspiration in what Swift calls "only a woman's hair." Tennyson sings of a

"Brow of pearl  
Tressed with redolent ebony."

and Bailey grows enthusiastic over

"Long glorious locks which hang upon her  
cheek  
Like gold-hued cloud-flakes on the rosy  
morn."

Timrod with lovely fancy, speaks with tenderness which grey hairs seldom elicit, of

"Silken locks of chestnut brown,  
Though here and there a thread of grey  
Steals through them like a lunar ray."



ment. Fashion has taken advantage of this to ring more changes in this one particular than, perhaps, in any other item of personal adornment except sleeves.

868. INTO THE HISTORY of these changes we shall not go further than to give a very brief sketch of the modes of arranging the hair that have prevailed in our own country during the last two hundred years.

BEING OF THE somewhat selfish opinion that history becomes uninteresting in proportion as it is distant from our own times, except to those who possess a natural or cultivated talent for research, we leave untouched the earlier lore of hair-dressing, referring readers who may wish to study it to such pleasant and learned books as M. Rimmel's "*Livre des Parfums*" and Mrs. Haweis' more lately published "*Art of Beauty*."

869. EVERY HANDSOME MAN must, at some period of his life, however free he may be from vanity, regret that the fashion of wearing the masculine hair and beard during the reigns of Charles I. and Charles II. has not lasted down to his own time. Then a man had some chance to look picturesque, while in our own day, the most beautiful of manly countenances is seen at a certain disadvantage with close cropped hair, over a stiff collar and under a still more stiff and impossible hat. Has the tall hat ever in a solitary instance appeared in sculpture or paintings? Yes! M. Desanges, in his well-known picture of the Royal garden party at Chiswick, had to introduce chimney-pot hats and frock coats, to the utter destruction of all harmonious lines. Again, in the celebrated picture of the Marylebone Cricket Club at Lord's, the artist would have been better treated if the members of that far-famed club had appeared in flannels and low hats.

870. THE CAVALIERS, with their curling love-locks, pointed beards, and carefully trained moustache, lace collars and ruffles, had even the advantage, as regards coiffure, over the ladies of the time, who wore their hair quite brushed back from the forehead, and arranged in a knot at the back, with heavy clusters of frizzled curls over the ears. A fringe, similar to that often seen in our own day, fell over the forehead.

871. IN THE BEGINNING of the eighteenth century powder began to be fashionable. Delayed in France by the dislike Louis XIV.<sup>1</sup> had for it, in England it was unchecked by the fact that Queen Anne wore her hair in its natural colour. Powder naturally brought wigs in its train; and from their arrival on the scene dates a series of most extraordinary eccentricities, at which we might laugh *de pleine cœur*,

<sup>1</sup> This despotic gentleman exercised considerable influence over the modes. The "*Fontanges coiffure*," also known as the "*Commode*," a hideous arrangement, consisting of a pyramid of lace supported on wire in front, upstanding like a crest, and of a slovenly nightcap appearance at the back, fell into sudden disfavour in the following manner, as

related in Planché's "*Cyclopædia of Costume*." "On the 24th of October, 1699, King Louis XIV. said, '*Cette coiffure me paraissait désagréable*;' and the next day, Friday, the 25th, at the Duchess of Burgundy's reception, all the ladies of the court appeared in low head-dresses."

had we an easy conscience ; but before we dare to laugh, we must remember that our own age has seen the monstrous chignon !

THE BEAUX of the period were not behindhand in *bizareries*, as may be guessed from the names alone of their capillary architecture, such as the comet, the staircase, the pudding, the rhinoceros, the ladder, the caterpillar, the artichoke. The club of the Macaronis in London reached the uttermost bounds of eccentricity in this respect, and the progenitors of our present comic papers spared them not in their caricatures.

872. THESE EDIFICES, among which were a frigate in full sail, an enormous basket of flowers, a porcupine, and a hedgehog, cost some money to erect, the perruquier who invented the last-named variety charging £20 a visit ; consequently the coiffures, as a rule, remained undisturbed for three or four weeks, often six or seven, to the great sacrifice of cleanliness and comfort. *Il faut souffrir pour être belle* seems to have been especially the motto of great ladies in those days. They slept in chairs, so as not to disarrange their coiffures, and as "*le galant édifice des cheveux*" was so tall as to prevent them from sitting upright in their carriages, they were obliged to kneel during their transit from one house to another.

NOR WERE continental ladies to be outdone in similar follies. Lady Mary Wortley Montague, in a letter to her sister, written from Vienna, says : " I cannot forbear giving you some description of the fashions here, which are more monstrous and contrary to common sense and reason than 'tis possible for you to imagine. They (the ladies of the court of Vienna) build certain fabrics of gauze on their heads, about a yard high, consisting of three or four stories, fortified with numberless yards of heavy ribbon. It is considered a particular beauty to have their heads too large to go into a moderate tub. Their hair is prodigiously powdered to conceal the mixture, and set with three or four rows of bodkins (wonderfully large, that stick out two or three inches from their hair) made of diamonds, pearls, red, green, and yellow stones. Their whalebone petticoats outdo ours by several yards' circumference, and cover some acres of ground. You may easily suppose how this extraordinary dress sets off and improves the natural ugliness with which God Almighty has been pleased to endow them, generally speaking."

873. THE INEVITABLE REACTION from one extreme to the other began under the auspices of the ill-fated Marie Antoinette ; and for a time, both in France and England, the mode of arrangement was both simple and pretty. From the time that, influenced by the hysterical Reign of Terror, this simplicity gave way to some of the most hideous styles that can be imagined, nothing that is pleasant can be said of the history of hair-dressing. We may, therefore, leave it, and come to a more practical consideration of what is becoming to the various styles of beauty that prevail in England.

874. M. LEFEBVRE, in a speech delivered in Paris in 1778, said : " Hairdressing is an art . . . to give stay to a delicate face by airy tresses, and to match a majestic one with wavy tufts ; to soften the harshness of features or eyes by a contrast, and sometimes by a well-considered harmony ; to work these wonders with no other means than a comb and some powders of different colours ;—all this is,

beyond doubt, the essential characteristic of an art. The hairdresser, by the look of a face, must divine at a glance the sort of ornament that will suit it."

Let us begin by considering men's hair, and by remarking that, simple as is the style of their coiffure, hardly any two men do their hair exactly alike. One would imagine that, owing to the extreme shortness to which it is now the fashion to cut it, there would scarcely



HORN HEADRESS E WAR IV.



MODERN SWISS COIFFURE.

be any opportunity for dissimilarities; but the fact remains that, even leaving out the difference of parting it at the side or down the middle, one man will sweep it straight back from the forehead; another will brush it over the brow till it falls almost like a fringe. A third allows his hair to fall about in various directions; while, on the head of a fourth, all the lines of the hair run in the same direction. How indicative these different arrangements are of the varieties of character, it does not need our pen to describe.

BE IT BORNE in mind, that when M. Lefebvre thus spoke, the era of powder and patches was at its height, and M. Leonard, the prince of perruquiers, the man who invented the "hedgehog" coiffure, was one of the best talked-of men in Europe—as famous as M. Worth in our own day.

MR. CHARLES BLANC says: "Hair cut square on the forehead was, in the fifteenth century, among the contemporaries of Périnet Leclerc, significative of holding the opinions and fancies of the malcontents. Falling long on the shoulders,

it gave wildness and expressiveness to the mien of a Bernardin de Saint-Pierre, and was in keeping with the amiable goodnature of Franklin. Combed back over the head, it bespoke the enthusiasm of a poet like Schiller. Simply smoothed down on the forehead, it expressed the calm concentrated enthusiasm of a fanatic like Saint-Just." Let each of our male readers look in here as in a mirror, and see which style reflects himself.

875. THIS EXPRESSION IS aided by the cut of the beard, the form of the moustache, and the absence or presence of those now unfashionable adornments, whiskers. "When it grows naturally," says the learned author of "Art and Ornament in Dress," "the moustache is always a sign of a manly temperament. It never, or at any rate, seldom, happens that it is bristling, *hirsuta*, in gentle and thoughtful characters and it is rarely rounded, turned under, or softly curled in men of rough natures, born for contradiction and conflict. To draw it to a fine point is to give the face of the wearer a factitious and evanescent expression, since the points cannot be kept stiff without the use of *cosmétique*, easily detected and soon melted." This is one of the



HEADRESSES—WILLIAM AND MARY.

many instances in which Art defeats itself by allowing the means by which it works to be visible. The great principle, *Ars celare artem*, cannot be too strictly borne in mind in the arrangements of the toilet.

876. WHEN A MAN has finely cut lips, he should wear his moustache short. A well-cut mouth and chin are not often seen in man or woman in England, and when it does exist let us see it by all means, lest we should forget what it is like. A man with a mobile, sensitive mouth should cover his upper lip well with his moustache, unless he wishes to wear his heart on his sleeve. The upper lip is our most tell-tale feature—even more than the eyes. When a man wishes to divine another man, and has reasons for not wishing himself to be divined, he sits with his back to the light and covers his mouth with his hand. An authority on such matters says that the moustache is robbed of all its expression unless it be worn by itself. Accompanied by the other



parts of the beard it loses its originality, and ceases to be a marked characteristic of will or temper. The moustache has, however, slightly turned up, such an air of boldness and spirit, that for a long time it was the especial privilege of officers of the army to wear it, not only in this country, but in France in the reign of Louis XIV. There are a few styles of face that are not improved by a moustache, though, to those countenances that are what we call aristocratic in contour and colouring, there is no more becoming addition.

"We like to divine others, but we do not like to be divined ourselves."—LA ROCHEFOUCAULD.

877. IF A MAN'S FACE is too broad, its apparent proportions may be improved by the cultivation of an imperial, grown long enough to fall beneath the chin. It is curious that this addition to the length is chiefly patronized by the Americans, whose form of face, being long and narrow, needs it less than any other. The typical American is the man that should wear the bushy kind of whiskers, cultivated with such care some twenty-five years ago.

The style of wearing the hair cut straight on the forehead, which prevails among children now, and which we call the "Gainsborough style," was originated by the early English dandies, together with long locks falling on either side of the face, which they called "syde here." In a play by Barclay, called the *Shyp of Follys of the Worlde*, a youthful speaker is made to say that he likes his "syde here half a wote benethe myne ere," that is, falling on his shoulders six inches below his ear—

For ever more I stand in fere  
That myne neck sholde take cold.

878. THE BEARD, WHEN worn full and long, nearly always robs the head, and this may be the reason that whenever long beards have been worn, the hair has been worn short, and also, that whenever the hair has been worn long the beard has entirely disappeared. Leonardo da Vinci, when he visited France, wore very long hair and a long beard. He was then old, and was a happy exception to that compensating rule made by Dame Nature, that the luxuriance of the beard is stolen from the head. The beard, like the moustache, gives a certain expression to the face—an air of masculinity which yet, paradoxical as it may sound, has something feminine (not effeminate) in it, when the hairs are fine, silky, and carefully tended. Whiskers, to our thinking, denote simply virility, the moustache manliness, and the beard masculinity. And yet some of the manliest men fail in the cultivation of both moustache and beard, like the Pardoner in the *Canterbury Tales* :

"No berde hadde he, he never nou should have,  
As smothe it was as it were newe shave."

Long beards are seldom seen nowadays, but who can guess how soon Fashion the Capricious may ordain that it shall be worn in as

many varieties as under Henry IV. of France, when in some instances it was cut square, in others round, or in the shape of a fan, of a swallow's tail, or of an artichoke leaf.

**879. PROPORTION IS THE** first thing to be observed in the arrangement of the hair, and it is usually the very last thing that is considered. The head should be a little less than one-seventh of the length of the whole body, and any arrangement that gives it a greater or less apparent length than this destroys the perfect proportion of the whole. This was the reason that the chignon was such an enormity as regarded from the point of view of the artist. With this addition, the height of the head was frequently increased to a fifth of the whole body. The same defect was apparent in the enormous head-dresses of a century ago, but though they were more absurd than the chignon, they interfered less with the doctrine of proportion, because the extra height was added on to the top of the head, thus increasing the whole apparent length; while the chignon, as seen from the back, absorbed a fifth of the height without adding a single inch to the whole. Some one, more artistic than the rest, perceiving this defect, had the brilliant idea of wearing high-heeled shoes, so as to add to the height in that way. This soon became general, and the longer the chignon became, the higher rose the heels.

"THE HUMAN BODY has its typical proportions. The medium height of a woman is less by one twenty-second part than that of a man. Her face is shorter by a tenth; the head, measured by its length, is a little less than a seventh of the height of the body. A woman's dress should respect these proportions; and as there are frequent deviations from the type in individuals, it is necessary to make amends for any irregularities."—CHARLES BLANC.

IT WILL BE remembered that high heels were in vogue in the days of powder and patches, probably on the same principle of re-establishing the proportions that were lost through the height of the coiffure.

**880. BEARING IN MIND** the correct proportion of the head, it must not be imagined that a universal style of wearing the hair will meet all exigencies even on this head alone. This might be the case if every woman were made in perfect proportion, though even then her "style" would have to be considered; but, it will be readily admitted that many women have heads too large for their bodies, should spread upwards and backwards something like that of the horse itself. Usually, however, the back of the head is of mean proportions, while the top is flat and the hair scanty. This is a hope-



BEGINNING OF THE  
NINETEENTH CENTURY

and that some few have heads too small. We will consider the large heads first.

**881. WE CONSTANTLY** SEE individuals of a well-known type of English-woman, whose faces closely resemble that of a Roman-nosed carriage-horse. To carry out the strict proportions of a face like this, the head

face like this, the head should spread upwards and backwards something like that of the horse itself. Usually, however, the back of the head is of mean proportions, while the top is flat and the hair scanty. This is a hope-

less kind of head, and for it false hair is not only excusable, but a necessity, and should be arranged so as to supply the defective height where the bump of benevolence is missing, and also so as to give depth at the back behind the ears. Another variety of large head is that in which the features are very insignificant while the forehead is high and bald, the back of the head enormously developed, and the ears large. This is more easy to deal with than the carriage-horse variety. The hair should be worn low on the forehead, drawn rather tightly back over the top of the head, and arranged compactly at the back. The ears should be carefully veiled by the hair.

WE HAVE GIVEN here the two extremes, viz., small face and large head at the back, and large face with head small at the back. Having dismissed these, we are glad to pass on to more pleasing varieties.

**882. THE CHOICE OF A coiffure** should be ruled by the shape of the nose and the length of the forehead. If the forehead is longer than the nose, it is too high, and must be dissimulated so as to make it the correct length. The shape of the nose usually gives the key to the whole character, and the structure of the coiffure should harmonize with the indications of the disposition.

Ovid gives the following useful directions about this very important portion of the toilet: "A long face requires hair simply parted on the forehead. Such was Laodamia's<sup>1</sup> style. A slight knot on the top of the head, leaving the ears displayed, best suits round faces. . . . There are many women whom hair apparently in disorder suits. It might not have been dressed since yesterday: it has been arranged this very moment." "If the head is short," says M. Blanc, "we can give length to it by drawing back the hair in the Chinese or any other style, because the eye is carried in the direction of height. . . . If the head is long, anything giving squareness in front will help to shorten it. The hair should be brought down on the temples, with a slight wave to make it puff out, or bands taken off horizontally, to give as much width as possible to the forehead. A projecting forehead, sunken and deep-set eyes, would not bear anything coming forward on the face, nothing covering it, because such a face wants to be lightened, nothing too much drawn off the face, because the projection of the forehead would then be too strikingly displayed. A head with a receding forehead requires a style in which the hair is brought forward on the head, and which, by diminishing the curve of the profile, would make the features recede. In this case we may cover the top of the forehead, as hair smooth on the temples would only make more conspicuous the defect it is necessary to conceal."

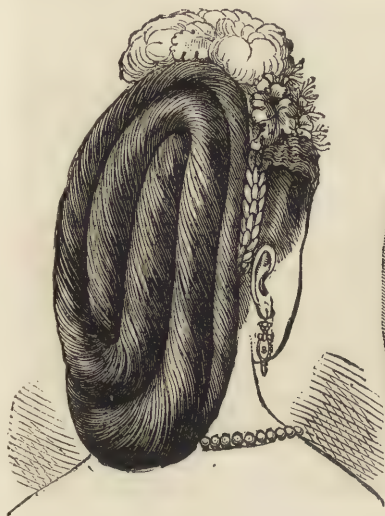
<sup>1</sup> Laodamia, whose husband was killed at Troy, and was brought back by Mercury at her intercession from the lower world for three hours. When he had to descend again, she died of grief. Had her face been round

and her nose of the *retroussé* sort, sorrow would probably have taken a different course with her, and led her to testify her regard for the departed Protesilaus by consoling herself with his successor.



LONG RINGLETS GIVE a sentimental air, and usually go with a straight nose ; short curls, a saucy, roguish look : these belong to the *nez retroussée*. Plain bands indicate a quiet, commonplace nature, though not always truly. Noses without much speciality of any kind, looking as though they were turned out of Dame Nature's laboratory by the gross, assort well enough with these bands. Hair arted at one side is always, in a woman, inseparable from the idea of coquetry.

883. THIS IS VALUABLE advice from two men who seem to have carefully studied all the weapons of attraction used by women. How absurd it seems, in the face of recommendations such as these, founded on common sense and true knowledge of art, to dress the heads of all women alike, be their style what it may. Yet this is what we do !



THE CHIGNON.



COIFFURE IN 1880.

When the chignon is in fashion, it appears as an appendage to every head, be it large or small, long or short, narrow or wide. When, as at present, an attempt at imitating the classic knot is in vogue, it is amusing (though sometimes even painful) to note how extremely unbecoming it is to see a large square head with the hair all carefully scraped back and arranged in a kind of small supplement at the back. As a rule, this style is very trying to all but those who have well-shaped mouth, chin, and ears. Those lucky women who possess these desiderata may wear almost any coiffure, so far as a profile view is concerned. Those who do not possess pretty chins must allow the hair



to fall rather low on the neck. If it be combed up from the roots, and arranged on the top of the head, the defects of the chin are accentuated, and if this member be long or prominent, the drawing up of the hair gives too great a distance from the point of the chin to the crown of the head. The style called *catogan* was well suited to defective chins. It came in as a small compromise for the chignon, soon after the latter disappeared from good society, and consisted of a plait of hair looped on the neck. Sharp-featured people must not wear curls, which make the peaked effect still more prominent. Soft waves, drawn lightly away from the face, and brushed up from the neck behind, would be better, and smooth bands best of all, with little waves peeping out under them.

EVERY WOMAN, in choosing a style for the arrangement of her hair, should study not only her full face, but also her profile. What may suit one may prove far from becoming to the other. Having once chosen any particular mode, it is advisable to retain it as long as may be possible without rendering one's self conspicuous by presenting too great a contrast to the prevailing fashion. The reason for this recommendation is that the hair gets into pretty waves and bends when habitually trained in one direction, and these not only show the colour to especial advantage, but also, as a rule, suit the shape of the head.

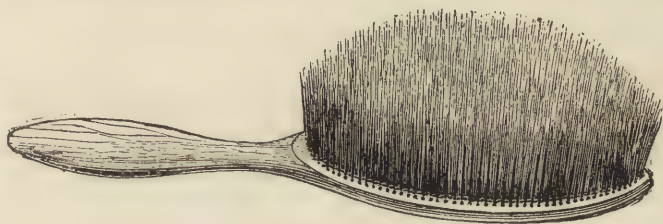
884. WHAT IS A PRETTY head? How impossible to reply in so many words! And even if the pencil of a great painter were at our command, he would probably only draw a few pretty heads for us, leaving many that are equally charming out in the cold. A pretty head is one of those things that can best be described by negatives. It must not be flat on the top, nor straight at the back. The forehead must be high, but the hair must grow low upon it. It is only a colloquialism to talk of a "high forehead" being unbecoming. A high forehead is indispensable to beauty. The part of the brow uncovered by hair must be low, but the brow itself must rise in a beautiful curve, bending downwards again from the crown, and describing another and a slighter curve to the neck. The forehead must not be narrower than the face, measured across the cheekbones. It should be a little wider. If not, the defect should be considered before the mode of arranging the hair be decided upon.

"IF A WOMAN finds her forehead narrowing above the cheekbone, let her never fail to insert pads in her hair at the side. If it be a broad forehead, while her face is narrow, let her avoid this style rigidly, *whatever be the fashion*. If her forehead be ill-shapen, let her cultivate a "fringe;" if she possesses a fine brow, she should not so disguise it. If her head be slightly flat, a coronet of plaits, or the hair turned over a cushion, are the only alternatives; but if naturally too high, let her disperse elsewhere the fulness of her hair. And should the head be perfect in shape, still let her disregard the fashion, and make a point of showing a charm that is exceedingly rare."—*The Art of Beauty*.

885. BUT THOUGH THERE are many varieties of well-shaped heads, there are a still greater number of defective ones; and perhaps no fashion that was ever invented presented better opportunities of displaying such defects than the mode *à la Grecque*, which prevails in England just now. A sculptor chooses, of course, the finest head he

can see, as the model for his statue. Consequently the noblest specimens of a very noble type come down to us in the old Greek statues; and for displaying the excellence of the shape, the hair, caught back in rippling waves and raised slightly from the neck, to be coiled in a loosely twisted knot, is the very best arrangement. It is equally effective for showing off beauties and defects. On a modern English head, like that shown on p. 21, nothing could be better; but have we not all seen girls with a little knob like a walnut at the back, looking like burlesques of classicism in coiffure, with their narrow, shallow heads mounted on long, scraggy necks. With a head like this attracting our eyes with that especial and irresistible fascination of dire ugliness that only comes second to the charm of beauty itself in claiming the attention of the organs of sight, we are inclined to look with amity on the enormous chignon itself, for, at least, it lends a "furnished" look, compared with the mean and pitiful spectacle that is before us. False hair, frizettes, anything rather than that poverty-stricken cranium, with its small and uncomfortable supplementary knob.

886. TO WEAR FALSE HAIR is not an offence against morality, as Puritanic persons would have us believe. "It is acting a lie," they



WHALEBONE BRUSH.

say. If it is, it is also acting a lie to wear a wig, yet these stern monitors find no fault with those whose heads having been shaved in illness, wear a wig till their own *chevelure* grows again. Yet one is no greater deception than the other. In fact it is less, for when artificial tresses are universally worn they are usually piled up in such excess that no woman would be so simple as to expect any one to believe that those enormous plaits superpiled like Pelion and Ossa were all grown on one head. Whereas the wig is plausible and frequently deceptive.

" Was it wrought from the mellow haze  
That haunts the hills these autumn days?  
Or spun from Ophir's purest gold,  
Or changing leaves of birchin wold?  
This clinging curl so soft and fair,  
This slender tress of golden hair?  
Ah! no, fond youth, you're surely sold,  
As was the silky tress you hold;

The hairpin in the curl makes known,  
'Tis not, ne'er was, the lady's own ;  
The barber's shop is whence it came,  
And jute, not hair, its proper name."

*American Poet.*

IT IS CURIOUS to observe how varied is the construction of consciences. We were acquainted with a religious lady whose hair was not as plentiful as she deserved, or as fashion required. Being a leader of society in her own small world, she yielded to her pretty daughter's insistent request that she would purchase a supplement to nature's capillary gifts. "I do it," she said, "partly because you tease me so terribly about it, child, and partly because I can never get a bonnet to stay on my head, now that they are all constructed to rest on chignons. BUT—the false hair shall be quite a different colour from my own, and then no one can say I practice deception." The hair was purchased, and was of such a different colour from her own, that even her worst enemy could not have accused her of deception, in that matter at least. Here was a tender conscience! and yet—attend, O students of human nature!—a few months later her daughter was obliged to have her head shaved in consequence of a sharp attack of brain fever. When she was well again, one of the most eligible of that county's eligibles being expected on a visit, the mother was heard to say to the hairdresser: "If you can't do it thoroughly well, say so, and I will send it to London. I wish the wig to be so well made that no one could guess it is not the growing hair."

**887. ON A BEAUTIFUL** head with a sufficient growth of hair, artificial curls, plaits, rolls, bands, are inartistic and unnecessary. But when a mixture of the false with the true is needful for the symmetry of the head, the artifice necessary to conceal art is no more criminal than that which places the hooks and eyes and stitches of a dress where they are invisible.

**888. FILLETS** are becoming only to well-shaped heads, and with them the hair must not be too smooth. It should ruffle up between the bands, like foam on a wave. The fillets will then give the true idea, viz., that of restraining within bounds an otherwise unmanageable luxuriance of thickness, not necessarily length. The *raison d'être* of plaits is the same, and it is, therefore, inconsistent to plait scanty hair. It should be simply rolled and twisted and kept in order by many hair-pins.



HAND GLASS.

Three kinds of plait are generally used. They are three-plait (the simplest and most used), Grecian plait, and basket plait. They are made as follows:

*Three Plait.*—This is woven by taking three pretty thick strands of hair of equal



size ; place one in the centre ; take the left-hand strand, and lift it under the centre one, and over it, and back to its place ; work on thus alternately to the end.

*Grecian Plait.*—Take a tolerably thick lock of hair, divide it into two equal parts ; take from the outside of the left-hand portion a very small piece of hair—about a sixth part—pass it over into the centre, and unite it with the right-hand portion ; do the same from the right-hand portion, and pass it over into the centre, and unite it with the left-hand portion ; proceed thus, taking the small and even-sized lock alternately from the left and right hand portions, until all is plaited ; be careful to keep this plait very smooth. It is a very valuable kind, because it can be widened out to a very great extent. It is easier to do on the head of another than on one's own.

*Basket Plait.*—This is made by taking four rather small strands of hair ; plait with only three of these, weaving them over and under the fourth, which serves to draw the chain up, as in the way in which the plait of three is usually worked, taking first the left-hand outside strand, and working it under one and over the next until it takes the place of the right outside strand, which, in its turn, is then worked to the left side, and so on alternately, always retaining one unmoved in the middle. This is a good plait to use for crimping the hair when the crimps are required to be large and loose. But we shall have something to say further on upon this subject.

889. HAIR-NETS WILL NOT recover for some time from the disrepute into which they fell in the time of the chignon. It seemed, in those days, to be universally accepted by the lower middle classes, and thence downwards, that *anything* would do as representing hair, when a net was drawn over it. We have seen a coronet composed of an excellent but unintentional imitation of a black pudding, arranged above the brow and concealed from the eyes only by the thin pretence of a greasy *silk net*. Frizettes, the wearers thought, would look quite as well as hair under a net, and being of that opinion, the wearers proudly flaunted them, apparently unconscious that the absence of hair to cover the frizettes was offensively visible to the naked eye.

WE ONCE noticed an entire chignon made of horsehair, resembling tow in shade, and plainly discernible through the interstices of a gold net, the pristine glories of which had departed "as is most like for ever." This was worn with an air that spoke volumes for the owner's belief in the dark inscrutability of her economical artifice.

890. FRIZETTES were a terrible invention. Their originators are responsible for all the atrocities of height, depth, length, and width, of which the coiffure has ever been guilty. And who were the originators ? Probably hairdressers, whose interest it was that enormous quantities of false hair should be worn, causing not only great expenditure, but difficulties of arrangement that should oblige ladies to send their maids for courses of lessons. We have seen a coiffure in which fifteen long frizettes played a part ! And this on a little woman whose five feet of height was sensibly diminished in appearance by the huge proportions (or rather disproportions) of her head gear. Elaboration of any kind is fatal to true grace, *when it is apparent*. With these frizettes, no one could fail to see the elaboration ; they were, therefore, an immense error in art. Of their evil effects on the hair and even the general health, we shall speak elsewhere.

891. THE PRETTIEST AND MOST becoming coiffures are those in which an apparently careless arrangement reigns. This is why curls



have been so frequently popular. They will, no doubt, become so again. Man, in his simplicity, imagines that a woman has nothing to do in producing this abundant head-dress of curls but, after her bath, to throw back her hair and twist her curling locks round her fingers. Seeing an arrangement of "back-hair curls" in some hairdresser's window, he may experience a slight shock, but will speedily come to the conclusion that *some* women resort to this kind of ignominious adornment, but never for a moment admits the thought that *the* woman buys her *chevelure*, and dons the "dowry of a second head." Most women, it is true, have sufficiently abundant hair to provide a very fair crop of curls, and to cover a moderate number of frizettes, but they lack the skill to dispose their natural gifts to advantage. Hundreds of women, in the days when false hair was worn, tucked away their own pretty hair, with its bright *reflets* that no "dead" hair can give out, and covered it up with false braids and rolls that could be arranged on the dressing-table. They had miserably failed in their attempt to produce a fairly respectable chignon. The frizettes *would not* be covered, the coils of hair *would not* lie in the correct position. After they had made their arms ache with stretching them up to arrange, disarrange, re-arrange, the hand-glass revealed an unsightly mound of ragged hair, resembling a haystack or a bird's nest, but rather smaller than the one and ever so much untidier than the other.

892. SOME GIRLS POSSESS a natural gift of arranging the hair prettily. A simple turn of the wrist—one twist of the long coil—and *c'est fini*. They manage to evoke that appearance of order in disorder that charms the eye by its apparent simplicity and careless grace. Lovelace must have had some such arrangement in his mind when he addressed to Amarantha the often quoted lines—

"Every tress must be confest,  
But neatly tangled at the best,  
Like a clue of golden thread  
Excellently ravelled."

It is not difficult to arrange thick hair, even when it is rather short, and it is, in fact, better to keep the hair cut rather short when there is any tendency to thinness. Hair that clusters thickly about the temples is half arranged.

ANACREON, IN SINGING of his lady-love's hair, speaks of its "chance arrangement, her black hair carelessly falling round her." The hair has always been one of the most popular points of beauty for celebration among the poets.

893. CRIMPING THE HAIR does not necessarily injure it. If it is dragged too tightly away from the roots, it is owing to carelessness. If properly done, and gently handled, crimping may be continued for years without the slightest evil resulting from it. The application of heat is better than the more common method of putting up the hair on metal pins or hairpins before going to bed, and leaving it so all night. There are two good reasons against this practice. One is,

that the perspiration of the head will rust the pins, so that they cut the hair ; the other, that the contact of iron with the sulphurous gas given out by hair during sleep tends to darken and render the colour displeasing. When this mode is preferred, however, for convenience or other reasons, to the crimping irons, it is better to use a piece of elastic than pins of any kind. On a loop of this the hair can be woven in and out as on a hairpin, the elastic holding it firmly, and producing very natural-looking waves.

THE BEST MODE of applying the curling tongs is as follows. Fold the hair, having slightly damped it, over the frizzing or curling tongs, having previously carefully wrapped these round with a roll of thin brown paper. Or, do the hair upon stout crimping pins, or braid it in and out of a loop of thick cord ; fold a piece of thin paper over the crimp, and the pinching iron may be used in safety.

894. THERE ARE MANY modes of curling the fringe so universally worn at present. None of them is poetic or romantic. Curl-papers are not becoming, especially when reared in a rampart above the brows—erect, bristling. This is a favourite method, and very effectual when properly done. Divide the fringe into four or five equal portions. Take each one separately, wet it slightly, pull it out to its extremest length, and set the ends between two folds of the curl-paper. Then pinch up hair and paper together, rolling them round and round, as tightly as possible, and when it is rolled up close to the head, twist the ends of the paper very tightly together, so that the curl may not come undone in the night. This produces a very frizzy, light fringe, every hair of which is distinct from the rest.

TO WEAR THE FRINGE perfectly straight and uncured is to adopt a singularly trying style. It only suits children, and whether it be from the association of ideas, which links this style with extreme youth, making the contrast obvious, or whether the straight lines are to blame, certain it is that the uncured fringe perceptibly adds on to the apparent age of the wearer. When curled, on the contrary, it gives a soft finish to the forehead, free from hard lines, which is very becoming, and not unsuitable at any age.

895. ANOTHER MODE IS to use pieces of silk instead of paper, thereby preserving the hair from any possibility of injury, and making the curls even softer. Some girls prefer curling the fringe every morning, and occasionally during the day, to wearing these unbecoming arrangements at night. When curling tongs are not at hand, the *stem of a clay pipe* has been known to form an excellent substitute. The stem is heated at a gas jet, then carefully wiped free from black. The hair, after having been slightly damped, is twisted round it, and held there until perfectly dry. The pipe stem is then withdrawn, and the fringe will be found waving in pretty little curves most becoming to the forehead, when the hair grows very low.

“WHAT VULGARITY !” SOMEBODY will exclaim ; but those who have brought the pipe down to its present low estate are answerable for the vulgarity. There is nothing really vulgar in turning it to account in a practical way.

IT MUST BE REMEMBERED that a fringe that suits a low forehead is eminently unsuitable to one that is high. In the former case, the fringe should be lifted rather

away from the brow, in a curve that allows the line of the forehead to be plainly perceptible through the hair. On a high forehead, the fringe should be allowed to veil the upper part completely, and should be arranged so that no small spaces come between the curls indicating the full height of the brow.

896. **SOME PERSONS CONTINUE** to consider it "fast" to wear a fringe of hair on the forehead. This is a mistake, for it has now become an almost universal custom to wear it, and what is general can never be "fast."<sup>\*</sup> It is allowed by every one who has any pretension to be considered artistic that except in cases where the hair grows very low on the forehead a fringe is most becoming. In some cases where the forehead (as Miss Broughton in one of her novels describes it) "has good-naturedly gone round to look for the back of the head," a fringe is *necessary* to even a tolerably passable share of good looks. Such a forehead throws into utter disproportion all but the most gigantic features, and therefore the adoption of a fringe is only a part of "good manners," in which is included the necessity of making ourselves as agreeable as we can in every way to those with whom we associate.

897. **WHEN THE FRINGE** curls, curves, or waves naturally it is in perfection. The lines are softer than any that are produced by artificial means; and it cannot be too strongly impressed upon the minds of our readers that hard lines are to be most particularly avoided in the arrangement of the hair about the temples.

IT IS BY MEANS of the hard line it makes above the brow that a false front so surely advertises itself. It is sometimes assisted in asserting its own artificiality so aggressively by the transparent nature of the artifice which pretends to imitate a natural parting. This *can* be imitated to perfection, but the process is an expensive one, and it may be noticed that the persons who wear false fronts are usually a prey to a misdirected economy. They buy the cheapest (and consequently the nastiest) shades of hair, and in the early morning hours, when, if ever, the toilet should be fresh, they persist in wearing old, ragged, and even mangy-looking fronts, in comparison with which an undissimulated baldness, even if uncompromisingly complete, would be beautiful, cleanly, and refreshing.

898. **HAIRDRESSERS ARE NOW** making and selling false fringes which come down over the forehead and have some hair rather longer than the fringe which brushes back among the natural tresses, giving a perfectly natural appearance to the hair. These artificial fringes are called by the rather disagreeable name "scalpette," and in such instances as those sometimes caused by severe illness, where the hair has become thin at the parting, these false fronts are invaluable aids to good looks.

AN AMERICAN POET thus writes about the artificial devices of modern costume: false hair among the rest—

"Anon the changes of the walk reveal  
The patent instep and the patent heel;  
The patent panier round the form divine,  
Its patent arch supports a patent spine,

---

<sup>\*</sup> The signification of the word being really to act, speak, or dress in a manner so conspicuous as to attract attention.

Lends matchless symmetry and stylish gait,  
And bears the label, "Patent 68."  
Behold the plaintive glance of languid eyes ;  
The pencilled lashes flutter as she sighs  
And lifts her crayon eyebrows in surprise.  
She shakes her head—four pecks of vagrant hair  
Fly like a hop yard in the August air ;  
And twenty grim ghosts whisper her aside :  
"Dear sylph, we wore that wig before we died !"

\* \* \* \*

Her false teeth gnash with gutta-percha ire,  
Her false eyes flash with fabricated fire ;  
She drops her patent chignon in a chair,  
Then jumps to pick it up—But I forbear."

#### PART II.—COLOUR.

Her long, loose, yellow locks, like golden wire  
Do like a golden mantle her attire.

899. WE MUST NOW pass on to consider the colour of the hair, having said our say regarding the best arrangement considered from the point of outline alone. Such infinite variety of colour is to be found in human hair that it would be simply impossible to specify the shades of hair. They may generally be classed as black, brown, and blonde. We shall, of course, have much to say about intermediate shades as we get further into our subject, but for the present it is sufficient to sum them up roughly. The further south we go, the darker, as a rule, is the hair we see ; the further north we come, the fairer.

THE SIGNIFICANCE OF the colour of the hair is often peculiar. By those who claim to have studied the subject, it is stated that the dark-haired races are physically the strongest, but less endowed intellectually than the fair-haired. The first are more inclined to manual labour and active exercise, and the last to mental exertion. Black hair indicates strength and a predominance of the bilious temperament, as in the Spaniard, Indian, Mexican, and the negro. Red hair is a sign of ardour, passion, intensity of feeling, and purity of character, and goes with the sanguine temperament, as in the Scotch, the Irish, the Swede, and the Dane. Auburn hair is found most frequently in connection with the lymphatic temperament, and indicates delicacy and refinement of tastes, and, if the mind be cultivated, fine moral and intellectual powers. It is common amongst the Germans and Anglo-Saxons. Dark brown hair is, perhaps, all things considered, the most desirable colour, as it combines the strength of the black with the exquisite susceptibilities of the light hair.

900. RED HAIR CLAIMS our attention first for two reasons : 1st, that it *always* claims the attention first, and 2nd, that it belongs to the classification blonde, which gives us the colours most fashionable at the present day.

ENTER A ROOM in daylight (by artificial light red loses much of its ferocity), where there are women without bonnets or hats, and if there be one of them with bright, unmistakable red hair, she will stand out from the rest with a never-failing prominence which, if she be a pretty woman—and red-haired women have often great beauty of feature, and *very* often lovely complexions—is of the greatest ad-



vantage to her, socially speaking, and, if she is not pretty, an equal disadvantage. Notice a girls' school (*ladies' school* it is the snobbish fashion of the day to call them!) walking two and two along the road or street, and if there are one or two with red plaits visible at the back or a red fringe apparent in front, the eye picks them out in a moment from the dark-haired and the brown.

901. RED HAIR IS NOT admired at our end of the nineteenth century, except by the few who have the "courage of their opinions." With the exclusion of a peculiarly vivid orange variety, we give it as our unhesitating opinion that red hair is frequently artistically beautiful, and that it can be treated in two different ways—by similitude or by contrast—with such excellent effect that, could only the possessors of this maligned colour be induced universally to practise these modes of treatment, red hair would soon be as fashionable as it was in 1830, and for some years later. Were the colour more uncommon than it is, red hair would not, probably, need much artifice to make it popular. It is usually very plentiful, and is sometimes very soft and fine, but its great disadvantage is that it is too often seen in company with more red hair of a different shade. It is much more difficult to treat it collectively than individually. That is really a clever girl who, with *prononcé* red hair, manages not only to make it look as picturesque as it ought to look, but contrives to individualize her own particular shade of red.

WHY IT SHOULD BE called "red" is difficult to imagine. Hair is never *red*. The shades that are called by that name are either yellow or orange.

IN 1830 RED hair was so fashionable that possessors of the most magnificent *chevelures* of chesnut or black dyed these tresses red.

AT THE MEETING of a four-in-hand club that took place not long ago, a red-haired family was liberally scattered over the outside of one of the coaches. The effect of several different shades of yellow and orange was simply *desperate*. In one case the red was grizzled, gently shading off into the characterless grey that is the last fate of hair of this colour. In another its owner had shown it off to the very greatest disadvantage by wearing a very bright shade of blue in her ribbons. Her intention was good—the result disastrous. Another and a younger sister wore a dress almost exactly matching her rosy locks, but brighter instead of paler. She thus rendered her rather pretty colouring pale, faint, and grey. We shall see, as we get on, what these girls ought to have done to render their "family" hair less conspicuous and more becoming.

902. THERE IS A WARM and lovely tinge of red, that the old masters loved to paint, and which the pre-Raphaelite faction of our own time adore. There are gold lights in it, bronze *reflets* (there is really no English word for *reflets*), and hints of brown in the shade. Such hair should always ripple and wave, or it loses half its loveliness. It should catch the light at many different angles, so that, like a diamond or an opal, it may display itself. In the sun, such hair is simply glorious. The Peter Bells of the world (and their name is legion) glance at it, call it red, recollect that red hair is not admired, and think no more of it than their prototype did of the yellow primrose. This shade of red is not common. It is sometimes seen with brown eyes, brown eyelashes, brown eyebrows, brunette colour-

ing. Out of a strong light it is insignificant, and might be called straw-coloured. When it is perfectly straight it is insignificant. It should, therefore, be artificially waved, and arranged in wide, loose plaits. We have, alas! no recipe to offer for obtaining perpetual sunshine in our *île brumeuse*, but a woman possessing hair like this may be forgiven if she sits on the lawn in summer without her hat, letting the little sunbeams make the best and the most of her "crown of glory."

903. THE COMMONER SHADES are more orange than yellow. Even the worst of these may be cleverly managed in either of the two modes referred to some lines back; viz., by administering a treatment of similitude or one of contrast. "What! wear *red* with red hair?" some one asks, aghast. No, no; wear yellow, orange, amber, with what is called red hair. Gold—real gold, not gold-coloured ribbons and silks, which have not the true 'gold' shade—deprives red hair of a very large proportion of its aggressive redness. The difficulty is that none of the ornaments used at the present day are suitable in gold; that few persons can afford *real* gold, and that imitation is not to be thought of; and that bullion, when used decoratively, is nearly always *mis-used*, *i.e.*, used too liberally, whether in furniture or dress. It appears to be one of those things which, like opium-eating or smoking, cannot be indulged in without excess.

ONCE A GILT chair gets into a drawing-room, more gilt chairs follow it, then a gilt table under the gilt-framed mirror; then comes an ebony and gold piano, an ebony and gold music-stool; and thus the mischief increases, until the eye has no rest from gold and black. It is like a spurious and cheap edition of the progress of King Midas.

904. A GOLD BAND on red hair has then, an excellent effect. An amber ribbon disposed either in fillets, if the shape of the head be good enough, or in small knots if the arrangement of the hair lends itself to them, will often serve to glorify rather dead-looking hair. The shade of amber must, however, be most judiciously selected. It should be just an idea lighter and brighter than the tint of the hair.

ABOUT SIX YEARS AGO—in 1873—it became fashionable to wear very small knots of ribbon in the hair. These were composed of a piece of ribbon about two inches wide, and not more than five inches long, twisted round into very small compass. Through these a hairpin was pushed, and the knots were thus fastened into the coiffure. Never was a more becoming "trimming" invented for the head. When judiciously placed, the small knots served to indicate and emphasize the best points of the outline of the head, and when carefully chosen with respect to colour, the effect was excellent from every point of view. Brunettes may wear scarlet, crimson, maize, or dark blue, according to their complexion; blondes choosing pale blue, lavender, dull, deep reds, or amber.

905. THIS IS HOW RED hair and some kindred shades may be treated by similitude. We will now see how far the doctrine of contrast applies. There are very few shades that may be ventured upon in juxtaposition with so daring a colour as that called red when ex-

hibited in the hair. These, too, must be of the very palest. There are a soft, nemophila blue, a greenish forget-me-not blue, also a still paler greenish evening-sky-blue, all of which go admirably with the most garish shades of red hair. Pinks and reds must be abjured. Very pale lavender has an excellent effect. In the evening, white flowers are charming in red hair, more especially when arranged in sprays. When red hair is wavy, and falls in pretty lines, so as to catch the light becomingly, these colours may be used very sparingly; but when the hair is straight, lank, uninteresting, it may with excellent effect be almost entirely covered with one of the handkerchief caps of soft silk now again in fashion.

WE ONCE NOTICED very red hair tied back with a crimson ribbon. The effect *ought* to have been terrible; it was, on the contrary, admirable, but then, the wearer was a child of ten, with an exquisite complexion, the soft pearly white tints that accompany red hair so often, with faint pink touches on cheeks and lips, and eyelashes darker than the hair. We do not advise our *rousses* to try the experiment if they have left behind them the "wild freshness of morning." It would be a little *risqué*.

MRS. HAWEIS SAYS, in her charming little book, "The Art of Beauty," "It is a pity that caps are so entirely forgotten by young people. They seem to be considered only fit for servants and great grandmothers. Even middle-aged ladies fancy that, by assuming a cap, they are renouncing youth; whereas, by continuing to expose the bald patch on their heads and the increasing thinness of their locks, they imagine they still retain it. This is a terrible mistake."

IT IS A MISTAKE that has since been very fully rectified. Caps are worn in the morning by young married women, and in the evening by young girls as well. Many of these are copied from old pictures, and are one of the numerous cases in which picturesqueness has come to be studied in our times.

906. WE MAY NOW pass on to the other varieties of blonde hair, of which there are almost innumerable shades. They may, however, be divided into two great classes, the warm, rich shades, and those of negative, dim, neutral tints. The warm shades are made up from chesnut, auburn, the tint called by our Gallic neighbours *blonde cendrée*, and gold. The others are the colours that contain no admixture of these, such as the hempen, bleached locks that go to the "negative" blonde, the shade called mouse-colour (not at all uncommon in hair), the lint-white locks of the albinos, and any shade of light brown that has no golden, auburn, or red *reflets*.

OLIVER WENDELL HOLMES, in "The Professor at the Breakfast Table," says: "Many blondes are very gentle, yielding in character, impressible, unelastic. But the *positive* blondes, with the golden tint running through them, are often full of character. They come, probably enough, from those deep-bosomed German women that Tacitus portrayed in such strong colours. The *negative* blondes, or those women whose tints have faded out as their line of descent has become impoverished, are of various blood, and in them the soul has often become pale with that blanching of the hair and loss of colour in the eyes, which makes them approach the character of Albinesses."

907. GOLDEN HAIR HAS been fashionable at more frequent intervals and for longer periods than any other colour. The Latin poets, in their frequent praises of it, prove in what high esteem it was held by



the Roman ladies. Like many women in our own day, they used dyes to produce the favourite tint, when Nature had given them tresses of another colour. This custom spread to the Venetians, thence to France and Germany, and we read of even men—the fops of the period—dyeing their hair to the prevailing tint.

WE OWE SUCH AN enormous debt to this freak of fashion, that we must not be so hard upon it as we otherwise might. Soap was invented with the sole object of dyeing the hair to a fair tint. This was the origin of that invaluable preparation which has now become one of the chief necessities of life.

908. IF WOMEN COULD ONLY be made to understand, not only how false in art (to leave untouched the moral side of the question—and it has one, for to dye the hair is to practise an intentional deception) this is, but how inimical the practice, to that individuality which should be one of the principal charms of a woman, they would not hesitate to allow their hair to return to its original hue. If *every* fashionable woman is to have golden hair, how is each woman to stand out from the rest, individualized and distinct, as every charming woman should do? It is almost as destructive to that variety of beauty which Nature intended, as the adoption of a uniform costume would be.

DR. SCOFFERN does not share these sentiments. He puts it deliciously in his "Philosophy of Common Life." "Certain blondes are subject to a delicate embarrassment as regards the tint of their hair, especially that variety of blonde ladies to which our neighbours the French apply the designation of *blondes ardentes*. Occasionally the hair of ladies has been seen to have the tint of actual redness, though, by polite convention, the term 'auburn' is constantly applied to it in books. Each of these aberrations of colour may suggest, if it does not actually justify, the use of hair-dyes."

909. AS IN DUTY BOUND, however, we must record some of the means that have been employed to attain this more than doubtful good. After all, it cannot be wondered at that golden hair has so often and so long been popular. "Yellow is the eldest daughter of light," says M. Blanc, and whenever we see it in nature we adore it.

NOTICE HOW YELLOW flowers light up a room. When white blossoms are scarce, yellow serve almost equally well to harmonize others of opposing colours. How beautiful is the yellow of a field of ripe corn, and how exquisite the shades of this colour that come and linger on our autumn foliage. Was there ever anything lovelier or more perfectly graceful than a laburnum tree with its showers of gold in full perfection—a perfection that lasts, alas! such a very short time. Nature knows so well, too, how to arrange her colours. She lets the lilac bloom at the same time as the laburnum, and very often the trees are so close together that the lovely lilac cups and the yellow shell-curved blooms almost mingle. Whoever, with seeing eye (so many of us "have eyes and see not!") has looked at two such neighbours as these after a shower, and with the sun shining on them, has seen one of those sights that "become part of him for the day, or a certain part of the day, or for many years, or stretching cycles of years," according to idiosyncrasy. Beyond and above all these lower glories of yellow is that of the sky when sometimes in the evening, after a storm perhaps, a vista of endless space, yellow, shining, seems to stretch out before our eyes, getting brighter, more golden, with each moment, and then as quickly darkening, fading "into the light of common day." Yellow is second only to red in splendour.



**910. DYES RUIN THE HAIR**, and for a ruin so complete and so utterly unnecessary the owners have only themselves to blame. With this small protest against their use, we give the recipes that have been used to produce the coveted auricomous tint. Dark hair is caused, it is said, by an excess of iron in the system. The following method is based upon this principle, the acid being used to neutralize the iron, precisely as though the dark shade were an ink-spot to be taken out. To prevent the skin suffering from the application, it must be oiled carefully along the parting, edges, and crown of the head, the oil being wiped from the hair with a soft cloth. Oxalic acid is then applied, great care being taken to protect the hands, face, shoulders, eyelids, brows, and even the clothes from the acid. On one ounce of pure, strong oxalic acid pour one pint of boiling water, and, as soon as the hands can bear it, wet the head with a sponge, not sapping it, but moistening thoroughly. The effect may be hastened by holding the head in strong sunlight, or over the steam of boiling water. If a decided change do not appear at the end of ten minutes wet the hair again with the acid, continuing this until it begins to affect the skin, when it must be discontinued, otherwise the hair would fall out.

A SKILFUL HAIRDRESSER should always be employed when these powerful acids are used. They are dangerous in inexperienced hands.

**911. ANOTHER MODE IS** to cover the hair with a paste of powdered sulphur and water. The Venetian ladies used to steep their tresses in caustic solutions, and sit in their balconies in the sun all day, bleaching it; and yet another day, that the sun might turn it yellow. Perhaps they gained by their folly in one way what they lost in another, for such a sunning and airing would benefit the health of any woman. A paste of bisulphate of magnesia and lime is said to be very effectual in bleaching the hair, and also for burning it away entirely, together with the skin and brains (if there are any!) beneath it, when great care is not used.

It must be remembered that we are very far from recommending any of these recipes, though we give them as forming a part of our subject which is considered of great importance by some.

THIS DANGEROUS RECIPE calls to mind one of Lady Mary Wortley Montague's experiences in the matter of cosmetics. She followed the example of some Italian ladies in applying muriatic acid, *sixty per cent. strong*, to her face, and after a long week of suffering from slow cautery, had the satisfaction of hearing that her complexion was "vastly improved," but that an attack of typhoid fever would have been a less dangerous and more effective means of attaining her end.

**912. RED AND FLAXEN HAIR** is changed to gold with little trouble, but dark hair must be bleached with chlorine before the desired tinge is given. The bleaching is the most difficult part of the work. Peroxide of hydrogen—an expensive liquid—is the most effective. Solutions of sulphurous acid will also bleach hair; so will solutions of bisulphide of magnesia and of lime. The hair, when properly faded or whitened, is coloured yellow by means of solutions of cad-

mium, arsenic, or gold. Arsenic in the shape of orpiment or realgar, two deadly poisons, is the base of most golden hair dyes, and numerous cases of poisoning have resulted from their use. Cadmium is said to be harmless, and yields quite as brilliant a tinge as arsenic, though less used. Chloride of gold dyes a very satisfactory brown available for eyelashes, eyebrows, whiskers, moustache, &c. If allowed to touch the skin, however, it dyes it impartially with the hair. Bleaching and dyeing are both tedious processes, rather fortunately, as on this head the natural indolence of human nature militates against them. Once begun they become a veritable bondage. It is even more difficult to leave off than to begin. It takes a day or two to bleach hair, and hours to colour it either black or yellow, and the work has to be done over again month by month, in a wearisome round of repetition which must make many a woman regret that she ever took that first fatal step, which led her through the endless intricacies of bleaching-powders and dyeing solutions.

913. IT MAY AT SOME future period again become the fashion to dye black every shade of hair. This is not so difficult a feat as that of dyeing dark hair light, since the bleaching process is not necessary. The principle upon which it is accomplished is as follows: Sulphur being one of the constituents of hair, the latter exhales it constantly in the form of sulphuretted hydrogen. When wet with a solution of certain metals, the action of this gas turns the hair black. Lead combs owe their efficiency to this cause. The lead which rubs on the hair is darkened by the gas, but the trace of lead at each combing is so slight that the operation must be many times repeated before it takes effect. But lead-colouring, whether applied by combs or by pastes, is a slow poison, not seldom causing paralysis, and even death. The absorption of lead into the system at any part is dangerous, but trebly so when applied so closely to the brain. Nor is the tint given by this means at all satisfactory, being unnatural, greenish, and rusty in the light, and needing constant repetition. The same holds good of the tint produced by the application of nitrate of silver.

ORIENTALS ARE IN THE habit of dyeing the hair and beard the deep jet-black, which they consider the perfection of colouring for the human hair. For this purpose Turks and Egyptians use a thick solution of native iron ore in pyrogallie acid, which gives the blackest and most unimpeachable colour. The Persians prefer blue-black, and use indigo to produce it. English and French hair-dyers use a solution of iron, with hydrosulphate of ammonia to develop and fix the colour; but this preparation is disagreeable to the olfactory nerves.

914. THOSE SHADES OF FAIR hair that show warm tints of red, yellow, auburn, and rich browns, are of course the most beautiful. Sunshine is the best, cheapest, and pleasantest agent for producing these tints; but of that we shall have more to say in the portion of this chapter dedicated to the care and attention of the hair. Our present business is to find out the best way of showing them off to perfection when they do exist, and of so treating the hair with various colours as to render their absence less conspicuous.

915. AUBURN IS A COLOUR that has been vilely treated. The conventional red has been so constantly called by this name, that the original and lovely auburn is almost unrecognized. It is not wonderful that it should be so, for it is a colour as rare as it is lovely. True auburn is a shade of brown with red and gold lights in it. The shade of brown may be dark or light. It is usually of a medium tint, but the redness and the yellowness are unmistakable. They are not lost, even in artificial light. It is this *prononcé* characteristic—the bright-red *reflets*—that have caused the name of this lovely colour to be adopted as a kind of courtesy title for the unfashionable red hair.

"HER FRIENDS call her hair auburn, but her enemies call it red," says some authoress, whose experience of life has been so peculiar as to leave her unacquainted with the downright directness and straightforward utterance of home truths in which one's friends usually indulge.

916. IT IS A SAFE general rule that pink should never be worn with hair that has any tinge of yellow in it. With auburn, therefore, it is inadmissible. Blue is, of course, the first colour that brackets itself with auburn in the mind. A wider range of shades of blue is allowed to hair of this colour than may be conceded to red; but, at the same time, a limit must be put. The lighter shades bring out all the brilliancy of auburn and golden hair, but the darker tints neutralize them. Down the gamut from palest sky-blue to the colour of gentianella may be safely allowed to auburn hair. The paler shades of mauve, violet, and lilac harmonize with it most perfectly. There is a reddish-coloured lilac-blossom, quite different from the commoner bluish tint, that assorts with auburn hair better than almost any other shade, even though there is a faint suggestion of pink in it. Green in every possible shade may be used with auburn and golden hair. The now fashionable sage-green suits it *on ne peut mieux*. But in applying these the complexion must be taken into account. It must not be sacrificed to the hair. If there is any yellow in the complexion sage-greens must carefully be avoided, particularly in the lighter shades.

If the complexion be very white and pale, violet must be avoided, though sometimes, when judiciously mixed with mauve, the colour has no evil effect on pallor, when free from sallowness. Pale and dark blue may be mixed in the same way, producing a combination becoming to dark or fair complexions. Pale pink and pale blue the same. One of these colours counteracts the evil effect of the other.

WE HAVE SEEN an old picture of a Bacchanalian, with vine-leaves of a peculiar and vivid green in her auburn hair, and a bunch of dark purple grapes drooping from the back of her head, seeming to have become entangled in her tresses. The three colours make a most delicious combination.

917. THE PALER SHADES of blue are invaluable for the hemp coloured class of hair; but with this hair, even more than with the brighter shades, care should be taken to abjure the darker shades. These "kill" the pale hair most effectually. Hard, crude blues are merciless in this respect; but when a pale shade is chosen, it im-



parts to the hair the yellow that it wants, and adds to really bright hair a greater brilliancy. Black velvet is effective in the palest shades of hair, but should be relieved by stars of gold, silver, or jewels. In itself it is rather funereal, when worn in the hair, except in the fillets that are so very trying to all but the most beautiful heads.

WE ONCE sat behind a girl in the stalls at the opera, who wore black flowers in her tow-coloured hair. Their hearse-like effect may be responsible for the above sentiment, for it was not a sight from which one easily recovers. The impression of such things remains.

918. IN SOME FAIR HAIR there are many shades, and this is not always an advantage. The hair darkens with every year that passes from childhood on. Fair women, whose sunny locks have been their pride, find with dismay that this infantile tinge which makes a woman look so young and charming, is deepening into mature ash-brown—a shade with no attraction whatever. They think it looks suspicious to wear a plait several degrees lighter in shade than the hair that waves over their forehead. People will imagine it to be false; but the difference is caused by the fact that the ends retain their youthful brightness while the short hairs that are freshly growing are much darker. These shades can be made much less obtrusive in their differences by a skilful arrangement of the hair. Light hair should be crimped and waved, when its tints will appear like the effect of light and shade. Constant washing with ammonia or soda is the only means of retaining in the hair some of the glory of its youthful sunny colour, and, whenever possible, the hair should be dried in the sun.

BUT GOLDEN hair makes a woman look young only while she is on the sunny side of five-and-thirty. Nothing can be more “ageing” than the effect of youthful golden hair framing in a wrinkled forehead and haggard eyes.

WE DISMISS this subject with a casual remark for the present, intending to refer to it at some length in the portion of this chapter devoted to the “care and attention” necessary for the hair.

919. WE NOW COME to the warm shades of chesnut and nut-brown. These scarcely need any remarks as to colour, for they are so beautiful in themselves that almost all shades may accompany them. Blue may be worn in deeper shades with hair of these tints. Sage-greens show it up admirably. Violet and mauve bring out its brilliancy to perfection. Dark purple and Oxford blue (the real tint, not the crude “royal blue” and kindred shades that are often dubbed “Oxford”) look well with it. It is only the medium shades that must be avoided. We are speaking now irrespectively of complexion, and of colours as suiting the hair only. Even browns may be ventured upon to a certain extent if the shade of the hair be very warm and bright. The useful cream colour so much employed in costume during the last few years suits well with this kind of hair. It looks like a paler shade of it, and when the material is satin or thick dull silk, it throws out *reflets* that might be called echoes of those given out by the hair—a little paler, a little brighter, but working into the same scheme of colour.

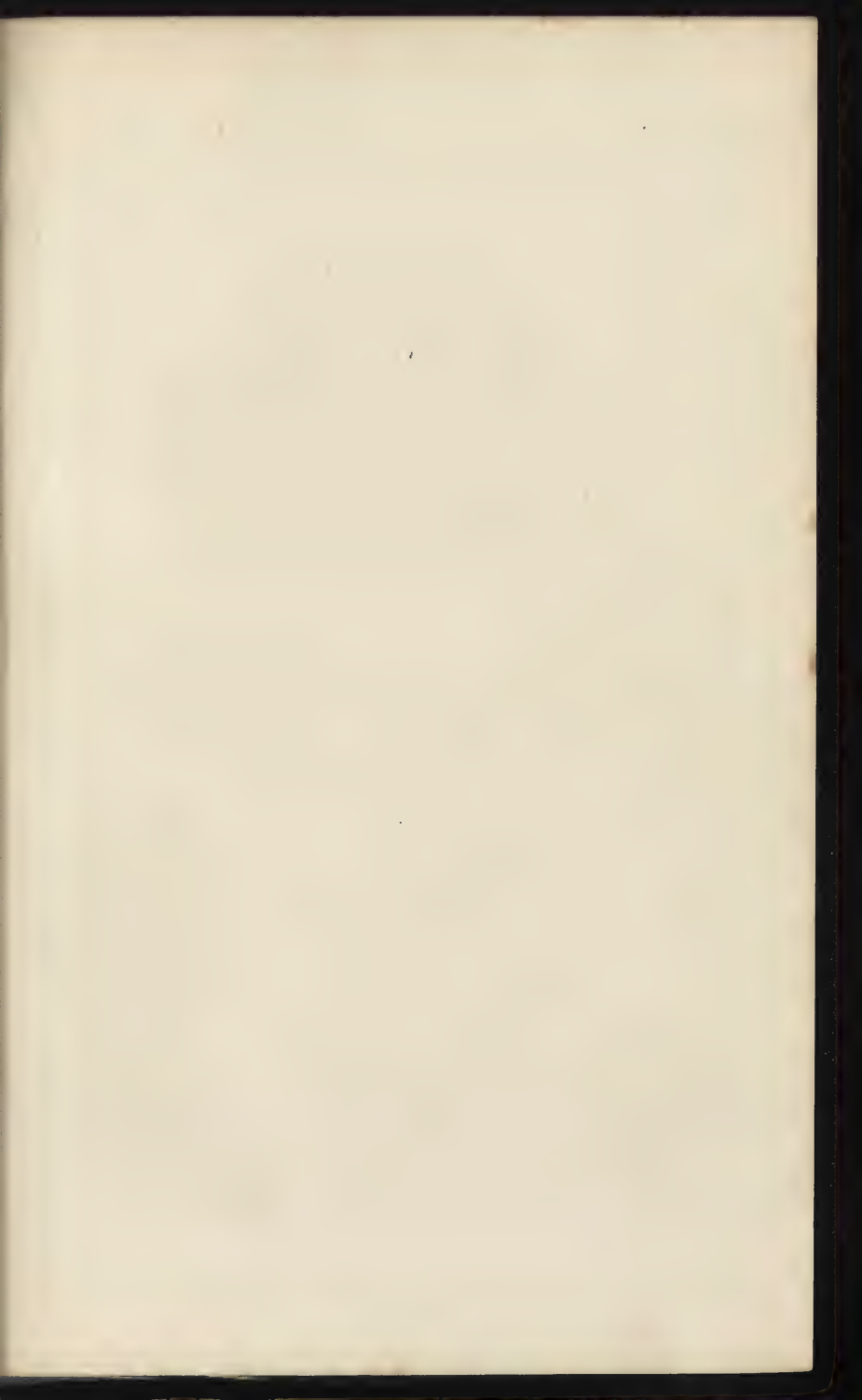


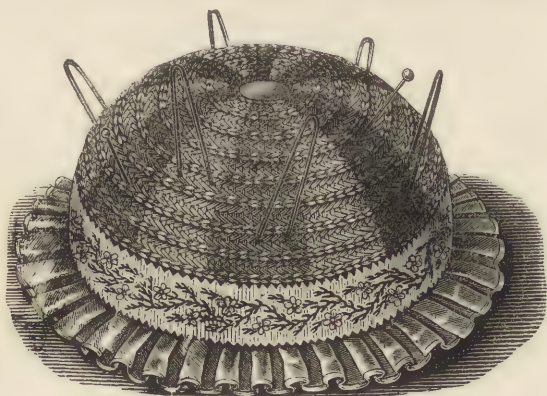
BROWN IS A DANGEROUS colour to place near the hair, as a rule. If lighter than the hair, it robs the latter of all its brightness. Two or three shades lighter, the effect is not so bad. If darker, but not dark enough, the effect is not good. Very few complexions stand the trying test of brown surroundings. It is a very favourite colour, being ladylike, useful, unobtrusive, and very often beautiful, but its influence on some haggard, pallid faces framed in with pale hair is terrible *à faire frémir*.

920. BLACK SETS OFF these warm tints to the greatest perfection. Much of the becomingness depends on the texture of the fabric. Black fur and black velvet are highest in the scale. Next to these come black satin and black lace, then rich silk, not *glacé*. Other fabrics may be made becoming by the mixture of jet or the judicious combination of shades of black. Thus velvet, silk, fur, cashmere—each represents a different shade. A union of these gives a better effect than any one alone. Thus black fur and black velvet are more becoming than either of these materials by itself. The same is true of black satin and black velvet. Velveteen is not so becoming as velvet, because the lights in it are white.

M. CHARLES BLANC, in his pleasant and enthusiastic chapters on colour, speaks thus of chesnut or ash-coloured hair. "Women who are placed, so to speak, in the half-shades of colour may wear either what suits brunettes or blondes, provided the tones of their dress and ornaments be subdued in proportion to the degree of warmth in their complexion. Pure yellow or deep red would ill suit chesnut hair, even if dark; but half-tints, such as pale yellow, maize, deep yellow, turquoise blue, and navy blue would harmonize well with the neutral character of these natural colours. Light chesnut admits of the colours suitable to fair hair, but with a little less decidedness in the tint. As to those who have ash-coloured hair, and skin in keeping with it, eyes blue as the sea, or sea-green, their delicate and extreme softness calls for half-warm tints, with suggestions of neutral grey or slashings of pale blue. Black velvet gives them fairness without detracting from the distinction and delicacy which are the characteristics of their complexion, and pearls form in their ornaments a happy consonance, provided their cold colour is relieved by one that is decided, tastefully used and concentrated within a small space, such as a polished but uncut garnet, a ruby, or a gold trinket."

921. BRUNETTES HAVE A wider choice of colours than blondes. Browns and greys throughout their whole gamut are at their disposal. A blonde must approach these with hesitation, and if she is inclined to sallowness, not at all. They then become forbidden ground. Brunettes may be divided into two classes, those with dark skins, and those with fair. Both, when in perfection, are beautiful. To be in perfection, the skin must be clear, smooth, satin-like. Even sallowness is pardonable when the skin possesses this wonderful texture, so inimitable by any of the devices of art. In both the types the hair is, of course, dark. The shades of hair have been skilfully summed up as black, red, chesnut, ash-coloured; and an unimpeachable authority says, that it is rarely that black hair goes with a white skin, unless the hair itself is softened down by the same cause that has whitened the skin, as we may remark in the English and Irish, whose freshness is preserved by the dampness and fogs of their islands; and in the women of Antwerp, in whom the crossing of the Spanish and Jewish races has produced the mixture of a clear complexion with the hair of the south. The

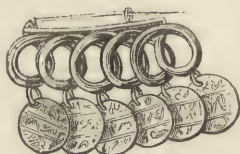




HAIR-PIN CUSHION.



TORTOISESHELL COMB.



AGRAFE.



BASKET FOR RINGS, ETC



LADY'S STOCKING.

real brunette has a warm and dull complexion, ranging from yellow to olive, and the pupil of the eye stands out on a brilliantly white membrane. The blonde beauty has rosy, delicate, and transparent flesh. Chesnut hair matches wonderfully with the complexion most common on the continent; its dulled, faint red is in perfect harmony with that yellow mingled with half-tones of blue-grey and pink, which is the usual tint of the skin. Red and sandy hair agree with a white skin and a dazzling complexion, and the eyes of florid people are of a colour bordering upon chesnut.

**922. YELLOW AND RED** have been, until late years, considered the exclusive property of brunettes. We shall see that this rule, fair enough in ordinary cases, has its modifications. In fact, we have already shown that maize, amber, and dull reds may be used with fair hair with excellent effect. To begin with colouring so dark as to suggest an immediate ancestry of mixed nations, yellows and reds may be used here without limit, as to depth and brilliancy, but with due regard to limitation of extent. It is an error in taste, no less than in art, to do more than suggest such *voyant* colours. Let the bonnet be brown, cream-coloured, white, pearl-grey, sage-green; the yellows or reds, must be sparingly added in, by the hand of a miser, as it were, just as the vinegar is treated in Brillat-Savarin's celebrated recipe for mixing salad-dressing.

EVERY COLOUR POSSESSES the property of projecting its complementary colour on the adjacent space. Red surrounds itself with a halo of green, yellow with a halo of violet, and blue with a halo of orange. Green, on the contrary, surrounds itself with red, violet with yellow, orange with blue, and so on through the scale of colours. The complementary colour must, therefore, be taken into account in choosing any colour for any particular complexion. It is, moreover, difficult to set up general rules of colour, for complexions contain so many varied tints, that a shade of pale blue, ordinarily becoming to a blonde, may in some cases prove far more suitable to a brunette, while the blonde finds precisely what she requires in a bright Turkey-red. But we are now invading the topic of colour as used in the toilet, which we had meant to treat fully in another chapter.

**923. PURPLE-BLACK HAIR** could find no better frame than yellow, or even orange. The violet thrown out by the yellow assort with the purple lights, while the yellow contrasts with it. The exquisite effect of this beautiful shade of hair is thus heightened in every way.

HAIR OF THIS "raven's-wing" colour is not by any means common. It is sometimes seen on the heads of peasant girls of southern Ireland, in whose pedigree Spanish blood has freely mingled. In Andalusia and the adjacent provinces it is also to be seen at times, but in England it is rare.

**924. WE HAVE NOW** exhausted the list of those tints of hair that are decided and warm in colouring. The negative shades remain to be noticed, but as they are more or less colourless, but little can be said of them further than that the colours which suit blonde hair suit these also; but maize, yellow, amber, and gold should be eschewed.

A PALE SHADE of hair which belongs especially to the nations of the far north, the Swede, the Dane, the Norwegian, is often accompanied by features very pure



and soft in outline, the eyes of a more or less vivid grey-blue. This is not, and cannot be, classed among the negative shades which are so from defective organisation, neglect of the hair, weak energies, handed down through generations of inert and limp beings.

925. **GREY HAIR COMES** last on our list, as it is not a positive colour, but merely negative. That hair of this tint is becoming has been fully proved by that "sincerest of all flatteries," imitation. The introduction of hair powders paid this delicate tribute to grey hair. It would, indeed, be always beautiful were it always plentiful; but, unluckily, the hair frequently becomes thin and uneven at the same time and from the same cause as it becomes grey. Nothing can be lovelier than soft grey locks clustering about the face, especially when the eyes, about which youth lingers latest, retain their freshness and sparkle.

THIS IS A style so wonderfully well calculated to soften the features and heighten the effect of delicate colouring, that it is no matter for wonder that efforts are made at frequent intervals to revive so becoming a mode, and that at fancy balls, the majority of the prettiest women choose costumes from the powder period.

926. **SOMETIMES THE HAIR** turns grey in youth, both in men and women, and occasionally, for professional or other reasons, this early greyness is a serious disadvantage. We shall, therefore, in our chapter on the care of the hair, give some instructions as to prevention and remedy.

927. **THE MENTION OF** powder recalls the fact that gold powder has a surprising effect in improving the tint of hair that is beginning to lose its golden tints. It is not injurious, but it is extremely expensive, and will on that account probably be always used in moderation; and it may, therefore, be a work of supererogation to warn our readers against the error of using it too plentifully, and thus betraying its presence.<sup>1</sup>

### PART III.—CARE AND ATTENTION.

928. **THERE WOULD BE** far more hair in the world, and far more beautiful hair than there is at present, if there were more cleanliness. Nor do we allude to the poorer classes of the community only when we make this assertion. Washing and drying long hair is a troublesome business, and indolent human nature objects to trouble. Many

<sup>1</sup> The hair is inseparably connected with sentiment. We have all heard the story of the great satirist in whose desk was found, after his death, a small packet labelled, "Only a Woman's Hair." Leigh Hunt says: "Hair is at once the most delicate and lasting of our materials, and survives us like love. It is so light, so gentle, so escaping from the idea of death, that, with a lock of hair belonging to a child or friend, we may almost look up to heaven and compare notes with the angelic nature—may almost say, 'I have a piece of

thee here, not unworthy of thy being now." Mrs. Barrett Browning's "Only a Curl" is one of the most beautiful of many poems written on this subject. Every mother's heart beats in response to each line of these verses, to the very last stanza.

"'Tis easy for you  
To be drawn by a single gold hair  
Of that curl, from earth's storm and despair,  
To the safe place above us."

women who are models of cleanliness in other respects are careless about the hair, partly because washing it "is such a business," and partly from a mistaken but rather general idea that frequent washing injures the *chevelure*. Nor is the brush used as regularly and frequently as it might be to keep the scalp free from the accumulations of scurf, that interfere with the growth of the hair. The brush is also useful as applying friction to the skin, and thereby producing a healthy glow, which results in promoting the growth of the hair. Not less than a hundred strokes a day should be given to a woman's hair with a good hair-brush, rather hard, but not so unyielding as to tear the hair when it meets with a tangle.

SCURF IS, in itself, a natural and healthy formation, but it should be kept from accumulating by a regular use of a good hair brush. Occasionally, as a morbid action, an unusually large quantity of scurf is produced, in which case medical means should be adopted to bring the scalp into a more healthy state.

929. WHEN THE HAIR is in a perfectly healthy condition, very little care and attention, *regularly and unremittingly paid*, will suffice to keep it so. Many ladies go regularly to a hairdresser to have their hair cut, but Dr. Erasmus Wilson tells us that this process is neither of advantage nor of necessity to the growth and maintenance of healthy hair. Only the split ends require to be snipped off; and, of course, a practical hairdresser can do this more completely, effectually, and quickly than any other person. This should be done once in every month or six weeks. The hair should be thoroughly washed at least as often. Later on, we shall discuss the best mode of washing. Once or twice a week, if possible, the hair should be allowed to flow loosely about the head for an hour or two, so as to admit of the air circulating freely about the roots. After washing, it should never be put up until it is perfectly dry. These precautions observed, a healthy, plentiful head of hair may continue to be plentiful and healthy, as long as the health of its possessor remains unimpaired.

930. BUT UNFORTUNATELY, a plentiful *chevelure* seems to be the exception, not the rule, and our immediate business is with those defective growths resulting from various causes not beyond the reach of science to remove or otherwise act upon.

"AN USEFUL PRACTICE in men, and those of the opposite sex whose hair is short, is to immerse the head in cold water morning and night, dry the hair thoroughly, and then brush the scalp until a warm glow is produced. In women with long hair this plan is objectionable; and a better one is to brush the scalp until a redness and a warm glow are produced, and then rub among the roots of the hair some stimulating oil or pomade." This is advised in cases of baldness, incipient or developed.

931. LET US BEGIN with the consideration of insufficiency in the *chevelure*, a serious loss even to beauty itself, while its opposite is a redeeming feature even in the plainest appearance. The art of hair cultivation may be likened to that of the gardener. When he is dissatisfied with the growth of a plant he generally finds that the fault is in the soil. Similarly, when the hair is scanty, it is frequently caused

by the fact that the skin of the head needs stimulating. "You cannot brush the head too much nor the hair too little," said a hairdresser of very large experience, meaning that the friction which stimulates the growth of the hair cannot be too frequent, but that careless brushing may tear away the long hairs. The brush is the easiest and safest method of stimulating the hair-producing properties of the scalp. An excellent method is to rub the head thoroughly with a rather coarse towel until the healthy glow and redness ensue. If these fail to result from the rubbing, the head is in a thoroughly unhealthy and unproductive condition. When the head is thus treated, the next thing to which to direct attention is the care of the young short hairs that will shortly appear, if the friction is applied daily. Here the snipping of a practical hand is useful indeed. Hairs of weak growth must be cut off near the root, with the view of giving them bulk and strength, and improving their growth. Others will require only the ends to be snipped off. Here and there a few hairs will be found that must be plucked out by the roots. This in itself stimulates the skin, though it must not be employed on that account alone, but must be used only when the hair is diseased or "withered," as a practitioner, if not the inventor, of this mode calls them.

THE INVENTOR was Williams, of Cheltenham, as noticed in Dr. Wilson's "Healthy Skin," a valuable work to which we are indebted for much information on the subject of the toilet. "There would be enough to keep all hairdressers employed," said Williams, "if the hair were cut as it should be; but there would be an end of wig-making."

**932. A FRUITFUL CAUSE** of impoverished hair is the practice of dragging it into a different direction from that in which Nature intended it to lie and to grow. Every one who has thus dragged the hair to the top of the head must have been aware of an unpleasant sensation suggestive of headache, if not producing that disagreeable malady, this sensation continuing until the hair had become reconciled to its new position. This discomfort is Nature's mode of resenting liberties taken in her arrangements, and, like a plant bent aside from its natural direction, the hair suffers more or less in its growth from such disturbing causes.

THERE IS ANOTHER reason against forcing the hair from its natural direction. It falls more softly and in prettier lines when allowed to follow its own inclination.

**933. THE HAIR SHOULD** never be fastened up too tightly by means of hairpins, combs, ties, &c. The sap should be allowed to circulate freely through the hair-tubes, and any cause preventing this acts prejudicially upon the growth. Only the very best quality of hairpin should be used. These are slender and perfectly smooth. There is a cheap kind of hairpin, the use of which simply tortures both hair and head. Portions of this sort of pin peel off the surface, catching in the hair, splitting it, and frequently tugging it out by the root.

THE PATENT and perfect hairpin is not yet invented. Iron hairpins are actually injurious. They draw off the healthy electricity from the head. Those made of indiarubber are inconvenient, not acting as well as the ordinary pin. Gilt hair-

pins should be used in golden hair only. Hair-pins may now be had in various shades of brown, and, as it is impossible to arrange the coiffure so as to have every pin invisible, these are invaluable to the possessors of chesnut *chevelures*, in which a prominent black pin is an unsightly object. For the present we must be content with the best make of the ordinary japanned pin.

934. **EQUAL CARE SHOULD** be taken about combs. Some of these are mercilessly destructive to the hair. When one of this order is brought into the house (as sometimes happens, since it is not always convenient to "try" a comb in the shops), it will be eventually an economical action to throw it away at once, so much mischief will it certainly do to the hair.

935. **THE HAIRS OF BRUSHES** should not be too long. If they are, the hair gets twisted round them and is apt to break off before extrication is possible. It is a good plan to have a hard brush at hand in addition to the ordinary brush of medium hardness; and those who wear a fringe should have what children call a "baby comb and brush" for the special behoof of that ornament. The hard brush should be used to brush into the head any wash that may have been applied, but should not be used to the long hair. A hard tooth-brush is useful in this capacity, and it is necessary to say that it can be more effectually wielded by other hands than those belonging to the head to be operated upon. We should all of us probably have prettier hair, be better *coiffé*, if we could hold our heads between our knees during its arrangement, or even under our arm, like St. Francis and Mr. Cooke of the Egyptian Hall.

DR. WILSON says that the best brush is one made of whalebone fibre, moderately stiff.

936. **WHEN THE GROWTH** of hair is scanty, the combings of the hair may be utilized by being made up into "tails" or "switches" (there is no pretty name for this supplement), and mixed with the natural hair in the coiffure. These combings are made up by hairdressers at a charge of about 3s. 6d. the ounce. If tightly rolled up after being taken from the comb or brush, many of the hairs get broken in in the process of making up. They should be loosely and gently taken from brush or comb and laid at full length in a long narrow receptacle similar to a corset box. It does not matter about leaving the roots all pointing in one direction. This would give infinite trouble, and is quite unnecessary, since, when the hair is altogether under the hairdresser's hands, the ends of those hairs that are not lying in the same direction as the majority stand out from the rest when brushed out, and are easily separated by the hand.

A LADY CALLING one day on her hairdresser, observed that he held in his hand a long piece of hair of most beautiful colour, dark brown with gold and red *reflets*. Noticing it, she was informed that the hair belonged to the combings of a friend of her own to whom she had recommended this hairdresser. "But," she exclaimed, "Miss A's hair is not like that; it is not at all pretty—a dull dark brown." "Madam," replied the man, "this hair is *clean*, which makes a great difference.



Very few ladies do justice to the colour of their hair." Miss A probably attended as much as the majority of ladies do to her hair, but the constant brushing and frequent washing necessary to bring out its beautiful warm tints were never thought of.

**937. FRIZETTES ARE CHARGEABLE** with much of the scantiness to be observed in the *chevelure* of fashionable Englishwomen, when used immoderately. They prevent the air from circulating freely among the roots of the hair, and they keep the skin of the head in an unnatural state of heat. When they are small light, open, well-made, they are comparatively harmless, and the owners of scanty locks find a small frizette or two of great service even with the present tight and compact mode of arranging the hair.

**938. BALDNESS, EVEN IF** only partial, is a serious evil from an æsthetic point of view. In this, as in most other cases, prevention is better than cure, but baldness is sometimes caused in the young by illness or some other cause of weakening the vital forces. Dr. Erasmus Wilson adduces strong evidence of the direct nervous origin of baldness, but be the cause what it may, baldness is a hopeless business only when the methods of applying friction, described a few pages back, utterly fail to produce redness. The sooner this redness appears, the more hopeful and speedy will be the cure.

THIS EMINENT AUTHORITY mentions one case in which a woman was sent to him from the Eye Infirmary, where she was under treatment for disease of the eyes, in order that he might advise her with regard to a remarkable state of baldness. She was a highly nervous person, and subject to frequent and severe pain in the course of four of the principal nerves of the scalp, and it singularly happened that the baldness was limited to the lines of distribution of these nerves. Dr. Wilson prescribed for her a remedy to reinstate the hair, and requested to see her again in a week. It was of course too early to expect any appearance of hair, but the pains in the head were gone, and the eyes so much better that she had no occasion to return to the Infirmary.

**939. WHEN BALDNESS COMES** in patches, the resemblance of the round, white, denuded spots on the scalp resemble ringworm, and the victim of this most disagreeable kind of baldness is suspected of suffering from an attack of this rather revolting disease. Dr. Wilson attributes this partial, patchy baldness to disorder of the nerves which supply the skin, and recommends that the skin thus laid bare should be well brushed morning and evening with a soft tooth-brush dipped in distilled vinegar, and the general plan of brushing, described before, regularly followed.

THERE ARE TWO purposes to be attained by brushing, according to the authority before quoted : firstly, to give health to the skin of the head, and strength and vigour to the hair ; for which end you cannot brush too much, or use brushes too penetrating or too hard, such as will produce active friction of the skin ; secondly, to smooth the hair, or perhaps go the length of freeing it from dust, for which object your brushes may be as soft as you please, and your hand as light as agreeable.

**940. THE MORE THE HEAD** is brushed, the healthier will be the skin, and the more healthy its function of producing and maintaining the hair, in men, in women, and in children. In the case of the

latter, any attention that is paid to the hair will be rewarded twenty-fold in the results. Mothers who are anxious that their daughters should have good hair when they grow up do not crimp and torture their hair while they are children, for they know well that all such processes are only so many drafts upon the future. Children's hair should be washed at least once a fortnight regularly while the children are well. One teaspoonful of liquid ammonia to a pint of warm water makes a wash that may be daily used on a child's head with safety. It does not split the hair, as soap will do if left to dry in. Water as cold as the child can bear it should be poured over its head after this wash in a single douche, or two if the child does not object, and then the head must be well rubbed with a rather coarse towel. The cold water assists in producing the warm glow that is of equal value to the scalp as is the glow that should ensue upon bathing to the skin of the body. When the ends of children's hair become divided they should be snipped off just above the fork. The hair should not be kept too long in childhood. An excessive weight of hair is injurious to the young head, and if kept too long the growth is liable to become weak and thin.

MOTHERS SOMETIMES SAY that they don't often have their children's heads washed for fear of their taking cold, but if the operation were regularly performed, and the hair thoroughly and speedily dried, no such fear need be entertained, whether it is children or women who are in question.

SEA-BATHING HAS SOMETIMES a beneficial, and sometimes a prejudicial effect upon the hair, according to constitution. It often turns the hair grey, and frequently dries it up, robbing it of much of its colour. The best preventive to use is to oil the hair thoroughly before entering the sea. The oil will exclude the water. This method, however, is not cleanly, nor does it commend itself to ladies of this generation, who prefer that their hair should be as nature intended, each strand separate and distinct, not clotted together by pomades or oils. Cold cream made from the following recipe is not so greasy as ordinary preparations, and answers the purpose equally well. Oil of sweet almonds, seven parts; spermaceti, three parts; white wax, half a part; attar of roses, three to five drops. Melt together in a shallow dish, over hot water, strain through a piece of muslin when melted, and as it begins to cool, beat it with a silver spoon till quite cold and of a snowy whiteness. It should be rubbed smooth on a marble slab before being put into boxes.

941. OCCASIONALLY, OWING TO defective health, the hair becomes dry, brittle, and discoloured. The same remedies, brushing and bathing, apply here, and benefit will be found from rubbing some careful preparation of vegetable oil into the roots of the hair in very small quantities. Animal pomades, such as the once popular bear's grease, should never be used. They grow rancid and produce a most unpleasant odour. Preparations from petroleum have been found most valuable in promoting the condition and texture of the hair.

942. THE FOLLOWING HAVE been found to be useful washes for the hair. Take a piece of rock ammonia as large as a robin's egg. Pour upon it a quart of boiling water; when cool enough to allow of the hand being put into the water without the slightest discomfort, beat that member about in the water until a lather is formed. With

this rub the roots of the hair all over the head, and then the hair itself, rubbing the head with the ends of the hair. When this is done, take a basin full of warm water and wash out all the lather. Then the douche or two of cold water, after which the head must be thoroughly rubbed until the skin glows.

943. SODA IS USEFUL in retaining in the hair its original brightness of tint, but if used in immoderate quantities it is injurious. Soap cleanses the hair well, but must be thoroughly washed out of it, otherwise it does more harm than good. Equal parts of sulphate of quinine and aromatic tincture form a preparation that has been frequently recommended for stimulating the growth of the hair. Onions have a very favourable effect upon the growth of the hair, but their juice is not likely to become popular on account of the attendant disagreeable odour.

The following preparation gives the advantages of the onion without the disagreeable odour, and its use, in two instances at least, have resulted very beneficially for the hair. One pound of dock root, boiled in five pints of water till reduced to one pint; strain, and add one ounce of pulverized borax, half an ounce of coarse salt, three ounces of sweet oil, a pint of the best rum, and the juice of three large red onions, with a quarter of an ounce of oil of lavender to ten grains of ambergris, which will be sufficient to disguise their odour.

A SERVANT-GIRL in the family of the writer had once had a very severe and long-continued illness, during which she could lie on one side only. When the illness passed away, she found that the hair had become extremely thin on that side on which she had lain for weeks. Taking the advice of a friend, she rubbed a freshly cut onion into the skin of the head every night for weeks, the result being a remarkably plentiful "shock of hair," as the Americans elegantly designate it. Some of their appellations are more peculiar than pretty. For instance, they call a fringe of hair on the forehead "bangs," and we read in a recent novel that the heroine's eyebrows "went right up into her bangs" in a moment of surprise.

944. THE OIL OF MACE is said to possess equal powers as a stimulant and restorative for the hair with cantharides, without any of the risk attendant on the too frequent use of the latter. A pint of any kind of spirit with half an ounce of the oil of mace forms a strong mixture for the hair. Pour a small quantity into a saucer; dip a small stiff brush into it, and brush the hair smartly, rubbing the tincture well into the roots. On bald spots, if the hair will grow at all, the skin may be stimulated by friction with a piece of flannel till the skin looks red, and the tincture then rubbed into the scalp. This process must be repeated three times a day for weeks. When the hair begins to grow, apply the tincture once a day till the growth is well established, bathing the head in cold water every morning, and briskly brushing it to bring the blood to the surface. Rubbing paraffin oil well into the hair twice a week not only cleanses the head, but promotes the growth of the hair. The smell passes off in a few moments.

PARAFFIN POSSESSES GREAT cleansing properties. It is invaluable for sponging cloth or woollen fabrics. If, after having been sponged, the articles are hung up in a thorough draught, or in the open air, the disagreeable odour soon passes away.



945. **SUNSHINE HAS A MOST** beneficial effect upon the hair, as well as upon the general health. It is necessary to remind our readers that the sun is a powerful agent in imparting colour. The difference between the side of an apple or cherry that has hung towards the sun, from the side which has been shaded by leaves, must have been noticed by everybody. Flowers that grow in the sun produce more brilliant blossoms than those that are shut up in rooms with only pale reflections of light. The same principle applies to the hair, and, whenever possible, the hair should have the benefit of this cheapest and pleasantest of all applications. Girls who live in the country, and spend hours out of doors without hat or bonnet, are doing the very best they can for their *chevelure* by this practice, but they must not, on that account, fail to protect their heads when the sun is very hot, lest, as Daniel Turner has sagely observed, they "bring some inconvenience or detriment to the more noble residence of the soul placed underneath," reacting on the body in the shape of headache, a feeling of nausea, etc.

IN AN ARTICLE that appeared in a daily paper about a woman who was found wild in an island, the following paragraph occurs. We quote it, as bearing directly on the point we are anxious to press:—"She had no head-gear beyond a great shock of matted hair, which, probably owing to its constant exposure to the sun and the weather, had assumed a yellowish-brown hue, and which was short, as though the ends had rotted away. Now, Indians are almost always black-haired, and the comal phenomena of Miss Crusoe suggest a cheap and efficacious recipe for changing a brunette into a blonde, and shortening the hair without cutting it. Only the patient will have to go about bareheaded until the beneficent sun turns the dark locks auburn, and sings the ends."

"What grudge and grief our joys may then suppress,  
To see our hairs, which yellow were as gold,  
Now grey as glass; to feel and find them less;  
To scrape the bald skull which was wont to hold  
Our lovely locks with curling-sticks controul'd;  
To look in glass, and spy Sir Wrinkle's chair  
Set fast on fronts which erst were sleek and fair."

GEORGE GASCOIGNE.

946. **GREY HAIR IS** caused by the absence of colouring matter, and occasioned by want of tone in the hair-producing organs. If the cause of this want of tone be due to the advance of age and the approach of decay, nothing will remedy the blanching of the hairs. Dyes may be applied, but they do not reach the root of the evil, for the hair will still *grow* grey, and the dyes must be continually applied, as long as the hair is intended to present another colour than that beautiful and becoming negative tint, which has fallen into discredit only because of its association with old age. The application of a carefully prepared and pure oil to the roots will materially retard the advance of greyness, more especially in those cases where the hair is naturally dry. Twice a week is sufficiently often to use the oil, as, if applied in quantities, it defeats instead of assisting the object in view by clogging the pores of the skin and preventing the escape of natural



secretions. Perfect cleanliness and regular washing in youth will strengthen and invigorate the hair, and form the best means of fortifying it against the advanced guards of that army of invaders who, as Petrarch charmingly puts it, turn the gold to silver.

"A GERMAN PHYSIOLOGIST of great celebrity, Meckel, states the period of life at which greyness begins, to be thirty; and another, equally distinguished, named Eble, forty. The latter is probably the more correct."—*Healthy Skin*. As a man has scarcely reached his prime at thirty, and as many Englishwomen are more beautiful then than in earlier years, grey hair need not, one would think, be so directly associated with old age as has been hitherto customary, but our own opinion is that, as a rule, greyness begins at forty only when the natural colour is very dark. Greyness is most common in the deepest hues.

BLANCHING OF THE HAIR occasionally results from grief, or terror, or some sudden shock to the mind. Sometimes the blanching is instantaneous, sometimes gradual. Mary Queen of Scots and Marie Antoinette both became grey in a short time from grief. Sir Thomas More turned grey during the night preceding his execution. Henry of Navarre, on hearing that the edict of Nemours was conceded, was so distressed at the news that, in the course of a few hours, part of his moustache turned white. In another case, a portion of the eyelashes became blanched from mental agitation. The writer of the article "Zoology," in the "Encyclopædia Metropolitana," records from personal knowledge "one instance of a banker whose hair became grey in the course of three days, when under much anxiety, during the great panic of 1825; and also another gentleman who at his marriage, when about forty years old, had a dark head of hair, but on his return from his wedding trip had become so completely snow-white, even to his eyebrows, that his friends almost doubted his identity." This gentlemen's honeymoon would appear not to have been particularly happy, and the change in the colour of his hair was scarcely complimentary to the amiable qualities of his bride. "The phenomenon of the blanching of the hair may," says Dr. Wilson, "be the result of electrical action; it may be the consequence of a chemical alteration wrought in the very blood itself; or it may be a conversion for which the tissue of the hair is chiefly responsible. Sometimes the hair returns to its original colour, but more frequently it remains grey."

947. SOMETIMES THE GREYNESS is caused by weakened energy in the nervous system, resulting from fevers or constitutional disease; but, whatever the cause, the plan of cutting described on a previous page "tends very much to prevent the extension of greyness, and, combined with judicious plucking, is capable of correcting the disorder completely." We quote from Dr. Erasmus Wilson.

948. "EYEBROWS IN THE WRONG place," as Dickens describes Miss Sally Brass' moustache, are the source of much annoyance and anxiety occasionally, to women, and the more so as there is no perfectly effectual remedy. Depilatories are all more or less dangerous, their ordinary components being quicklime, soda, and a combination of sulphur and arsenic. When misapplied, or allowed to remain too long on the skin, they are apt to excite inflammation, and frequently leave a permanent scar. Tweezers are occasionally used to remove superfluous hairs, but this method is painful and no more effectual than the former, both being equally apt to cause a strong growth of the hair, and to give rise to ugly marks.

DR. ERASMUS WILSON records the case of a young lady who had been making an experiment with a depilatory upon her forehead for the purpose of getting rid of a peak which interfered with the fashionable mode of wearing the hair. She had unfortunately permitted the depilatory to remain on the skin too long, and the consequence was a mortified spot of about the size of a shilling piece, which, as the author of "A Healthy Skin" punningly remarks, would be a mortification to the owner for the rest of her life. An American authoress recommends a recipe which, if left on for more than three minutes, removes the skin as well as the hair, for which reason we do not quote it here.

949. **THE ORDINARY LENGTH** of the hair is from twenty inches to a yard, and its weight from six to eight ounces. The speed of the growth of the hair, under ordinary circumstances, is half an inch per month. Observations have shown that the hair grows faster in youth than age, by day than by night, in summer than in winter, when cut then when left uncut, and when frequently cut than when cut seldom. Constant shaving makes the growth more persistent and increases the coarseness of the hair. After illness in which the hair has fallen, if the patient be young, it is advisable to shave the head; otherwise the hair may remain thin and poor.

950. **NO PORTION OF THE HUMAN** frame better repays attention than the hair, the abundance of which is even more important to beauty than the colouring. When Nature has given a plentiful supply, it costs but little pains to maintain it, but when otherwise, much may be done for the hair by unintermitting care and attention.



## CHAPTER LXI.—THE FEATURES.

"Beauty in decent shape and colour lies;  
Colours the matters are, and shapes the soul."

SIR THOMAS OVERBURY.

## THE FOREHEAD.

"Do but mark, her forehead's smother  
Than words that soothe her!  
And from her arched brows such a grace  
Sheds itself through the face."

BEN JONSON.

951. **THOUGH FASHION** MAY alter her decrees as regards the regulation height of the forehead, and, indeed, has frequently done so, the four requisites of breadth, straightness, smoothness, and whiteness will always remain. The forehead should be slightly wider across than the cheeks, measured at their widest point. If this should not be the case, the hair should be so arranged as to give, as far as possible, an appearance of width to the forehead. This may be contrived by means of very small pads, over which the hair can be drawn back from the temples.

**LOW FOREHEADS**, OR RATHER, those on which the hair grows low, are now "the fashion," while, some years ago, it was the aim of every girl who studied her appearance to make her forehead ascend in a kind of point in the middle of the head. It is only a perfectly formed face that can bear the test of a forehead longer than the nose. The pure oval that forms the outline of a perfect face admits of a high expanse of forehead, but a square, round, or angular face suffers from every addition to the height of the forehead beyond the length of the nose.

952. **MUCH OF THE BEAUTY** of the forehead depends on the way in which the hair grows round it, and even, in a degree, the apparent width. In some persons the hair is so scanty near the temples as to give almost the appearance of baldness. In others, on the contrary, it grows in soft rings and curves that have as pretty an effect as long curled eyelashes. It is on these little details that much of real beauty depends, and many a girl with indifferent features and faulty complexion may pass for a beauty, if she have abundant hair, well-moulded cheeks, good eyes and eyelashes, and that "finish" in minor matters to which we have alluded.

953. **THE FOREHEAD SHOULD** ascend from the top of the nose in a perfectly straight line. We do not mean by this that the forehead and nose should form one perfectly straight line, as they do in some of the old Greek statues. This is a style of beauty that scarcely suits our

more modern taste. But above the line of the eyes the forehead should be straight, not prominently jutting out, nor in the slightest degree retreating.

A RETREATING FOREHEAD is characteristic of the half-witted and the idiot, and in a lesser degree of those who want force of character and powers of mind. It is sometimes seen in the criminal, and when thus observed should induce the spectator to pity the victim of circumstances and of a weak nature.

954. THE SMOOTHNESS OF THE forehead is held to be a great charm, inasmuch as it not only betokens youth, but freedom from care. Care and age show their presence first in the eyes and next on the brow. When we are in trouble or perplexity we knit the brow, producing temporary lines; when in anger we do much the same thing. Constant repetition makes these temporary lines permanent. Care, or age, is enthroned and can never again be displaced. The lines thus produced are generally horizontal. Deep thought often produces similar lines, and occasionally from this cause arise two perpendicular lines just above the nose, which become more and more deeply engraved as the thinker pursues his studies. Thought, though producing these lines not beautiful in themselves, has in general a beneficial effect upon the aspect of the countenance. It lends force, and frequently redeems an otherwise plain and even weak expression.

955. THE WHITENESS OF THE brow may be considered at first sight to be contained in, and to be one with its smoothness. But have we not seen foreheads of perfect smoothness shining with a pink, a crimson, nay, a *purple* glow? And have we not seen sallowness to the very verge of yellowness established on the brow when the rest of the features were characterized by healthy colouring? In a man too white a forehead is considered effeminate, and who can tell how far it proceeds from association of ideas that we should admire the sun-burned forehead of the soldier or the sailor with the comparatively white upper part which has been protected from the elements by the cap? In a woman, however, a red or sun-burned forehead is not admirable. It should *not* be as white as snow, for that would be ghastly, but it should be whiter than the cheeks, and as white as those portions of the skin that surround the eyes and mouth. The means for preserving this whiteness will be included in that of the fairness of the complexion in a succeeding chapter.

#### THE EYEBROWS.

"Her brow's bright arches framed of ebony."

ROBERT GREENE.

956. THE BEAUTY OF THE eyelashes is supposed to consist in their being arched and not too thick. The Venetian ladies used to trim their eyelashes, so that they formed a slender, pencilled line. This line would probably now be considered by connoisseurs too slight and thin for beauty. In the same way, straight eyebrows as



well as arched have now their day. There is a peculiar charm about "level brows," when nothing sinister is conveyed by the expression. They give a look of intenseness and earnestness to the glance that is pleasant to the beholder, whereas arched eyebrows convey only an idea of childlike innocence and wonder that is very often belied by the expression of the rest of the face. It is a common fault in blondes, especially in those of the negative order, that the eyebrows are thin and colourless. Beauty suffers greatly from the absence of distinctly marked brows. Walnut bark, steeped for a week in Eau de Cologne, gives a dye that is transient, but can be easily applied every day with a camel's hair brush, takes instant effect, and cannot possibly do any harm. Amber lavender is recommended by an American authoress for the same purpose. The same lady asserts that the water in which potatoes have been boiled in their skins forms a speedy and harmless dye for the hair and eyebrows.

"TO APPLY IT," says our authoress, "the shoulders should be covered with cloths to protect the dress, and a fine comb dipped in the water and drawn through the hair, wetting it at each stroke, till the head is thoroughly soaked. The same method must be employed with the eyebrows, taking care not to discolour the skin with the potato water."

957. TENNYSON WRITES OF the "charm of wedded brows," but the popular idea is that the eyebrows should not meet. They should be—

"Gently in a crescent gliding,  
Just commingling, just dividing."

When they meet over the nose, and are at the same time of a thick growth, they frequently impart to the countenance an expression of ill-temper, occasionally even of ferocity, though at the same time a kindly and gentle glance often beams out from beneath a pair of shaggy and apparently most truculent eyebrows.<sup>1</sup>

FOR CAUSING THE eyebrows to grow when lost by fire, use sulphate of quinine—five grains to an ounce of alcohol.

#### THE EYELIDS.

958. THE EYELIDS SHOULD be white and broad, and when raised the folds should form regular, arched curves, following the same

<sup>1</sup> IN MR. SAMUEL FRENCH'S excellent little manual on the "Art of Making-up," the following instructions are given. "To make light eyebrows dark, all that is necessary is to paint them with Indian ink or cosmetique. To make dark eyebrows fair, red, or grey, first rub them with joining paste, then powder them with chrome, carmine, or prepared whiting. This applies also to whiskers. To make false eyebrows, take two pieces of crape hair of the required colour, each about an inch long, roll them between the palms of the hands, then fix them on with spirit gum, and when dry, trim them with a pair of scissors.

False whiskers may also be made with crape hair, gummed on, and trimmed when dry. These look far more natural than those sold on wire frames. It does not follow that, in making up for old age, the eyebrows should always be made grey or white, for it is a very common thing to see a man with heavy black eyebrows and grey or even white hair. Mr. Irving, when playing Richelieu, wore a white wig and his own naturally black eyebrows, and his make-up was certainly very effective. The amateur may therefore, in this matter, use his own discretion."

direction as the curves of arched eyebrows usually do, but less extended. There is much expression in the eyelid. In indolent natures, the lid falls heavily over the eyes, scarcely more than half revealing the orbs. In persons of active, energetic disposition, on the contrary, the eyes are well opened, the lids well raised. Discoloured eyelids are very unfavourable to charm of appearance. They are occasionally seen combined with fairness of complexion, under which circumstances they are especially disagreeable.

#### THE EYELASHES.

"But her long lashes veiled a light  
That had else been all too bright."

THOMAS HOOD.

959. GOOD EYELASHES GO a very long way towards establishing a claim to beauty for the eyes. They should be long, glossy, and curling outwards from the cheek. Care in infancy and childhood tends to produce these characteristics in the lashes. Some mothers regularly clip the forked ends of their children's lashes, an operation in which the greatest care must be used. Chloride of gold dyes the lashes and eyebrows a very satisfactory brown, also whiskers; but this, as well as all other applications of the kind, must be applied with the greatest care, as it stains the skin as well as the hair. When the growth of the lashes has been destroyed or interrupted by the action of fire, the following will be found to be beneficial. Five grains of sulphate of quinine to an ounce of sweet almond oil. Apply to the roots of the lashes with the finest sable pencil. This must be very gently and carefully applied. It is almost impossible to perform this delicate office for one's self.

THE LADIES OF CIRCASSIA are said to cut off the tips of the eyelashes regularly once a month, in order to increase their length. An outward direction may be imparted in some degree to the lashes by gently placing the finger under them and raising them towards the lid. When repeatedly done, this induces a disposition to curl.

#### THE EYES.

"Les yeux roux  
Vont sur une croix (croix);  
Les yeux noirs  
Vont au purgatoires;  
Les yeux verts  
Vont aux enfers;  
Les yeux gris  
Vont au paradis;  
Les yeux bleus  
Vont aux cieus.

960. "YOU SHOULD NEVER touch your eye but with your elbow,"<sup>2</sup>

<sup>2</sup> *Non patitur ludum fama, fides, oculus.*

says an old Latin proverb, and it is indeed a most delicate organ, and as a rule, as beautiful as it is delicate. Care bestowed on the eyes is usually well repaid. When they are ill-used or overworked, Nemesis becomes less lame than usual, and a speedy retribution overtakes the offender.

THE FOLLOWING RULES are given by a distinguished New York teacher to each of her pupils, in printed form :—*Things I must remember about my eyes.*—I. Not to read or work at all by twilight or by any dim light. II. Not to read or work in the evening by a *flickering* gaslight ; but by a perfectly steady flame : either an Argand burner, if gas, or a German student lamp. III. Not to sit facing the light, either in the day or evening ; but to sit so that the light shall fall over my left shoulder on my book or work, and never on my eyes. IV. Not to bend down over my book or work ; but to hold it up to my eyes, and not my eyes down to it. V. Not to read or work immediately on rising in the morning, or before breakfast. VI. Never to do fine drawing, or fine fancy work in the evening. VII. Not to be careless of my health ; because, whatever hurts my general health and strength, weakens my eyes. Therefore I must :—1. Sleep enough. 2. Eat proper food at proper times. 3. Wear warm clothing and thick shoes. 4. Take a good long walk in the fresh air every day.

961. IT IS NOT, PERHAPS, generally known that overmuch walking has very frequently an injurious effect upon the eyesight. Sleeping too long, or in a strong light, is bad for both the appearance and powers of the eyes. Rubbing the eyes is injurious, if persisted in until it becomes a habit. Reading, writing, or working in bright sunshine is very hurtful, as are all sudden transitions from darkness to light. Wearing veils of cheap and ill-made net has injured the sight very frequently. There is some preparation used for fastening on the spots to the net that has a deleterious influence on the eyes, and frequently on the skin itself. The glare of sunlight upon the sea or on white chalk cliffs wearies the eyes, and, if long continued, eventually hurts the sight. All of these things should therefore be carefully avoided.

A GOOD GENERAL RULE is to avoid anything that gives to the eyes the slightest sensation of discomfort. A blaze of sudden light after darkness often causes a feeling of positive pain. A sudden draught of cold air will have an equally unpleasant effect, frequently bringing tears to the eyes. This sensation of discomfort is the sure warning of something injurious, and should be attended to in the immediate present, and recollected in the future.

962. WHEN THE EYES ARE strong, cold water should be freely used to bathe them. This invigorates them, and maintains them in the best working order. But it must be remembered that quite cold water can be recommended only when the temperature of the body is moderate. If one is very warm, the shock of cold water is injurious to the eye, as well as to the other portions of the frame ; and in very cold weather the chill should be taken off the water before it is used to bathe the eyes. It should not, however, be *warm*, unless the eyes are weak. It is sufficient to hold the eye-sponge (with which every wash-stand should be supplied) in the hand for a few seconds, to allow it to become warm, and then apply it to the eye.

WHEN THE EYES ARE tired, from any cause—whether from overwork on their own part or bodily fatigue—to bathe them gently and slowly with a soft sponge in either cold or nearly cold water imparts a delicious sensation of comfort and refreshment. They must be thoroughly, but very gently, dried with a soft towel, and care should be taken not to continue the bathing too long. Some persons recommend that the eyes should be plunged into water with the lids open, but this usage is much too rough for organs so sensitive. It is to shield them against such treatment that the eyelids have been given us, and these close naturally over the eyes when the face is dipped into water, where floating particles might enter the eye, and cause inflammation and much pain.

963. WHEN THE EYES ARE weak, however, the water with which they are bathed should not, generally speaking, be quite cold. The chill should be taken off it, and the addition of an equal part of milk to the water will be found very beneficial. The oil contained in the milk proves soothing and restorative. The eyes must be most carefully dried after bathing, otherwise it does literally more harm than good. When the eyes are inflamed or swollen, they may be bathed with the following preparation :—A teaspoonful of brandy, an egg-spoonful of pure laudanum, and one ounce of water. Tincture of zinc, prepared as a wash by a reliable chemist, should be kept at hand, and used when the eyes are swollen or painful.

SOFT WATER IS superior to hard, as regards bathing the eyes, as well as with respect to the cleansing of the skin. "Water," says Dr. Erasmus Wilson, "when used for the purposes of ablution, is commonly spoken of as being *soft* and *hard*. The softest water is distilled water, then rain water, next river water, and lastly spring water. The quality termed hardness depends on the presence of saline matters in a state of solution, and particularly sulphate of lime. Hard water may be known by its quality of curdling soap. It may be rendered soft by the addition of a little potash or soda, in the proportion of five-and-twenty grains to the quart. In calcareous and aluminous districts, water is harder than in others." When hard water is used for washing, more soap is required than for soft water."

964. WHEN THE SIGHT becomes weak, from the advance of age or any other cause, care should be taken that in choosing spectacles or a *pince-nez*, or even an eyeglass, they should only be sufficiently powerful to assist the eyes. If too strong, they strain the powers of vision almost as much as would the effort to see without glasses; and not only this, but the eye, gradually endeavouring to accommodate itself to the powerful glass, will soon become unable to see through one of less power. At first, glasses should be used by artificial light only; but in cases where the rapid deterioration of the sight renders the use of glasses necessary in daylight, a stronger glass should be kept for using by artificial light than that used by day. These precautions tend very appreciably to preserve the failing power of vision.

CAUTION SHOULD BE exercised in the matter of cheap spectacles. These are very often injurious to the sight, being occasionally irregularly and imperfectly ground.

965. THOSE GLASSES THAT magnify objects are becoming to the wearer, and those which diminish, unbecoming. The former, which are generally required in old age, and occasionally in youth, by



the "long-sighted," increase the apparent size of the eyes, giving an expression of increased intelligence. The latter make even naturally large eyes look small. But doubtless those who wear spectacles have discovered this fact for themselves, and we need not therefore enlarge upon it.

966. WE MAY NOW TURN to the consideration of the eyes as ornamental. They are a very important feature in the face, as far as beauty is concerned. It is said that, next to a good complexion, a pretty mouth is the principal requisite to beauty ; but this opinion may be due to the great rarity of a beautiful mouth. Good eyes have, at least, an equal claim to regard. On them much of the expression of the countenance depends. The eyes are the tale-bearers from within the citadel—from the mind, the soul, the spirit. Their language is very often more truthful than speech ; and occasionally, when speech is forbidden or impossible, the eyes undertake the functions of the lips in a completely satisfactory and efficient manner, so far as conveying the meaning of the mind is concerned.

A GAME IS SOMETIMES played in which the whole of the face and figure is concealed with the exception of the eyes. The spectator has then to guess at the individuality of the owner of the eyes. It is almost impossible to do so ; and it is a curious fact that the eyes, under these circumstances, look wonderfully similar, no matter how beautiful or otherwise they may appear when the whole face is visible. Any one may easily test the truth of this assertion for himself.

967. THE BEAUTY OF THE eye is dependent less on colour or size than on the mode of setting. "Put in with dirty fingers," say some of beautiful eyes with those tints of darkness surrounding them, that certainly lend softness, expression, and charm. Art endeavours in vain to produce this effect, with belladonna, burnt umber, and "eyebrow pencils." The "kohl," or "kohl," of the ladies of ancient Greece or Rome had the same aim in view, but Nature is inimitable in her tinting, and the most that art can do is to attempt to repair natural defects.

THAT "MAKING-UP" both eyes and complexion is on the increase in England cannot be doubted by those who live in London and use their eyes, and that the want of skill apparent in such endeavours leads to a ghastly result not contemplated by the "artists" themselves is a fact equally apparent.

968. FOR "MAKING-UP" the eyes, Mr. French gives the following instructions. "In applying the rouge to the cheeks, keep it well up on the cheekbones and under the eyes, in order to give them a brilliant and sparkling appearance. To add to the effect, a little may also be placed under the eyebrows, taking care, however, not to let any get on the eyelids, as in that case the eyes would have the appearance of old age or of sorrow. Also put the faintest possible tinge on the chin, to brighten and throw up the complexion. Lastly, with a fine camel's hair brush, paint a fine burnt umber line under the lower eyelashes. This, if done with great care and nicety, imparts to the eyes a brilliancy and darkness that are highly effective ; but if, on the other hand, it is

carelessly or in the least overdone, the effect is highly ludicrous. If the eyebrows are naturally full, nothing need be done to them. If otherwise, all that is necessary is to touch them up slightly with cosmetique."

THE NOSE.

"An even nose, on either side  
Stood out a greyish eye."

WILLIAM WARNER.

969. THE NOSE SHOULD PLAY a most important part in the carcs of the toilet. Being a most expressive feature, the nose generally gives the key to the whole character. "The style of a woman's dress should depend on the shape of her nose," says Mr. Charles Blanc. "If the nose is strongly characteristic, the dress may be the same, particularly if the face and carriage indicate pride. . . . Alternation and diversity of tints, broken lines, piquant contrasts, trimmings varied and impromptu, are becoming to a person with a slightly *retroussé* or irregular nose, an attractive face, and mischievous eyes. We have thus two extremes, austerity and coquetry, and the medium would be quiet elegance."

970. IT IS UNNECESSARY to go into the subject of men's dress as connected with noses. Modern masculine attire leaves a man no choice. He must dress as other men, be his nose what it may. With women matters are very different. To begin with the Roman nose, a woman who finds herself fitted out with this feature must *never* wear her head or her bonnet small. In the house, plenty of hair or cap. In the street, plenty of hat or bonnet. A small coiffure increases the apparent size of the nose. A large one reduces it. Here, then, she has the key to her whole toilet, as far as form is concerned. (Colour depends on other considerations; it is to be hoped that her nose is unobtrusive in that respect, for if it be red *and* Roman, her case is a sorry one, so far as picturesqueness is concerned.) With large head-gear her shoulders must not be narrow, and thus the form of the dress as well as of the bonnet is decided.

"THE ROMAN NOSE largely developed in a woman mars beauty, and imparts a hardness and masculine energy to the face which is displeasing, because opposed to our ideas of woman's softness and gentle temperament."

971. WITH A GREEK nose, a woman may wear anything she likes. She need not observe the severity that is necessary with the Roman nose, nor take heed of the small coqueties that go so well with the celestial organ, "tip-tilted like a flower," as our Laureate hath it. Elegance of attire suits best with the Greek nose, and the possessor's innate refinement will lead her to choose instinctively what is beautiful and suitable.

"THE MOST BEAUTIFUL form of nose in woman is the Greek. It is essentially a feminine nose, and it will not carry her out of her natural sphere. The refinement

of the Greek nose will appear in those household arrangements which make home the happiest and most beloved spot on earth. It will exhibit itself in a woman's needlework by an artistic arrangement of colours and a poetic choice of subjects : in a neat and elegant attire, in the decoration of her drawing-room, as in the paraphernalia of her boudoir. Nor need it be confined to those elegancies which seem to belong exclusively to the higher classes ; a cup of flowers in a cottage window, the well-selected trimmings of a Sunday cap, or a pretty ornament on the mantel-shelf, will equally be an evidence of a refined taste, and found to accompany the Greek nose."—*Notes on Noses.*

972. **THE TURNED-UP NOSE** has in the present day reached its apotheosis. It is the fashion. Even the Greek nose bows down before the temporary elevation of the *petit nez retroussé*, which, according to Marmontel, "renvers les lois d'un empire." With this nose a woman may in vain attempt the dignified and severe style of dress. She will herself be out of harmony with it. Hers is the style of Dolly Varden as described in Bret Hart's charming lines :

" Dear Dolly ! who does not recall  
The thrilling page that pictures all  
Those charms that held our sense in thrall,  
Just as the artist caught her—  
As down that English lane she tripped,  
In flowered chintz, hat sideways tipped,  
Trim-bodiced, bright-eyed, roguish-lipped—  
The blacksmith's pretty daughter ?

Sweet fragment of the Master's art,  
O simple faith ! O rustic heart !  
O maid that hath no counterpart  
In life's dry, dog's-eared pages ! "

Women who possess these noses will intuitively know that a certain order in disorder consists well with it. Smooth bands of hair, for instance, are unsuitably severe. Curling hair goes more naturally with a turned-up nose. If the latter be rather long, there is room for choice as to the size of the head-gear—it may be large or small. But if the nose be a snub—or a short *retroussé*, in other words—the coiffure must not be too large ; if it is, the nose will become so insignificant in comparison as almost to disappear.

973. **A RED NOSE IS**, for a woman, a calamity. It is not only unbecoming in itself, but it has become associated with the idea of most degrading vices. Thus it is doubly ugly. The only remedies—or rather preventives, for they are better used as such—are, careful attention to cleanliness, diet, exercise, and abstinence from tight lacing.

974. **SMALL BLACK SPOTS** occasionally invade this feature about the tip with disagreeable effect, making the nose appear as though it had been punctured. These ugly spots may be removed by pressing the skin immediately adjacent to them with the finger-nails. There then issues from the aperture a little white cylinder, having the appearance of a small white maggot with a black head. From this resemblance these little black points are popularly termed *grubs*, but they

are merely the oily product of the skin which has become impacted in the oil-tubes instead of being expelled as quickly as formed, the little black head being the part of the collected matter which is discoloured by its approximation to the aperture of the oil-tube, through which enter the dirt and smoke constantly existing in the atmosphere.

THE CHEEKS.

" I do not love thee for those flowers  
Growing on thy cheeks (love's bowers),  
Though such cunning them hath spread,  
None can paint them white and red ;  
Love's golden arrows thence are shot,  
Yet for them I love thee not."

THOMAS CAREW.

975. MUCH OF THE BEAUTY of the face depends on the form of the cheeks. High cheek-bones, for instance, are not beautiful; and there are certain countries in which the air has a tendency to develop this characteristic. Scotland is especially famous for this. But there is a still worse defect in the opposite direction, viz., when the cheeks widen and protrude below the cheek bones. This gives a heavy and sensual cast to the lower part of the face. Of the colouring of the cheeks we shall speak in detail in our next chapter, on complexion. The lines formed about the nose and lips by the cheeks in smiling have much to do with determining whether the smile is a pretty one or not.

THE LIPS.

" Her lips were red, and one was thin,  
Compared to that was next her chin—  
Some bee had stung it newly.

Her mouth so small, when she does speak  
Thou'd'st swear her teeth her words did break,  
That they might passage get."

SIR JOHN SUCKLING.

976. A PRETTY MOUTH is said by more than one authority upon beauty to come next to a good complexion in the list of essentials for a pretty face. This, as we have before observed, may be in part owing to the very great rarity of perfectly formed mouths. We should be inclined to place the eyes before the mouth for reasons already stated; and indeed it is our opinion that the formation of the features themselves is, however perfect, a small matter compared with their harmony with each other—the general outline of the face, the modelling of the cheeks, and the movements of the face in laughter, smiles, or speech. We have seen faces beautiful enough in repose, that lost every claim to loveliness the moment the mouth was opened. This is for some faces a crucial test. The act of speech appears to throw the features quite "out of drawing." On the other hand, in even the plainest faces speaking or smiling occasionally brings out a gentle



harmony, soft lines and curves, and a beautiful "play" of feature that amply atone for irregularities.

"Her face is like the milky way i' the sky,  
A meeting of gentle lights without a name."

SIR JOHN SUCKLING.

977. **CONSIDERED IN THEMSELVES**, however, and as a feature apart from the others, the essentials of beauty in the lips are redness of colour and beauty of form. The most praised shape is that of a bow—"Cupid's bow" the poet calls it. The upper lip has most to do in forming this bow. It is full (but not so full as the lower) and slightly raised in the centre, and again at each corner. The mouth is probably the most expressive feature in the face. We are all intuitively aware of this. If we have anything to conceal, and fear at a crucial moment the inquiring gaze of others, one hand goes up instinctively to the mouth to hide its expression. In grief or anger the corners of the lips droop. In joy, they go up. The presence of a "temper" is betrayed by a co-operation of the mouth and eyes, in which sometimes one and sometimes the other is occasionally a sleeping partner. The lips, red in themselves, should be surrounded by white. "Her lips were like strawberries smothered in cream," said some one of a rosy mouth with surroundings of pearl-tinted skin. The upper lip should be short. This is considered a sign of good birth, but is not infallible.

THE COLOURING SHOULD be of a fresh red, the texture soft and smooth, like that of a rose leaf.

"Some asked me where the rubies grew,  
And nothing did I say;  
But with my finger pointed to  
The lips of Julia."

HERRICK.

This soft rich colouring is one of the infallible signs of good health. Pale lips indicate the contrary. Chapped lips are even more disagreeable than they are unbecoming. The tincture of catechu or benjamin lightly pencilled on the cracks are good remedies. Another mixture is known as Lady Conyngham's, and consists of two ounces of fine honey, one ounce of purified wax, half an ounce of silver litharge, half an ounce of myrrh. These must be mixed over a slow fire, and perfumed according to taste. Plain glycerine is a simple, effectual, and not an unpleasant remedy.

978. **COLOURING FOR THE LIPS**, as used on (and sometimes off) the stage, consists of cold cream with a larger quantity of wax than usual melted in it, together with a few drachms of carmine. For vermilion tint, a strong infusion of alkanet is preferable to the poisonous red lead. The chippings should be kept for a week in the almond oil of which the cold cream is made, and incorporated afterwards with wax and spermaceti. Alkanet should always be tied in muslin when used for colouring purposes.

IN "HOW TO MAKE UP," by Haresfoot and Rouge, grenadine is recommended for the lips. "It gives them a rich colour," say the authors, "and improves the entire countenance."

979. **THE LOVELIEST MOUTH** that ever smiled would cease to be agreeable if the breath were not pure and sweet, as it should be in health. A disagreeable breath carries with it a suggestion of want of refinement and of physical disorder. If not caused by disease, the remedy for this is very simple. The teeth should be brushed every night and morning. Sweets should not be eaten in any quantity; onions and radishes never. If, notwithstanding these precautions, the breath continues to be disagreeable, a stick of the best liquorice should be broken into small pieces and kept in a box on the toilet table, a piece being put into the mouth after using the tooth-brush. It is said that this will counteract even the effects of indigestion, a potent agent in rendering the breath disagreeable. Liquorice has no smell in itself, and is for that reason alone preferable to the preparations of spice sold for this object.

980. **THE BEAUTY OF THE** mouth depends in a great degree on that of the teeth, and the same may be said of the smile, which is to the countenance what sunshine is to the landscape. We shall therefore pass on to their consideration.

#### THE TEETH.

"Some asked how pearls did grow, and where;  
Then spake I to my girl,  
To part her lips and show me there,  
The quarelets of pearl."

ROBERT HERRICK.

981. **GOOD TEETH HAVE** a double influence on the looks. The first is apparent. The second is caused by their perfect mastication of food and the consequent improvement of the general health. Next to youth and happiness, there is no beautifier like good health, and we should pay very especial attention to all that concerns it. The principal thing to be attended to in the care of the teeth is to brush them regularly every night. This removes all the particles of food that would otherwise injure the teeth as well as infect the breath. The tooth-brush should be soft and the bristles not too long. The teeth should be brushed in a perpendicular direction, up and down, as well as across, as this more effectually removes the particles of food than is done by the more usual method—that of brushing the teeth across. The insides should be brushed as well as the outside. Strictly speaking, the brush should be used after each meal. It is our firm belief that were this attended to regularly henceforth, half of the dentists in the country would very shortly be thrown out of employment.

982. **TOOTHPOWDER SHOULD BE** used only once a week. A very simple dentifrice can be prepared from a piece of stale bread. It must be slowly toasted a good brown, but not black. It must then be pounded in a mortar and sifted through fine muslin. There cannot possibly be anything injurious in this preparation.

## THE CHIN.

"To shave or not to shave,"

983. "THAT IS THE QUESTION" that has long been the subject of discussion amongst men, and the topic has proved ages ago a *vexata quæstio* in the schools of art and of taste. Amongst the Orientals the beard has ever been, is ever, an object of reverence. The early Greeks esteemed a short curled beard as a beauty, and it will be noticed that nearly all the chief of Grecian statues wherein aught but extreme youth is depicted a short and closely curling beard is generally to be found.<sup>1</sup>

984. SHAVING, LIKE OTHER CUSTOMS, has its fashions. In the pre-Crimean days, but few would wear a moustache unless belonging to the army; even now it is by many considered as the badge of attachment to some artistic calling, when unaccompanied by a beard or whiskers. As a broad rule it may be stated that only tall men should wear a full beard; that a tall, slight man, who is gifted with well-formed features, looks well with a pointed *Vandyke* beard on the chin, and grown very short at the sides; that a small man does well to shave closely, excepting his upper lip, which is the better adorned by a moustache.

GEORGE ELIOT speaks of

"The divine prerogative of lips."

But it may be usefully borne in mind, even by those who are not given to a perpetual consultation of their best friend or worst enemy, the mirror, that there are lips and lips. And, as a rule, lips look all the better for a fringe.<sup>2</sup>

## THE EARS.

985. THE EARS CANNOT, strictly speaking, be said to belong to the list of features, but they have sufficient influence on the looks to

<sup>1</sup> In the days of Roman decadence it was considered *de rigueur* to remove all superfluous hair from the face, and pumice-stone was liberally employed. In England, on the other hand, it has been almost always the rule to admire a man with a somewhat hairy visage. Tennyson, who after Shakespeare and Milton is perhaps the most purely national of all our poets, writes, while treating of one of the most national of all our heroes, King Arthur, of

"The knightly growth that fringed his lips."

<sup>2</sup> Shaving compounds and razors deserve a space longer than we can devote to them. "A bad razor's master" is a term often applied by hairdressers to those who misuse their razors, and it must be acknowledged that if men would purchase better razors, and use

fewer cosmetics, their skins would not suffer. Hollow ground razors (those of German work are preferable) are the best, and while expensive at first, require but little attention, and last long. Shaving in cold water should be avoided, the skin is coarsened, and the razor requires warm water to temper it. Pears's shaving soap or the common almond cream may be used without harm, and many persons who turn out excellently well employ merely the common yellow of everyday life. French barbers generally shave twice over, first down and then up; the latter practice is not to be commended to persons of a tender skin. Powder is used by many persons after shaving, but it is likely to soil the coat, and upon the whole, we should rather advise a solution of Eau de Cologne and water, or a little of Rimmel's *vinaigre de toilette*.

claim a place in a book devoted to the toilet. Small ears are considered to be a sign of pure descent, but, like every other of these so-called tokens, they do not carry conviction with them, being sometimes seen on some members of the same family and not on others—a sufficient proof of their unreliability. They should, however, be small, rounded at the edges, and of a pink-tinted whiteness. They should not be of a perfect white. This colour characterizes the ears of the old or of those suffering from illness. Red ears are, at the same time, not ornamental. The ears should lie flat to the head. If projecting they are very ugly, especially from a back view. Care should be taken to prevent the ears of children from taking this outward direction. Large and ugly ears may be concealed in women by a discreet arrangement of the hair.

IT HAS BEEN SUGGESTED that the increasing number of projecting ears may be caused by the fact that infants no longer wear caps, and that thus any tendency to droop or protrude remains unchecked.





## CHAPTER LXII.

## THE COMPLEXION.

"Have you seen but a bright lily grow  
 Before rude hands have touched it?  
 Have you marked but the fall of the snow  
 Before the soil hath smutch'd it?  
 Have you felt the wool of beaver?  
 Or swan's down ever?  
 Or have smelt o' the bud o' the briar?  
 Or the nard in the fire?  
 Or have tasted the bag of the bee?  
 O so white! O so soft! O so sweet is she!"

BEN JONSON.

"Her fair, fresh face, as white as any snaw."

JAMES I. OF SCOTLAND.

986. THE COMPLEXION HAS, probably, more than any other portion or attribute of the human frame, occupied the thoughts of those who devote themselves to the cares of the toilet. The estimation in which a pure and clear skin, softly tinted with pearly white and suggestions of pinks and red, is held by lovers of beauty, is sufficiently attested by the poets. When Nature has given to a woman this great charm she may indeed congratulate herself if she is aware of her valuable possession. It is universally acknowledged to be the chief requisite of a lovely face. It is associated with an idea of perfect health and physical purity, and unconsciously the mind goes further and connects it with the idea of purity of mind also.

987. THE COMPLEXION SHOULD be the principal consideration in guiding to the choice of colours to be used in the costume. This choice must be modified, as before explained, by the colour of the hair. Brunettes have a wider choice of colours than blondes, and the improvements and discoveries in colouring of late years have even added to the extensive *répertoire* to which they may apply. Rain-water is one of the best cosmetics in the world, next to youth, health, cleanliness, regular diet, and happiness. Soft water is much more cleansing than hard, and this is one of the reasons of its effect upon the complexion. The bath, if possible, should always be of soft water. Regular bathing has a wonderful influence upon the colouring of the face, and apart from this consideration, should be used regularly and persistently. The best means of keeping the complexion in good order is to keep the health so, and to do this nothing is more efficacious than the daily bath. The fine ladies of half a century ago neglected this cleanly custom, and were obliged in consequence to resort to various appliances for improving the complexion.

IF THEY HAD NOT neglected it, a charge of inconsistency might have been brought against ladies whose coiffures remained untouched for weeks at a time.

IN THE BOOK before referred to Mr. Milton says: "Ladies who study—and very properly study—their complexions, would find, when the skin is wrong, that a hot bath, and still more, a vapour or "modified Turkish" bath, will do more to put it in order than all the cold bathing at their command; and now that both the latter can, by means of a small apparatus, be had at a cost so slight as scarcely to be felt by any but the very poor, there is no longer any valid obstacle in the way of their being employed." This kind of bath must not be too frequently employed.

**988. A WARM BATH** should be taken at least once a week. It is impossible that cold water, even with the aid of the best soap, should thoroughly cleanse the skin. The colour of warm water, compared with that of cold, after the bath, will sufficiently prove how superior are the cleansing properties of the former. A warm bath has a highly restorative power in cases of fatigue. At such times when the body is too weary to resist the shock of cold water, or to attain the warm glow after it that is such a necessary adjunct of the bath, a cold one is most injudicious.

**989. NEXT TO THE BATH**, regular and judicious diet is necessary to the beauty of the complexion. The great rule of health, and consequently the best means to adopt to look to one's health, as recommended by Mr. Erasmus Wilson, is "by food, by raiment, by exercise, and by ablution, to maintain and preserve an agreeable warmth of the skin." The temperature of health is a genial summer over the whole surface, and when that exists, the system cannot be otherwise than well. The influence of temperature upon the complexion cannot fail to be observed by every one; and that the temperature of the body is regulated in great measure by the diet is a well-known fact. Good general rules to be observed are, to eat nothing that is not sound and fresh; to have as much variety in the food as circumstances will allow, to avoid whatever appears to irritate; and to eat that only which experience has proved acceptable.

"FOOD," SAYS the author of "A Healthy Skin," "is in a twofold manner the source of warmth; firstly, by supplying the material of nutrition requisite to balance the continual waste taking place in the body; and, secondly, by conveying into the system those elements which elicit heat. To ensure these results food must be wholesome and sufficient, and must combine all that variety of animal and vegetable which a Divine Providence has bestowed upon man.

**990. REGULAR AND GENTLE** exercise is the third potent cosmetic on our list. Exercise in the open air is a necessity. That given by household occupations is not productive of the change of thought and change of scene that serve to make open-air exercise so beneficial. Enjoyment is an essential element of the exercise that is to do good, just as it is of the bath. Walking exercise is frequently carried to an excess, and very often with serious injury to the system. Beyond that which causes a gentle fatigue it should never be indulged in. Walking dress should be light and loose.

"JOY," SAYS HUFELAND, "is one of the greatest panaceas of life. No joy is more healthful or better calculated to prolong life than that which is to be found in

domestic happiness, in the company of cheerful and good men, and in contemplating with delight the beauties of nature. A day spent in the country, under a serene sky, amidst a circle of agreeable friends, is certainly a more positive means of prolonging life than all the vital elixirs in the world. Laughter, that external expression of joy, must not here be omitted. It is the most salutary of all the bodily movements." We give this a place here, since no one can deny that cheerfulness has a wonderful power over the looks, besides being a great charm in itself. Happiness is a great beautifier, brightening the cheeks and eyes, clearing the brow, bringing into play all the upward and softening curves of the lips and cheeks, and deepening the expression of every feature. Happiness generally expresses itself in smiles, which are the sunshine of the human face, and sometimes in laughter. "A laugh," says the Rev. Henry Beecher, "is worth a hundred groans in any market."

991. ABLUTION, REGULAR DIET, and EXERCISE, all attainable by the masses, and HAPPINESS, *not* always so, are then, the cosmetics which we recommend to all. Occasionally, however, the complexion gets out of order from some cause, such as tanning from exposure, or freckling from the same reason. In such cases lemon-juice diluted with water is a valuable agent as applied to the skin. Buttermilk, when obtainable, is useful both as a preventive and a cure for sunburn and freckles. That "freckles never yet spoiled beauty" is a statement that, however many believers it may find, has never yet found one among the owners of those "golden patches." An American author states that finely powdered saltpetre, when applied to the freckles by the finger, moistened with water and dipped in the powder, will effectually remove them if perfectly done and judiciously repeated.

992. WHEN THE SKIN of the face is red and rough from exposure to sun or wind or both, it will be found that an application of a small quantity of good glycerine soap will have an almost magic effect in removing both the feeling and the appearance of heat. This process is attended with some amount of smarting, occasionally bringing tears to the eyes even, but, after a long day's yachting or picnicing, *il faut souffrir pour être belle*, and few girls would shrink from the discomfort of a few moments, when compared with that of burning cheeks and blowed appearance during an evening's dance after a picnic, or at a dinner-party after a long morning at lawn-tennis. Girls, however, should not be too much afraid of sunshine, so beneficial is it in a general sense to the complexion.

THE AMERICAN AUTHOR before quoted recommends as a preventive to sunburn that the face, throat, and arms should be rubbed well with cold cream or pure almond oil *before* going out; but we imagine that English girls would prefer the ruddiest "tanning" that an English sun can inflict to the adoption of this uncleanly expedient. We record it, however, for the benefit of those who are otherwise minded.

993. WE NOW COME to the consideration of those "false colours" under which too many women sail in the present day, the

"Painted face, belied with vermeyl store," \*

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\* Giles Fletcher.

that emulates the

"Beauty truly blent, whose white and red  
Nature's own sweet and cunning hand laid on."<sup>1</sup>

Setting entirely aside the morality of the question, and considering the practice only from the point of view of the toilet itself, no other conclusion can be come to than that rouge and powder are immense mistakes. They ruin the skin by clogging the pores, and, even from an æsthetic point of view, the most hopelessly dull complexion that ever woman wore is infinitely preferable to the unnatural white and red daubs that disfigure the countenances of so many of the votaries of fashion. We shall, therefore, give only the instructions necessary for "making-up" the face for theatrical purposes. It must be perfectly clean, to begin with, and having been carefully dried, some pure cold cream (obtained from a reliable source, such as the establishments of M. Eugène Rimmel) must be thinly but carefully spread over the whole face. This must be gently rubbed over with a soft cloth, so that it may become almost quite dry without being rubbed away. The rouge is then carefully applied to the cheeks, care being taken to keep the edges soft. Fine and pure powder is then puffed over the whole face, which must be softly flicked with a cambric handkerchief, in order that the loose powder may come away. Sometimes glycerine is used instead of cold cream, but whichever application is preferred, the process should be complete by the time the glycerine or cream is perfectly dry.

IT IS A FACT, and a curious one, that it is generally women with rather good natural complexions who are most addicted to the use of cosmetics. They have learned to value their good colouring, and think that they can improve upon nature's handiwork by heightening the contrast between her whites and reds. They begin with a slight touch of rouge, scarcely perceptible upon the smooth cheek, but the dose increases daily, the eyes of the operator become accustomed to the first effect, and needing one more pronounced. In this respect rouging resembles dram-drinking. After a while the skin loses its smoothness of texture. The rouge, stopping up the pores, has disorganized the skin, and small punctures appear upon its surface. Then the owner thinks she will give up the use of cosmetics. But it is too late! She looks at herself in the glass and finds that a dull yellow has taken the place of creamy flesh tints, and she seldom has strength of mind sufficient to leave off the practice. Beware, then, of the first step!

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<sup>1</sup> "Twelfth Night."



## PART II.—THE FIGURE.

## CHAPTER LXIII.—GENERAL OUTLINES.

"Fair and foolish, black and proud,  
Long and lazy, little and loud."

OLD PROVERB.

994. FROM THE PURELY ANIMAL point of view, there is no doubt that beauty of form is superior to beauty of face. That it has this superiority in the eyes of many is equally indisputable. To paraphrase the old French couplet, which runs—

"Avec le temps la beauté passe,  
Mais la laideur reste toujours,"

beauty of face lasts but a short time in comparison with beauty of figure. The quality of picturesqueness, so highly valued in these *soi-disant* æsthetic times, depends more on the form than on the face. All these considerations combine to make the possession of a good figure a very desirable object on the part of both men and women who are inspired with the amiable desire of being pleasant to look at.

995. THE FIRST ESSENTIAL of a good figure is symmetry—that perfect proportion of all the parts to each other which produces perfect harmony. The average height of man, taking all the nations of the world into account, is 66 inches, but that of Englishmen, they being a tall race, may be given at 5ft. 9in., though 5ft. 6in. is the average, strictly calculated. A woman's average height is one twenty-second part smaller than that of a man. Her face is one-tenth shorter, and since the space between the eyes remains the same, the oval of her face is rounder. The head measured in length (and this holds good of men as well as of women) is rather less than one-seventh of the entire height of the body. The shoulders are smaller by one-thirtieth, and the ribs by one-eleventh.

M. BLANC, one of the most indefatigable students of both male and female beauty of the present day, is responsible for this account of the typical proportions of the human body, considered apart from the innumerable differences to be seen in individuals. He adds: "Given 66 inches as the average height of a man, the average height of a woman is 63 inches."

996. IT IS UNNECESSARY to explain here, even if it were possible to do so in words, what are the exact proportions of a good figure, but on one point it is most important to touch, viz., that of the relative size of the waist to the rest of the body. For too long a very small waist has been considered a good point, and in spite of the in-

junctions and even entreaties of physicians, the ruinous practice of tight-lacing has been persisted in, to the injury of health, and even the deterioration of the race.

"TIGHT-LACING," SAYS Miss Frances Power Cobbe, in a powerful and very noteworthy article on "The Little Health of Ladies," which appeared in the "Contemporary Review" of January, 1878, and which ought to be read by every Englishwoman—"Tight-lacing among habits resembles Envy among the passions. We take pride in all the rest, even the idlest and worst, but tight-lacing and an envious heart are things to which no one ever confesses. A small waist, I suppose, is understood to belong to that order of virtues which Aristotle decides ought to be natural and not acquired; and the most miserable girl who spends her days in a machine more cruel (because more slowly murderous) than the old 'Maiden' of Seville, yet always assures us, smiling through her martyrdom, that her clothes are 'really hanging about her!'"

997. A TIGHTLY LACED WAIST throws the hips and shoulders utterly out of proportion in width. The natural line of the waist is a very gradual curve; that of the tight-lacer is abrupt and sharp. Those who have been accustomed to the use of the corset could not, perhaps, conveniently dispense with all support to the figure, but to those who wish gradually to do so, and to adopt in other matters also a more hygienic form of dress than that universally adopted by women at present, without rendering themselves in the least conspicuous, or laying themselves open to the charge of eccentricity, we may recommend the perusal of a small shilling book on "Dress, Health, and Beauty," published by Messrs. Ward, Lock, and Co., and of the article in the "Contemporary" before referred to.

998. HAVING THUS ENTERED our protest against tightly laced waists, on the grounds of morality, health, common sense, and beauty, we pass on to consider what forms of drapery are best adapted to fulfil the purposes for which we wear clothing, viz., protection against the weather, comfort, decency, and beauty. As individuality is one of the greatest charms in a human being, this individuality should clearly express itself in the dress, and though this opinion might be taken as an argument against writing books upon dress and in favour of leaving each man or woman to his or her unassisted devices, yet, on second thoughts, it will be acknowledged that the imitative faculty, so strongly developed in us all, leads us away from expressing ourselves in our dress, and that individualism in this particular must be cultivated.

INDIVIDUALITY IN DRESS, when carried to extremes, becomes eccentricity, and this is an error very far indeed on the wrong side of the scale. It is better for a man or a woman to be the most slavish copyist in matters of dress than to lay himself or herself open to this reproach. Nor need individuality in this respect lead to conspicuousness or "loudness" of any kind. A woman may be most quietly arrayed in neutral tints, and yet her individuality may be expressed in every fold of her garments.

999. IN ORDER TO DRESS WELL, it is necessary that we should study our own appearance critically, and try, as far as we can, to "see

ourselves as others see us." Am I tall? Am I short? Long and lazy? or little and loud? Am I stout? Am I thin? What is the general expression of my features and figure? What is my colouring? On the answers to these questions depends the style of dress that ought to be worn; and it is not asking a woman to think more earnestly of her own appearance than she ought to do, to urge upon her to find out the answers given by her own appearance. Some women, without thinking about it, instinctively choose what suits them best in form and colour, but as a rule, this gift is denied to English women. They thus throw themselves upon their milliners, their dressmakers, their fashion-books, for a choice of a bonnet, a dress, or a fashion. Milliners, dressmakers, and fashion-books have necessarily a monotonous sameness, all drawing, as they do, their inspiration from one source; the result is, the distressing want of individuality that characterizes the women of this country, and which prevents their doing full justice to the share of good looks that Nature has given them.



SQUARE HOOP, 1735.



ROUND HOOP, 1755.

1000. *PLACE AUX DAMES!* The little that we have to say of men's clothing shall follow the more extensive subject of feminine garmenture. We will begin with the type of figure for which all the fashions of the present day appear to be designed and intended; the long, slim figure that can "carry off" more ornamentation than any other variety of "the human form divine." If the height be excessive, white and light colours should be avoided, though, if the slimness be

excessive, nothing is better adapted to apparently diminish it than white and light colours. A very tall and very slight woman should therefore avoid these pale shades, but if her head should be—as it sometimes is with very tall women—too small for her body, she may with advantage wear a white or light-coloured bonnet or hat.



HOOP, 1752.

IN DORÉ'S ILLUSTRATIONS to Tennyson's "*Idylls of the King*," the women are painfully long and thin. The artist has found himself obliged, in more than one case, to give them enormously long features, like a Roman-nosed carriage horse, in order to re-establish the lost proportions.

**1001. BUT IF THE HEIGHT** be moderate and the contours proportionate to the height, this kind of figure may wear almost any colour, without being rendered conspicuous. Stout figures should wear only the darkest colours, and if they wish to add to their apparent height they should wear striped dresses; if the stripes are narrow and well-managed in the cutting out, they serve to disguise stoutness; if they are wide, and cross and recross each other in the trimming, they have an exactly contrary effect. Short women should wear their trimmings arranged lengthwise as far as possible, while very tall women may wear theirs horizontally. Long, plain skirts give every advantage to a short woman. Large patterns make her look insignificant. She should only wear the very smallest, if, indeed, a pattern is necessary at all.

ROUGHLY SPEAKING, it may be calculated that the waist of a woman of five foot five should be about twenty-four inches in circumference, and her chest thirty-six, measured round under the arms.



1002. **THE THIN AND ANGULAR** woman or girl may wear full and flowing draperies. Pleated or gathered bodices (now, in 1880, again in vogue), seem to have been invented for them. Low bodices are out of the question, so are short sleeves, if the arms are also thin. Square bodices may be deftly managed so as to conceal thinness; cut so as to cover the "salt-cellar" collar-bones. The neck must be desperately thin—thin to "scragginess"—if it cannot be revealed to this extent. The fichu is for this reason perfectly adapted to very slight figures. It can be gathered in numerous folds across the chest, while, at the same time, it lies perfectly flat across the shoulders, where anything bulky is very ugly. A form of mantle that is gathered in at the waist in folds that spread out at each side, falling below the waist, is excellently suited to the thin, as it supplies fulness without absolutely veiling contours.

1003. **ANGULARITY** IS ONLY disagreeable when the bones are large. With small bones a woman must be what we remember to have heard called "viciously thin" to look angular; but with large hips, large shoulders, large wrists, large ankles, large joints, and thinness added thereto, the best she can do is to hide as many of her angles as she can, and to do everything in her power to hide them under a cover-



EARLY ENGLISH.



RUFF, AND LONG SPOON IN ELIZABETH'S REIGN.

ing of flesh, a covering which very often in such cases makes all the difference between a plain woman and a handsome.

1004. A VERY TALL MAN in a very short coat is only a degree less ridiculous than a very short man in a very long coat. Fashion, however, irrespective of individuals, and being no respecter of persons, sometimes ordains that long frock-coats shall be the fashion, and at other times that only short ones shall be worn. A man *must* consign the care of selection in a great measure to his tailor, and if the tailor possess the quality of *savoir faire*, he will know not only how to adapt the existent mode to the peculiarities of his customer's figure and general style, but how to make his customer satisfied therewith. Utterly hideous as is the masculine attire of to-day, it is nevertheless (with the exception of the chimney-pot hat) convenient, hygienic, and a crucial test of the "gentleman." No thanks to the man who looked a gentleman in the splendid garments of the cavaliers, or even the less extravagant costumes of the Regency. But, in the sheath-like coat and trousers of our own period, with their straightly falling lines, a man must *be* well-bred to look so.

1005. ECONOMY IS BEST studied in men's clothing by buying the very best materials. This is even more true of men's clothes than of women's, because they are so expensive to make. At the same time, a good cut is a superior consideration to good material. A badly cut coat or pair of trousers stamps a man immediately as being either poor or provincial. Both material and cut should of course be of the very best. The frock-coat is, perhaps, the most difficult of coats to cut well. To make it fit perfectly into the "small of the back" requires the tailor's utmost art.

"THE DRESS-COAT OR *frac* is at present what the *justaucorps* was before the Revolution. The pockets that we have contrived under the skirts at the back were then worn in front, and of these pockets, by means of braid, flaps, and worked button holes, a kind of ornament was made."—*Art in Ornament and Dress*.

1006. IN MEN'S DRESS, as in women's, the small details and etceteras of the toilet are more indicative of the person, more expressive of individuality than the principal garments. The man, who, in the choice of coats is guided by his tailor, but wears his gloves a size too large, is a being to be regarded with respect when compared with the man who crushes his hands into gloves a size too small; but the man who wears the size that exactly fits him, would be awarded the apple by a feminine Paris. A woman may be excused in some degree for wishing to make her hands and feet look as small as possible, but on a man tight boots and small gloves are an effeminate folly. In the colour of the tie he exercises the gift of free-will, occasionally with disastrous effect. A red tie on a fair man—but we are wandering from our subject of general outlines, and may have something to say as to colour upon a future page; and in treating the various portions of the figure in detail we shall have opportunities of enlarging upon the importance of good taste in these smaller matters.

WITH BOYS, OF COURSE, the case is different, and more especially when these boys are, or fancy themselves to be, in love. The tortures which they voluntarily suffer when this malady is upon them, are they not written in the book of the chronicles of David Copperfield, when that youth adored the eldest Miss Larkins, and again, when he fell in love with sweet Dora?

1007. A GIRL WITH LARGE feet should not wear her skirts so short as unduly and unnecessarily to exhibit those extremities. A girl with a thick waist will arrange her garments with a slight tendency to fulness upon the hips, by which means she will diminish in appearance the size of her waist. A girl with thin contours will wear full



WILLIAM AND MARY COSTUMES.



JAMES I. PERIOD.

bodices, fichus, and other contrivances for giving breadth and amplitude to her figure. As the fashion now is, she may be as slight as she likes, and even angles are admired by the pre-Raphaelites, perhaps as forming admirable pegs whereon to hang their eccentric drapery; but fashions may change, and the "comfortable" figures may have their turn in the next arrangements.

1008. A SENSE OF the fitness of things is shown not only in what we wear, but in when we wear it. The woman who breakfasts in a satin gown is much more truly ridiculous than the man who should sit down to that early meal in a dress-coat. Woollen materials in winter, and cotton or linen in summer, are the most suitable for the early



morning, since it is to be supposed that an Englishwoman has to pursue some domestic avocations directly after breakfast, that will lead her to the kitchen, the larder, the nursery, or the store-room, in all of which places a possible injury may occur to a delicate and costly fabric.

WE WERE ONCE present at a representation of "The Happy Pair" by an unhappy pair of amateurs, of whom the lady exhibited her innate vulgarity by wearing a pink moiré antique as her breakfast dress. At another amateur performance, the *footmen* wore diamond studs!

1009. CERTAIN FABRICS ARE reserved exclusively for evening wear, and some of these, even, cannot be worn except on occasions of some importance, as at a ball, a dinner party, a musical soirée, or a concert. Of these are crêpe de chine, gauzes (excepting the recently revived Pompadour gauzes), and tarlatans.



MAID OF THE CRINOLINE ERA.



OLD-FASHIONED SERVANT.

Grenadine is a useful and popular material that may be used equally for evening dresses or for summer walking dresses. Washing materials are admissible for girls at garden parties, but the colour must be good, and the make and general style unexceptionably good. It is not anomalous for a young unmarried woman to make a call in the country in a dress made of some washable fabric, but it would be decidedly so for her mother, except to intimate friends. Visits of ceremony demand a careful costume.

SOME YEARS AGO, a bonnet was considered indispensable to the payer of calls. Even girls were expected to leave off their hats on such occasions, but now, *nous avons changé tout cela*. The hat is considered quite ceremonious enough for even the married, if they are *tant soit peu* youthful. When hats were re-introduced some ten or fifteen years ago, they were excluded from places of worship as



rigidly by the laws of fashion as though they were the appurtenances of "Jews, infidels, and heretics," but now hats go where they like. Even grandmothers wear them in sacred buildings at seaside places, which may be called the happy hunting grounds of the shades of deceased fashions in this especial kind of headgear.

1010. **LAWN TENNIS DRESSES** must be cotton, wool, or muslin; if of the latter, it must be opaque, not transparent. Silk, satin, and velvet are ridiculously out of place as a dress material for this or any other outdoor game. A strong, not easily tearable material should be selected for this purpose, such as cashmere, French merino, serge, Mersey shirting, oatmeal cloth, workhouse sheeting, or Bolton sheeting. For luncheon parties, visiting dress is worn, and the bonnet or



CAVALIER DRESS.

hat is not removed. The low bodice is rarely seen now, except at balls, whereas, not many years ago, it was usual to make dinner dresses in this style, and ladies frequently wore low bodices at the opera, theatre, or concert. The square-cut bodice has taken its place, and the plain bodice, high to the throat, appears to be rapidly superseding even this modification of the older style. The re-establishment of the short costume for walking-dress conforms to our notions of propriety and convenience.

1011. **DINNERS, THE OPERA, CONCERTS**, the theatre, necessitate the wearing of a dress-coat when a man is to accompany ladies to any

of those entertainments. When he is alone, or accompanied by men only, the regulations are now lax enough, except in the case of the opera houses, to admit him to such entertainments, even the stalls of a theatre, in a frock-coat, or even a tweed suit ; but this is, as it were, under protest, though there is no doubt that things are tending in the direction of freedom in these respects.

TWEED SUITS HAVE become very popular of late years, owing principally to the example of military men, whose well-trained figures and erect gait serve so well to set off what they wear, that all who can do so are willing to imitate it.



FASHIONABLE HAT IN 1861.

1012. THE FROCK-COAT has hitherto been considered indispensable at weddings ; but the example was set by the guests at a wedding at which royalty was present of wearing straight morning coats ; and this will, no doubt, have a certain influence upon the mode. At the same time, for morning calls, morning concerts, flower-shows, and similar gatherings, the frock-coat is, and is likely to remain, indispensable. Of late years an attempt has been made to introduce frock-coats of light grey and kindred colours, but it cannot be said that the endeavour has been altogether successful. We regret to say that a most unpardonable solecism is too often perpetrated in London. A man, otherwise well dressed, does not, at times, hesitate to don a tall hat and a tweed suit together, or the legitimate frock coat in company with a round felt hat, thereby marring all effect ; for a tall, graceful figure never looks better than in the belted Norfolk jacket, and it is

much to be deplored that so becoming a costume should in London be so practically ostracized, and everywhere so rarely adopted.

IN WOMEN'S DRESS mistakes of a similar kind are sometimes made. A Gainsborough hat goes badly with an ulster, but, nevertheless, they are seen contemporaneously on the same individual, now and then. A silk dress should not be worn with a deerstalker hat, and no woman of taste would unite the two articles in her costume. We have seen them together, nevertheless. Silk is not a material one would choose to wear when accompanying one's husband on a fishing expedition to Norway, or to his shooting-box in the Highlands, or on a tour in Switzerland; and these are naturally the associations with which one connects the deerstalker hat.

1013. BECOMING AS THE DEER-STALKER HATS occasionally prove to a woman's face and head, they do not altogether win our suffrages. They are very "mannish," and, unlike the ulster, are not peculiarly recommendable on the score of convenience. A straw or felt hat, of the ordinary shape, is more feminine, as a rule, more becoming, and certainly more comfortable and convenient.

1014. MEN FREQUENTLY CHOOSE hats that are utterly unsuited to their size. A very small man often chooses a very tall hat, thinking thereby to add to his apparent stature. It has not this effect, but only serves to call attention to the fact that he is a small man. For the same reason, an excessively tall man often chooses a small hat, thinking thereby to beguile gazers into the belief that his height is not beyond the common height of man; but the evident disproportion of his headgear only serves to accentuate his height. It is mistakes such as these that make much of the difference between a well-dressed man and his opposite; and the same is equally true of women.

#### THE NECK.

"I do not love thee, oh! my fairest,  
For that richest, for that rarest  
Silver pillar which stands under  
Thy sound head, that globe of wonder;  
Though that neck be whiter far  
Than towers of polished ivory are."

THOMAS CAREW.

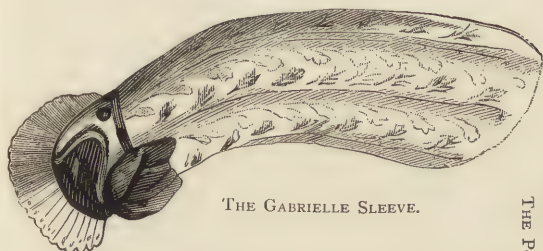
1015. AMONG THE FASHIONS that have totally changed within the last few years is that of the neck. Once upon a time, when the world was a little younger, a long, slim, "swanlike" neck was considered a beauty in women. Now-a-days, the neck, to be beautiful, must not be too long, but it must be round, smooth, and white, with the head well set upon it. The opposite extreme of "no neck at all" is not exactly admired, but there is no doubt that long necks have "gone out." The woman who possesses a round, pretty neck, of which about an eighth of an inch shows above the collar of her dress, may congratulate herself on being "correct" in this respect, as regards the styles of to-day.

IT HAS BEEN SAID by connoisseurs of beauty that a woman's face suffers from every inch of neck she shows. It is so difficult to disentangle our natural ideas



THE LINA SLEEVE.

THE POUF SLEEVE.



THE GABRIELLE SLEEVE.

THE POMPADOUR SLEEVE.



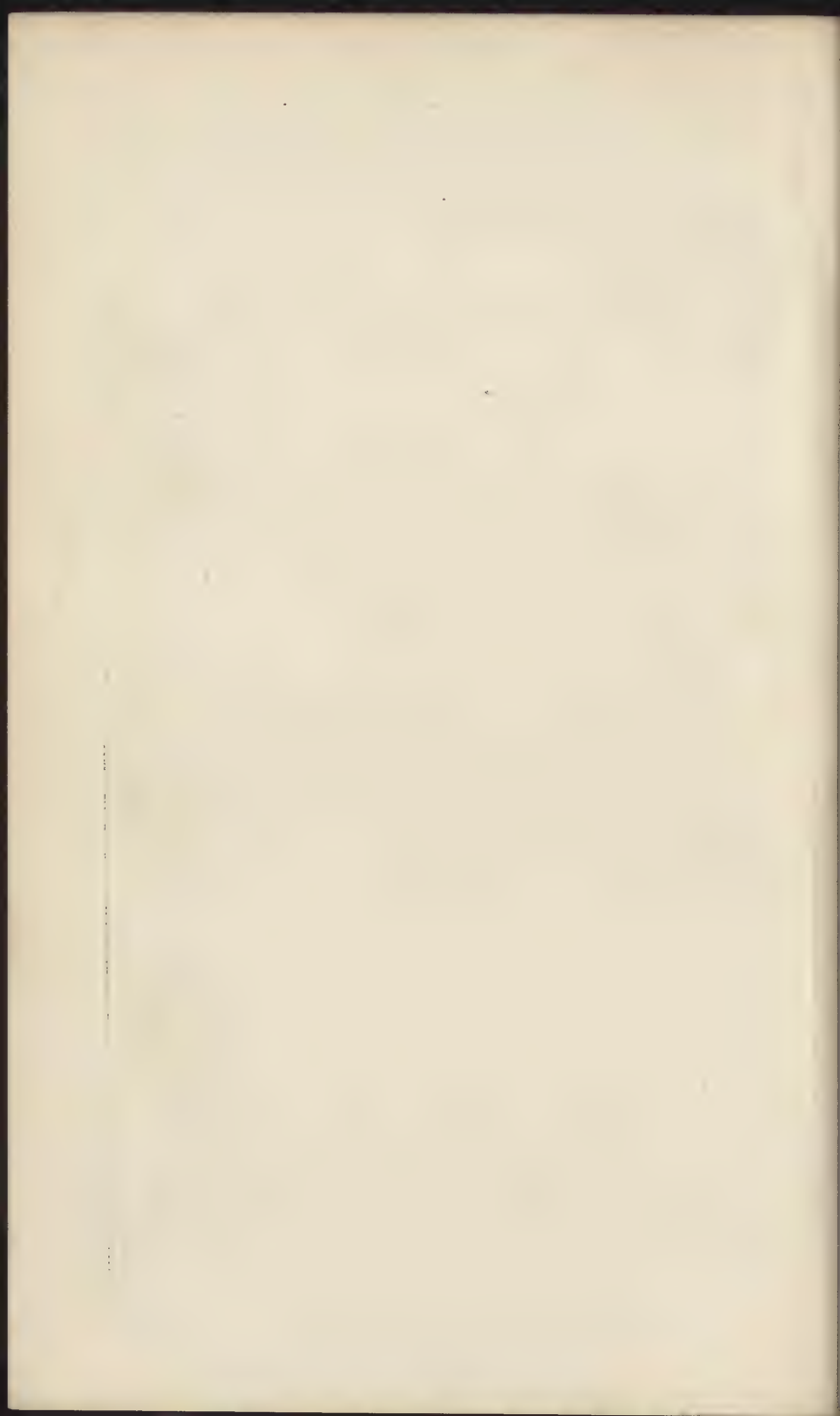
THE CARA SLEEVE.

THE RUPERTA SLEEVE.



THE DUCHESS SLEEVE.





from those engendered by associations and habits that one scarcely ventures to decide upon the difference between what really *is* beautiful, and what fashion has made to seem so to us. The eye gradually becomes trained to what it constantly sees, so that fashion creates a kind of spurious beauty of her own. Certain it is, however, that a long, unclothed neck seen now when necks are covered almost to the ears, detracts in no small degree from the charm of the general appearance. The Princess of Wales, when she came to England a lovely bride, introduced the fashion of wearing the dress very high in the neck, and when we compare this style with the low turned-down collars that we see in Leech's pictures of fifteen years ago, we feel, whether rightly or not, that the change is for the better.

1016. JUDICIOUS TREATMENT MAY, however, make a swan-like length of neck to the full as fascinating as the more fashionable kind, always provided that the head is so well set upon it that the curves of the neck, chin, and cheeks run harmoniously into each other. The collar of the dress should be made as deep as possible, and a small ruff may with advantage replace the regulation linen collar. Frills are very becoming to the neck if it is slender, but if it be a fat neck only plain linen bands should be worn. A piece of black velvet round the neck has an immense effect in reducing its apparent length. A ruff of black lace, similar to those recently worn, proves very becoming to the face, and makes a long neck look shorter.

VELVET SHOULD NOT NOW be worn with long ends, as was the custom some years ago. Tied velvet becomes shabby in a very short space of time. The best plan is to cut the velvet to the exact size of the neck and to fasten it either in front or at the back with a clasp; it must be quite tight, or it will constantly be slipping down. It is perhaps unnecessary to add that the velvet should be renewed immediately upon its showing signs of becoming in the least shabby at the edges.

1017. IT IS TRUE in a less degree of a man that the length or shortness of his neck affects the grace or elegance of his figure. A man with a very short neck should wear collars of the turned-down shape. In a man an extremely long neck imparts an expression of silliness, more suggestive of the goose than of the swan. The round, full curves of a neck like that of the poet Byron, intensify the expression of manliness in masculine beauty. Great strength is frequently shown in the muscles of the neck.

"THE EXPRESSION of the head," says Mr. Charles Blanc, "depends greatly on what supports it. So the surroundings of the throat have a great deal of character about them. If a man wears his beard long, a cravat is almost useless; the collar of his shirt or some sort of border may take its place. If the beard is short, the cravat looks bad if it is higher than "Adam's apple," because by appearing above it it would be a contradiction to the disposition which a desire to dispense with the razor supposes." It is rather difficult to understand the author's meaning in this last sentence, nor is this the solitary instance of unintelligibility in *L'Art dans la Parure et dans le Vêtement*.

#### THE SHOULDERS.

"She may shake her bewitching white shoulders."

BOUDOIR BALLADS.

1018. ROUND, WHITE, AND SMOOTH shoulders, with suggestions of dimples above the arm, form the ideal beauty of this part of a

woman's frame ; they should gently slope away from the neck, without, however, forming too acute an angle with the line of the neck. The beauty of the skin is seen to perfection on the shoulders and arms when uncovered and displayed, as in evening dress, since here it is generally protected, as the face and neck cannot always be. One of Madame Récamier's principal points of beauty were her "shining shoulders." Perfect health is the best producer of this lovely gloss on a white skin just faintly tinted with flesh-pink.

THE ENAMELS OF RACHELS and others are sorry substitutes for this natural gloss. They give an unnaturally hard, *baked* look to the skin, and are simply destructive to what they assume to adorn, ruining the skin by filling up the pores. They are costly preparations, but they do more harm even to the system than to the finances of the foolish persons who use them. American women prepare for themselves a less expensive paste, made from the whites of eggs boiled in rosewater with a small quantity of alum. Not only, however, is this open to the objection of obstructing the pores, but it entails the disagreeable necessity of being worn all night and during the afternoon preceding the ball at which the artificially lustrous shoulders are to appear. What woman with any self-respect would allow herself to submit to such inconvenient absurdities for such an object?

1019. MUCH OF THE GRACE of the figure depends on the movement of the shoulders and on their flatness at the back. One of the most difficult things in the world for an Englishwoman to do is to stand "at ease." Many a woman looks graceful and even picturesque when sitting or walking, whose attitude in standing leaves much to be desired. To stand gracefully is a great charm, and is not so entirely dependent upon excellence of figure as is grace in walking ; but to attain it straight shoulders are necessary. No projecting shoulder-blades, no curves are allowed here, however pleasing they may be elsewhere. Even a stout figure does not lose refinement if the back of the shoulders is flat. It is a fact that stout women, as a rule, stand more gracefully than thin ones. The latter allow themselves to droop and sink away, just as the sand does in an hour-glass. The weight of the body is shifted from one foot to another, the hips losing their true balance with each change. The shoulders fall slightly forward, the example being followed by the head, and by degrees the whole figure falls out of drawing.

TO STAND GRACEFULLY for more than a few moments at a time comes naturally to very few Englishwomen, and these are generally of the peasant, not the cultivated classes. There is a poise and fitness about the standing attitude of a field-girl or a milkwoman that one seldom sees in their over-bred, high-born sisters, with their tightly fitting boots, cramped figures, and frequent self-consciousness. In these it needs to be cultivated.

1020. SHOULDER BRACES are both preventive and curative of round shoulders. They should be slightly elastic, but in obstinate cases they may gradually be made unelastic and unyielding. They should be made barely long enough to reach the band of the skirts worn, and button on them. For measurement, find the exact distance between the shoulder-blades—probably about two inches ; fasten a broad strap of this length to the two perpendicular braces, so that

stooping-forward movements of the shoulders may be checked. This is the best and cheapest shoulder brace to be found.

DRILLING IS BETTER still. Every English girl should be well drilled, taught to dance, and encouraged to spend an hour a day in gymnastic exercises. She should also be taught to swim. Independently of the indubitable utility of all these exercises on other grounds, the advantage to the carriage, the figure, and consequently the whole appearance, cannot be denied.

1021. **EXPERIENCED TEACHERS** of physical training say that the will alone should be used to force one's self to stand upright. This may be true of persons in perfect health, but round shoulders often result from weakness of constitution or sedentary pursuits, against whose influence it is difficult to struggle. Those who suffer in this way will find such braces as we have described a great luxury after the first feeling of restraint has passed off. They will incline the wearer to rest herself by leaning back instead of by lounging forwards, and this is in itself a signal advantage. Girls should be taught to recollect this.

THESE BRACES, which may be bought ready-made, are fully described in "Dress, Health, and Beauty." They relieve the heart and lungs by throwing the weight of the chest on the back, where it belongs, instead of crowding it down on the breast. To correct the ugly rise of the shoulders which always accompanies curvature, and sometimes is seen without it, weights must be used. Nothing is more unfeminine than the straight line of shoulder which properly belongs to a cuirassier or an athlete. Daily practice for three separate spaces of ten minutes with the dumb-bells will be found useful in this respect. Some mothers make their daughters walk about with a small pail of water in each hand. By the time they can carry the pails (nearly full) without spilling the water, a perceptible improvement takes place in their gait. *Tête dégaîée, épaules tombantes*, is the rule for a free and graceful carriage. Stiffness is a defect, but it is better than crookedness. The hips should not alone bear the weight of the body; the knees should have their share.

1022. **OFFICERS' COATS** are thickly stuffed on the shoulders in order to give them the desired squareness which is the distinguishing mark of masculinity in shoulders, as opposed to the sloping outline that is admired in those of women. The fit of a dress or of a jacket on the shoulders is most important, implying, as it does, the quality of fit across the chest. In this particular, a tailor is, as a rule, immeasurably more expert than a dressmaker.

VERY FREQUENTLY THIS stuffing on the shoulders has an exaggerated effect. When a man has a pair of broad shoulders and wears a well stuffed coat over them, it throws their width out of all proportion to that of the hips. Tailors are wont, like dressmakers, to work on in a groove. They stuff the shoulders of all military coats without reference to the differences of figure.

1023. **THERE IS FREQUENTLY** a want of fulness in those muscles of the shoulder which give it its graceful slope. This may be developed in girlhood by the frequent use of the skipping-rope, in swinging it over the head, and by lawn tennis, which keeps the arms extended at the same time as the muscles of the neck and shoulders are employed. Swinging by the hands from a rope is also excellent,



and so is swinging from a bar. These muscles are the last to receive exercise in common modes of life, and any game that calls them into action should be encouraged.

#### THE WAIST.

"That air of harmony and shape express,  
Fine by degrees and beautifully less."—PRIOR.

1024. UNDER THE HEADING of "General Outlines" we have already had occasion to discuss the question of small waists and the abuse of proportions that tight-lacing frequently entails. We have only to consider now the caprices of fashion with regard to length. Sometimes this fickle goddess sends our waists up under our arms, and then a reaction sets in, and they lengthen gradually till the points and basques of our bodices reach very nearly to our knees. Of the two extremes, the more sanitary, as well as the more artistic, is the former, but these considerations have little effect on the arrangements of fashion.

1025. THE WEIGHT OF clothing should hang as little as possible from the waist. Many women believe that it is better that it should come from the hips than from the shoulders, but the testimony of all medical men is clear and indisputable on this subject. Nor is it upon hygienic grounds alone that this is objectionable. This weight from the hips destroys all freedom of movement, just as the tight corset deprives the body of all the suppleness and flexibility given it by nature.

ONE SAYS, "NO DESCRIPTION can give an adequate idea of the evils consequent upon wearing skirts hanging from the hips; and another: "Women carry their clothing mainly suspended from the hips; and as their clothes press by their weight upon the soft abdominal walls, they cause displacement of the internal organs."

1026. THE BELT IS, on a perfect figure, an interruption to harmonious lines that could well be dispensed with. On an imperfect figure it is excusable, when associated with a form of bodice that seems to require to be confined, such as the loosely pleated or gathered bodices sometimes worn. Over a tight bodice the belt has no *raison d'être*, and is absurdly out of place. For this and also sanitary reasons we feel inclined to condemn it, but as that will have no effect in preventing its being worn, we may describe the most approved kinds of belts.

The silver belt, richly chased, is the most fashionable and the most costly, but though it is worn with every description of dress, good taste would confine its use to a white or grey toilet. "It would not be effective," it may be objected. Certainly not, by any force of contrast, but this kind of effectiveness is out of place in the girdle. Any sudden contrast of colour makes the waist look large by drawing the attention to it. The only exception to this rule is when a black belt is worn

with a white or light coloured dress ; and even here, if the waist be large, so glaring a contrast should be avoided.

WHEN A BELT is worn, the inclination is to tighten it, and consequently to squeeze in the waist, and for this reason alone the belt and sash are reprehensible as encouraging a habit so injurious.

1027. **BLACK BELTS** are more becoming to the figure than those of any other colour, but those of alternate black leather and silver mountings, cannot be said to suit any figure. With their sudden contrasts, they break up the line of the waist, rendering it bulky and clumsy in appearance. Armida's girdle, that made people love her when she wore it, was assuredly not of this harness-like description.

#### THE ARMS.

"She slowly raised her arm, that, bright as snow,  
Gleamed like a rising meteor through the air."—GEORGE CROLY.

1028. **BEAUTIFUL ARMS ARE** a powerful weapon in the armoury of beauty ; but though most women appreciate to the full the charm of this possession, the fact remains that in England undeveloped arms are the rule, and rounded, dimpled symmetry the exception. In the youth of our queen it was remarked that the curve of her arm from the shoulder to the wrist was perfection itself, and the shapeliness of these members forms an inherent part of that grace of gesture for which her Majesty is noted.

THE MINGLED GRACE, dignity, and suavity of the Queen's bow is well known to most of her subjects. To bow gracefully and continuously while sitting in a carriage is not exactly a simple matter. The movement of the Queen is a slow, gentle inclination, the poise of the head being particularly admirable. The Princess of Wales could never be other than graceful ; but there is more stiffness in her bow than in that of the Queen. The Duchess of Edinburgh replies to the shouts of a crowd with a series of short nods which cannot be called graceful. Perhaps her Russian education has enjoined upon her that any deeper acknowledgment would be *infra dig*.

1029. **EXERCISE IS ESSENTIAL** to the development of the arms : exercise, that is, of the arms themselves. Gymnastic exercises that bring the muscles of these into play should be, as far as possible, encouraged in girls, as tending not only to their improvement in this particular, but as being beneficial to the general health.

SPECIAL MEANS ARE essential to special growth, says an American writer, and throwing quoits and sweeping are good exercises to develop the arms. There is nothing like three hours of housework a day for giving a woman a good figure.

1030. **ARMS DISPROPORTIONATELY** large as compared with the rest of the frame are, on the other hand, at least equally disagreeable with those we have been discussing. Very large arms carry with them a suggestion of coarseness that is unpleasant as associated with a woman. It is, as we have said before, impossible to give the exact proportions which one part of the human frame should bear to the

rest. The ideal arm, however, should gradually decrease in size from the shoulder to the wrist, the outlines being marked by those inward curves which are also noticeable in well-formed shoulders. The wrist should be slender without being thin, the bone at the outer side being well covered and indicated rather by dimples than otherwise.

THERE IS AN OLD rule for measurement that approaches accuracy in some degree. We give it for what it may be worth, advising our readers not to pin their faith to it too implicitly. Twice round the thumb, once round the wrist ; twice round the wrist, once round the neck ; twice round the neck, once round the waist.

**1031. THE ROUNDEST ARMS** in the world fail to be beautiful if they are red. There are beautiful white arms, brown arms, copper-coloured arms, and even black arms, but beautiful red arms are not. This fault is seldom to be found with the arms of ladies, which are so constantly kept covered as to be protected from the influences of weather. It is characteristic of a cook, a dairymaid, a housemaid, a field-hand, to have red arms, and it is probably from this association that they have fallen into such extreme disrepute. The use of violet-powder may be condoned when it modifies the contrast between red arms and white evening dresses. The application being only temporary, it can only very slightly affect the well-being of the pores ; but it should be very carefully used, or it will be likely to come off on the coatsleeves of the partners of the red-armed one.

**1032. THE CONSIDERATION OF** the arm leads us naturally to that of the sleeve, which is a most characteristic portion of the dress. "What kind of sleeve do you wish me to put in your dress, madam?" says the dressmaker, and the inexperienced or careless customer replies, "Oh, whatever is worn," being totally unaware of the effect the form of the sleeve has upon the whole costume. Nor does the dressmaker herself attach sufficient importance to the cut of the sleeve and the manner in which it is set into the armhole of the dress. English dressmakers especially fail in this particular, even when the other portions of the dress are satisfactory. There is a particular art in inserting the sleeve, so that, while giving perfect freedom to the arm, it shall yet fit with such exactitude as to avoid all creasing or wrinkling. To attain this end, the shoulder of the dress should not be so long as to interfere with the upward motion of the arm, while the measurement of the back of the dress must be very accurately taken, so that when the sleeve is sewn in there shall be no "pull" when the arm is drawn forward.

"THE ARM BEING the chief instrument of gesture," says M. Charles Blanc, "always attracts notice. Nothing is more expressive, more individual ; and a woman describing a dress would never omit to mention the sleeves. . . . Artists have always been careful to give their female figures beautiful arms, well covered with flesh, because weak ; and above all, thin arms denote bad health and an enfeebled race. Raphael in his frescoes, Ingres in his pictures, have delineated powerful arms, attached to the shoulders by solid muscles. Not only the outlines are more pleasing, but the elbow-joint and the transition from the forearm to the wrist appear comparatively delicate." It will be seen from this quotation that M.

Blanc's ideas about large arms differ essentially from those we have expressed on this subject, nor do we agree with him that thin arms denote feeble health or deterioration of race.

1033. WHEN THE ARMS are very thin the sleeves should not be too tight, though, as a rule, thin arms do not look at all badly in tight sleeves. When the arms are too long, their apparent length may be diminished by crossway trimmings on the sleeve. When, on the contrary, the arms are disproportionately short, a lengthwise trimming will remedy the defect.

THE LEG-OF-MUTTON (*gigot*) sleeve was invented to conceal defects in the arm, and to make the waist appear small by contrast with the size of the sleeves. Puffs at the shoulder give grace and delicacy to the neck and head. The pagoda sleeves, copied from the Chinese, being wide and open, cause the hands to appear smaller by contrast with the aperture from which they emerge; but when the sleeve is exaggeratedly large and wide, the effect of the contrast is lost, the sleeve losing itself in, and mingling with, the rest of the draperies. The epaulette worn some years ago is useful as giving width to narrow shoulders. The Louis XV., or *sabot* sleeve, tight to the elbow, and ending in a frill of lace, is perhaps the most becoming of all sleeves to a really pretty arm, while the sleeve open to the shoulder is the most trying to a defective outline.

1034. SLEEVES HAVE OF late years borrowed the characteristic of simplicity from masculine attire. A reaction in the other direction then set in, and while the tight sleeve was much too convenient and too becoming to be set aside, old pictures were eagerly copied for its accessories. The becoming shoulder puffs are used when width is necessary. Slashes are inserted sometimes on the shoulder and sometimes at the elbow. Occasionally openings are made extending about three inches from the wrist up the arm, through which delicate folds of cambric protrude with most becoming effect to the wrist and hand, especially when the edges of the cambric which fall over the hand are edged with lace. The openings on the sleeve have some small pretence of buttoning or lacing across, so as to confine the folds they reveal and preserve the outline of the arm in some degree. A skilful dressmaker will preserve the *vraisemblance* of this pretence without turning the buttons or lacing into a trimming, an error into which her less perceptive sisters are sure to fall.

HERE LET US PROTEST against the spurious slashings and puffings that a defective imitation too often produces, just as a parrot reproduces a sound without an idea of the sense. The original idea of the slashed sleeve was to show the lining through the apertures left by the slashes. Instead of following out this idea, many modern dressmakers *sew on the slashes* to the top of the sleeves! The slashes, again, if of the same material as the dress, should be of a different colour. If of the same colour as the dress itself, they must be of a different material; for if the same in both respects, where is their *raison d'être*? Gone! since contrast of some kind was the effect aimed at. Then again with the puffs of the sleeve. The origin of the puff was to represent a tucking up or shortening of the top part of the sleeve. The puff thus produced *fell over* the rest of the sleeve, just as the folds of the Garibaldi bodice worn some years ago fell over the belt. But modern dressmakers *sew on the puff*, just as they do the slash, with most absurd effect. In these, as in other particulars, it never occurs to them to think out the original idea.



## THE HANDS.

"So white, so soft, so delicate, so sleek,  
As she had worn a lily for a glove."

MICHAEL DRAYTON.

1035. ONE OF THE MOST DISTINGUISHING marks between the refined and the unrefined is the condition of the hands and finger nails. The men and women who are careless in this respect need not be surprised if their robes of broadcloth, or of satin and velvet, fail to convince the world that the wearers are gentlemen and ladies. "His nails are in mourning," says some one of a man in a fine coat, and the latter, if it were a masterpiece of Poole himself, would not counteract the impression produced by those questionable finger-nails. In the same way, if a woman goes through the world with a chronic shadow of dirt on her fingers, not all the diamonds of Golconda gleaming on those fingers (even if they would fit there) would make the hands those of a gentlewoman.



WOMAN'S HANDS.

NOT EVEN HARD WORK can make some hands coarse. We had occasion not long ago to notice the hands of a lady whom adverse circumstances had obliged for several years to be her own servant, even to the scrubbing and dusting of her two rooms, laying and lighting her own fire, and—worse than all for the hands—cleaning her own grate and her own cooking utensils. These useful and busy hands were perfect in shape and in colouring, the nails carefully tended and absolutely free from speck, stain, or suspicion of soil, the fingers with that shining lustre that is the natural and pleasing consequence of perfect cleanliness and constant care. But then, their owner is a *gentlewoman*!

1036. THE HANDS OF growing girls are often red and clumsy, and girls who are beginning to take thought of their appearance are sometimes in despair about them, not being aware that they will grow whiter and whiter with every year. The ideal hand is white, certainly, but not dead white. It should have a *soupeon* of healthy flesh-tints. The tips of the fingers and the portions that surround the palm should be tinged with pink. The fingers should taper towards the nails, the most approved shape for which is the "filbert," so called from its resemblance to the oval form of the nut of that name, and the similarity of the direction of the lines of the nail to those on the wood of the nut.

1037. THE APPEARANCE OF white spots on the nails is caused by knocks or blows. To obviate the appearance of such spots the hands must be taken care of and the nails disturbed as little as possible.

When the nails become stained or discoloured, a little lemon-juice is the best agent to employ as a corrective. It is equally valuable in discolouration of the skin.

THE CARE of the nails, according to Mr. E. Wilson, should be strictly limited to the use of the knife or scissors to their free border, and of the ivory presser to their base, to prevent the adhesion of the free margin of the scarf-skin to the surface of the nail and its forward growth upon it. This edge of scarf-skin should never be pared, the surface of the nail never scraped, nor should the nails be cleaned with any instrument whatever except the nail-brush. There is no rule for the management of the nail of greater importance than that which prescribes the pressing back of the free edge of the scarf-skin which forms the boundary of the base of the nail. This margin is naturally adherent to the surface of the nail, and has a tendency to grow forward with it and become ragged and attenuated. When allowed to do so, the ragged edge is apt to split up into shreds, and these, projecting from the surface, are pulled and torn, and often occasion a laceration of the skin and a painful wound. The occurrence of these little shreds, denominated *agnails* (an old English term) may be effectually prevented by the regular use of the presser once or twice a week. It must be used with gentleness.



MAN'S HAND.

1038. THE FOLLOWING IS said to be an excellent preparation for making the hands white; and as it cannot possibly injure them, we give it a place here. Take as much scraped horseradish as will fill a tablespoon; pour on it half-a-pint of hot milk. Use it before washing, allowing it to dry on the hands before applying the water. Redness and chapping are sometimes caused by the hands being imperfectly dried. The greatest care should be taken in drying them, more especially in cold weather, and when the hands are exposed to cold winds.<sup>1</sup>

1039. IF THE HANDS become rough from any cause, the following may be applied with good effect. Half fill a basin with fine sand and soapsuds as hot as can be borne. Brush and rub the hands thoroughly

<sup>1</sup> Mrs. Jamieson says: "A white hand is a very desirable ornament, and a hand can never be white unless it be kept clean; nor is this all, for if a young lady excels her companions in this respect, she must keep her hands in constant motion, which will cause

the blood to circulate freely, and have a wonderful effect. The motion recommended is working at her needle, brightening her house, and making herself as useful as possible in the performance of all domestic duties."

with the hot sand. The best is flint sand, or the powdered quartz sold for filters. It may be used repeatedly by pouring the water away and adding fresh. Rinse the hands in a warm lather of fine soap, then in clean cold water. While they are still wet put into the palm of each hand a very small piece of almond cream and rub it all over them. This, again, forms a strong lather. After drying the hands, rub them in dry bran or powdered starch till every atom of moisture is absorbed, and finish by dusting off the bran or starch. This will make the hands very soft and smooth.<sup>1</sup>

**1040. OCCASIONALLY THE HANDS** and face become red and flushed while the feet are cold. This very uncomfortable state of things may be effectually remedied by bathing the feet in hot water with a little mustard in it. This will frequently be found an immediate cure for headache, but must not be attempted just before going out in cold or damp weather. A simple remedy is to wash the face and hands in very warm water, as hot as can be borne. This will frequently dispel the burning sensation and induce a cooler condition of the skin.

**HEADACHE IS OF** such various origin that it is impossible that one remedy should apply to every kind. Our recipe applies to that which is caused by a rush of blood to the head, this, in its turn, being frequently the effect of excitement or agitation. A coming cold often produces a swelling of the veins of the head, in which case the hot foot-bath has a most beneficial effect.

**1041. A SLICE OF RAW** potato rubbed well into them will remove stains from the fingers and hands. Lemon-juice is also effective in this way, and if not used immoderately, may be applied without fear of evil consequences. For chapped hands and lips the following will be found efficacious. Equal quantities of white wax (wax candle) and sweet oil; dissolve in these a small piece of camphor; put it in a jam crock, and stand it upon the hob till melted. It must be kept closely covered. It should be applied to the hands after washing and previous to drying them. A few drops of glycerine poured into the palms of the hands after washing, and rubbed all over them before drying with the towel, is perhaps the best and simplest remedy for chapping; but if Pears's soap is always used, and the hands well dried and protected by warm gloves against the cold, the chapping will be prevented, which is preferable to the very best of cures.

**1042. CHILBLAINS MAY BE** cured very speedily by rubbing into them morning and evening as much spirits of turpentine as they will

<sup>1</sup> We do not recommend our readers to go so far as some ladies who wear bags of bran tied round their hands every night. Nor did we advise, when writing on the complexion, that raw veal cutlets should be worn during the night's repose on either cheek. A tar poultice, too, comes in the list of applications that we do not recommend for the face. We would not enter on our list of friends the woman who retires to her rest with such adornments.

What revelations a sudden alarm of fire would make as to the secrets of her toilet! We can imagine her rushing forth, too terrified to remember the veal that adorns her cheeks, the bread poultice in either eye, and the wet bran bags, that look like aberrated boxing-gloves. A fireman coming to the rescue of such a figure might well be excused if he fled in affright.

absorb. This must not be applied to broken chilblains, but if taken in time it will prevent their breaking. The water in which potatoes have been boiled is an excellent remedy for chilblains on feet or hands. These members should be put into the water while it is as hot as can be borne. The same specific applies equally to what are called "whit-lows," a gathering in the region of the finger-nail that is extremely painful, and to which some persons are constitutionally liable.

CHILBLAINS ARE A FORM of "red rash," according to Mr. Erasmus Wilson, than whom exists no better authority on such matters. The rationale of treatment of a chilblain is, to restore the circulation through the chilled and benumbed part gently and gradually. The child of nature rubs the chilblain with snow, a combination of friction and heat a degree above that of the benumbed part. The child of art uses stimulants in conjunction with friction, such as vinegar, spirits of camphor, spirits of turpentine, &c.; and to save the skin from abrasion by excessive friction, or the union of stimulants with friction, the former are combined with oil, soap, or the yolk of an egg. An excellent chilblain remedy is made by shaking well together in a bottle spirits of turpentine, white vinegar, and the contents of an egg, in equal proportions. With this the chilblains should be rubbed gently whenever in a state of irritation, and until the swelling and redness are dissipated. After the friction with the liniment the chilblains should be covered with a piece of simple plaster spread on wash-leather.

1043. THE HAND BEING one of the most observed portions of the human frame, the consideration of the glove becomes an important item in the cares of the toilet. With well-fitting gloves and boots—the former unobtrusive in colour—and a fashionable arrangement of the hair, a woman need be less particular about the rest of her garmenture than if these essentials were open to reproach. Another French dictum has it that "a woman is known by the hem of her skirt." If this is neat, all is neat; if this has been dragged through the countless impurities of the street, the refinement of its owner is considered to be below par.

AMONG THE NUMEROUS sayings of the French on the subject of dress is the often quoted "*Bien coiffée, bien gantée, bien chaussée,*" giving the principal requisites of the toilet; and it is a fact that often do we see gloves that cannot be said to be *sans reproche* worn with a handsome dress. Gloves are, in fact, a pet economy with the majority of Englishwomen. They form, it is true, an expensive article of dress, and if any one were to supply a woman with her gloves and boots, that person may be said to supply half her necessities in the way of dress. Good gloves can be had for 3s. a pair, and occasionally for 2s. 6d., but fashionable ladies pay 4s. 6d., 5s., and 5s. 6d., for their gloves, and rarely wear a pair more than once if their colour is light, or more than twice if dark. The fashion of wearing gloves to match each dress has now endured for some years, and this adds considerably to the number necessary for the wardrobe, so that it is no exaggeration to say that at least a third of one's dress allowance goes in boots, shoes, and gloves.

1044. THE BEST DRESSED WOMEN buy their gloves in a particular series of colours, from which they rarely depart. Having found a make that pleases them, and a size which exactly fits their hands, they always buy the same, and if the vendor tries to pass off inferior gloves upon them, they immediately send them back to be changed, and consequently always get well served in this particular. The colours of gloves should always be neutral, such as *café au lait* brown,



brownish greys, and real greys. There is an infinite number of shades comprised in the scale of these two colours and their combinations with each other. They suit admirably with the soft grey blues, peacock-blues, grey-greens, and sage-greens, now so universally worn.

WITH GLOVES, EVEN more than with any other article, the practice alluded to above is "tried on" by tradesmen, and most irritating it is to their customers. "I have found such an excellent shop for gloves," says somebody. "Oh, have you? Where is it?" says everybody, knowing how difficult it is to get really good, well-cut gloves, and how their own endeavours to find a satisfactory shop have lately failed. Being goodnatured, the Columbus of glove-shops imparts her discovery to her friends, and for awhile all goes well. In a week or two comes a discontented one: "I have just bought another half-dozen of gloves from your shop, and just look!" displaying a clumsy misfit and a fractured seam. This kind of thing occurs so constantly that it cannot be caused by accident; there must be some leaven of design in it; and let us hope, for the sake of the tradesmen's consciences, that it is partly caused by some difficulty on their own part in obtaining further consignments of the really good article.

1045. THE GLOVE SHOULD fit the hand without dragging in any part, as it will do if it is too tight or badly cut. Too many women squeeze their hands into sixes when their legitimate size is six and a quarter, and so on through the scale of sizes. This is a mistake, not only by making too evident the wish to lessen the apparent size of the hand, but by drawing attention to the very defect the wearer wishes to conceal. Gloves that fit well last much longer than those that are too small or too large. The former split and become unsewn from the pressure brought to bear upon the kid. The latter get into creases, in which the dirt lodges immediately, and are very uncomfortable, giving a sort of flabby sensation to the hand after a few days' wear.

PERSPIRING HANDS are very disagreeable both to the owner and to those of his acquaintances who are on "handshaking terms" with him. The removal of this inconvenience is a problem of much difficulty, since checking the perspiration may very often be of serious injury to the health. Panarolus, remarking that the perspiration of the feet doth very much torment people, continues: "for which I can tell them a speedy remedy; namely, if they put some powder of myrtle into their linen socks; but let them have a care they fall not into worse disease by the cure of this, as I have often seen, for this excretion preserves from many diseases, and should rather be promoted than anyways checked." The owner of this "moist hand" should never offer it ungloved to any creature. To take hold of such a hand is to give one's self a miserable sensation. It is even depressing, and all the more so as good manners prevents one's following out the natural impulse of drying one's maltreated palm as quickly as possible. There are occasions when a lady has to shake hands, and when she cannot always have gloves, but if her hand is of the perspiring kind, she should only give the tips of her fingers. Better to be suspected of a want of cordiality than to inflict upon your friends the disagreeable *emprise* of a damp hand.

1046. LONG GLOVES HELP to give an appearance of slenderness to the hand, and for this reason should rather be avoided by those whose hands are thin. Light-coloured gloves increase the apparent size of the hand, which never looks so well as in a well-fitting black glove. These considerations should influence the choice of gloves, but from what we have observed, we have come to the conclusion that they rarely do. It is the fattest hands that are usually "cabin'd, cribb'd,

confin'd" in the palest-tinted gloves, and ladies with terribly thin wrists persist in wearing black lace mittens, which make those wrists dwindle in appearance to the size of a child's. Again, the colour of Englishwomen's gloves too often jars with the tints of her costume ; so much so that one often wishes that in this free country it were possible to make a sumptuary law forbidding a woman to wear any but neutral colours in gloves. She would probably even then manage to make them swear at her dress, to use a graphic French phrase, but we should be spared the enormity of mauve, blue, or green gloves, in company with green, mauve, or blue dresses. Mauve gloves, especially, die hard, like many other criminals, and when that New Zealander is perched in solitude on London Bridge, meditating, like Marius, among the ruins, he will probably wear a pair of these monstrosities and a chimney-pot hat, as a proof of the civilization of the now savage Maori.

**1047. TO RETURN TO THE HAND.** Children should be taught to keep their hands and nails perfectly clean ; and though they should not be trusted at too early an age to cut their own nails, the present of a small file, and instructions in using it, will make them take a special interest in these too often neglected ornaments and protectors to the hand.

THEY ARE NEVER too young to engage in what appears to be the congenial task of cutting their own fingers. In some families a special talent appears to run through the infant members for hacking and hewing their own miserable members. The uses of sticking plaister should be taught to such children contemporaneously with their first lessons in walking. We have lately been in the company of a family of children whose proficiency in cutting their own and each other's fingers is only equalled by their horrible complacency in regarding their bleeding wounds. They carry them about to their mother and her guests, exhibiting them as a warrior might his honourable scars.

**1048. THE NAILS SHOULD BE** of an oval shape, the "half moon" at its base fully developed and of an almost lilac tint. The rest of the nail should be pink, and must be cut to correspond with the form of tips of the fingers. The white edge of the nail should only be long enough to show a slight edge beyond the pink portion. Extreme length is inconvenient, and is suggestive of an inclination to make formidable weapons of the finger-nails. The nails should not, however, be kept too short, as the tips of the fingers require their protection, and when deprived of it, are apt to become flattened and out of shape.

**BITING THE NAILS** is one of those curious employments the charm of which cannot be understood by outsiders. Practitioners of the art seem to find in it a soothing effect, like that of smoking on a lover of the weed. Those who do not bite their nails regard such practitioners as suffering from a slight aberration or malady, so incomprehensible to them is the pleasure afforded by so very disagreeable a practice. It is a small vice that carries its own punishment with it in the hideous aspect of the nails. The nail-biter seems to be unaware of this repulsiveness. It would be amusing, if it were not disgusting, to watch such an one in moments of distraction, attempting to nibble at each nail in turn, trying if he may, perchance, find pastures new where long ago the herbage had been too, too closely cropped.

This habit can without difficulty be checked in childhood, and no mother should fail to check it in her children.

1049. **PALE PINK** IS the colour of the ideal finger-nail, or rather of the flesh showing through it, for the nail itself is colourless, being nothing more than a transparent piece of horn. The alternate red and white lines which mark its surface show where the thin vertical plates into which its under surface is fashioned, are received between the folds of the skin. The numerous blood-vessels necessary for the formation of the nail give a red tint to these folds, while the *lunula*, or half-moon, being less abundantly supplied, has a much paler tint.

#### THE FEET.

"A leg in print, and pretty foot."

WILLIAM WARNER.

1050. "**EVERY ARTIST KNOWS** that any foot which has ever worn a shoe is deformed." Deformity, then, is the penalty of civilization, but we have taken only too kindly to our punishment, and, like the fanatics we are where fashion is concerned, inflict upon ourselves many miseries of supererogation. It is the exception rather than the rule to find any one wearing a really comfortable pair of boots, and this not alone in cases where vanity has led to the choice of a tight pair; in fact, boots that are too large are nearly as uncomfortable as those that are too small. If bootmakers would study the anatomy of the foot, we should be spared much discomfort, and any one who would make this a special aim, and devote a great deal of energy and a little money to it, would probably not only make a fortune, but earn the gratitude of Christendom by providing comfortable, well-fitting boots and shoes. A badly-fitting *chaussure* is inimical to grace of motion, and as French bootmakers (though even they are far from perfect) greatly excel English, this may partly account for the superiority of carriage and the graceful gesture and movements of a Frenchwoman as compared with the average Englishwoman.

"**EVERY ARTIST** knows that any foot that has worn a shoe is deformed. The great toe is bent in towards the rest of the toes, instead of being bodily parted. The other toes are crushed and shortened. How seldom in real life does one find the second toe longer than the great one, its natural length. If an artist wishes to make studies of a beautiful foot, does he choose out the smallest-footed lady of his acquaintance, and copy those "little mice" of hers? No, he ignores the whole race of English and French women. He goes off to the East, or to the fishwomen on the shores of Italy, who have never worn a shoe; there he studies the free, practised muscles, the firm steps, the ineffably graceful movements. One may see in the pictures of Mr. Leighton, who has made a special study of feet, what feet ought to be."—*Art of Beauty*.

THE USUAL EXCUSE offered by those who persist in the pernicious habit of buying shoes and boots too small for their feet is that, after being worn a short time, the boots and shoes become much too large for them, and they think that by getting a tight fit at first they will ensure one that is comfortable and becoming later on. But in the meantime the mischief is being perpetrated. The foot is pushed out of shape by the pressure of the shoe or boot, and the incipient corn

or bunion makes its appearance. Well-made boots do not become too large for the foot, or lose their shape, and so-called economy is never less economical than when displayed in the matter of a cheap and ill-made *chaussure*.

1051. ONE SHOEMAKER INSISTS that *all* shoes shall be broad at the toes, the soles wider than the uppers, and the heels broad and flat; and if the shoes fit perfectly, this is a "comfortable" style; but the votaries of fashion disdain anything so "homely," and the fashionable shoemaker produces the "elegant" shoe that makes the foot look as if moulded into its covering; the wearers are delighted with the appearance of their feet: and if they are satisfied, who shall complain? Certainly not the manufacturer, who *must* please his customers at all hazards.



NATURAL SHAPE OF THE FOOT.

1052. THE STORY OF CINDERELLA is responsible for many a cramped and distorted foot. That dear old fairy tale, charming as it is, teaches girls in their earliest years that a small foot is a valuable possession, since it secured to Cinderella the hand of the "Prince," who begins to figure early in the dreams of little maidens, a fact of which Mrs. Browning's little Ellie, with her swan's nest among the reeds, is an instance. It never seems to occur to any one that a foot may be *too* small, perhaps because feet seldom err in that direction. But true it is, that to see a very tall body propped on very small feet gives the beholder a sensation of insecurity and insufficiency of support. Such an impression is incompatible with admiration.<sup>1</sup>

1053. WHEN THE FEET are large, the owners should never be tempted into wearing any but the very plainest boots and shoes. Ornamentation of any kind makes the foot look larger. Even a pretty foot looks its best in a perfectly plain satin slipper, with only a small rosette with buckle on the toe. This rosette must not, however, be permitted to the large foot. It may, certainly, be worn on the place intended for the instep, when that ornamental rise in the outline of the foot is totally absent. Lines of white stitching on the boot make it look larger than it really is. The best boot for a large foot is one in which the toe-cap comes well up on the foot. Its lines are thus broken up, and the apparent length diminished. A pretty foot, on the contrary, looks better in a boot that has no toe-cap, the

<sup>1</sup> According to Albert Dürer's measurements, a woman's foot should be to her height in the proportion of 14 to 100; that is, it should be as nearly as possible one-seventh of the height. For a woman of average height, viz., sixty-three inches, the foot should be nine inches long. The standard of length, from a fashion

able lady's point of view, is much less, their idea being that small extremities show refinement, and go to prove a long pedigree. There is some truth in this, but the deductions to be drawn should not carry us too far in the direction of diminutive feet.



"upper" of which is made all in one. This displays to advantage the beautiful outline of the foot, and the gentle but decided curve of the instep.

THE POSSESSORS of large feet should be particularly careful to have their boots perfectly cleaned and very glossy. The feet look much smaller when this is the case than when the boot has a rim of mud round the sole and a shadow of dust upon the uppers. Where the instep is defective or totally absent, a pretence at one may be made by blacking that portion of the sole of the foot that is immediately adjacent to the heel. This causes a kind of optical illusion which is favourable to the flat-footed.

1054. PATENT LEATHER IS a most objectionable material for wearing upon the feet. Through it ventilation is absolutely impossible. So much for the sanitary part of the subject; and as to convenience, this is as much in the shade as sanitation, for patent leather "draws" the feet much more than any other kind. Of late, ladies and children have begun to borrow this material from gentlemen, but as much smaller shoes can be worn with comfort in any other kind of leather, it is not likely to become universally popular. Large feet should never be clad in satin. We have seen a foot of formidable dimensions in a white stocking, and penned into a black satin shoe, two or three sizes too small. The effect was as of a pudding boiling over, and similar to the "*pouff*" characteristic in furniture.

THE FIT OF THE stocking is almost as essential to the perfection of the *chaussure* as that of the boot or shoe itself. It should be large enough to allow freedom to the toes, and not so large as to wrinkle on the foot. In a well-fitting stocking the foot can be more accurately measured than otherwise, and the comfort of the foot is sadly impeded by an ill-fitting one.

1055. THE FEET SHOULD be bathed every morning, and for those who walk much, a daily change of stockings is advisable. This daily change is more than advisable, it is necessary, for persons who suffer from perspiring feet. Regular washing of the feet preserves their strength and elasticity, and helps to keep them in shape. At least once a week they should be washed in hot water, with plenty of soap, rubbing them with a ball of sandstone, which will be found a very useful article for toilet purposes. The nails should then be carefully pared, and, in drying the feet, much friction should be used in order to stimulate the skin to healthy action.<sup>1</sup>

1056. COLD IS VERY READILY conveyed through the feet, which

<sup>1</sup> The nail occasionally grows into the flesh, caused sometimes by wearing boots that are too short, bringing the edge of the nail against the leather. Nature gives us warning, by her agent, *pain*, that such a proceeding is contrary to her laws. "We stop our ears," says Mr. E. Wilson, "and get accustomed to the pain, which, perhaps, is not severe, and soon goes off; the shoes get a scolding for their malice, and we forget all about it for a time. But does Nature check her course to

suit the convenience of thoughtless man? No, no. In a short time we find that the nail, intercepted in its forward course, has become unusually thick and hard, and has spread out so much upon the sides, that it is now growing into the flesh, and so makes a case for the doctor. Instances are by no means rare in which the power of production of the nail at root becomes entirely abrogated, and then the nail grows in thickness only."

are, in a climate like ours, more exposed to damp than any other part of the frame. The greatest care should be taken to protect them from these influences. Cloth boots are objectionable on this score, unless they can be made waterproof. Washerwomen should wear the old-fashioned, but sensible and useful clogs. So should ladies who work much in their gardens. The boots should be worn high, so as to protect the ankles from the proximity of wet skirts—a fruitful cause of cold and discomfort.

1057. WHEN CORNS APPEAR, they may be accepted with resignation as life-long acquaintances. Seldom indeed do they quit the victim, who has invited them by ill-advised pinchings and squeezings. All that one can do is to keep them under by constant care. The treatment recommended by the author of "A Healthy Skin" is the same as that used for warts, viz., to pare the hard and dry skin from the tops, and then touch them with the smallest drop of acetic acid, taking care that the acid does not run off the wart upon the neighbouring skin, which would occasion inflammation and much pain. This should be done once or twice a day with regularity.

WE SHOULD, NO DOUBT, easily get rid of all our corns if we could make up our minds to do without shoes, or even to wear them of such a large size as would prevent all pressure upon the corn. This disagreeable effect results quite as often from badly made boots as from injudiciously tight ones.

1058. THERE IS A particular knack to be observed in paring a corn. It should be cut in such a manner as to excavate the centre, while the hardened sides are left to protect the more sensitive portion against the pressure of the boot. When the corn is small and yet young, the best application is a piece of soft buff-leather spread with adhesive plaister, and pierced in the centre with a hole of exactly the size of the summit of the corn. There are two varieties of corn, the hard and the soft. The latter occurs between the toes, and is quite as painful as, and less easily guarded against than the hard variety. Daniel Turner said, in allusion to the suffering caused by these torments: "Surely it was a noble thought of the well-deserving Sydenham, that if one man was to spend his whole lifetime in finding out a certain cure for corns, he would deserve well of posterity, and might be said sufficiently to have served his generation."

MR. WILSON SAYS that a better substance, if it can be procured, for spreading the plaister upon, is *amadou* or *German tinder*, kept by tobacconists, as it is softer than leather, and does not harden. The best treatment for the soft corn is to cut away the thick skin with a pair of scissors, taking care not to wound the flesh, and then to touch the base with a drop of friar's balsam. A piece of cotton wool should be worn habitually between the toes, the wool to be changed daily.

## CHAPTER LXIV.--THE TOILET PROPER.

## SOAPS.

"And from the body's purity, the mind  
Receives a secret, sympathetic aid."

THOMSON.

1059. **THE CARE OF** the complexion involves and includes the care of the skin, and the bath is, even more than exercise and regular diet (important as these are), conducive to the well-being of the wonderful covering nature has given our bodies. The efficacy of the bath depends, in a greater degree than is usually imagined, upon the nature of the soap used.

"THE BATH IS of far higher consequence, and of more general utility than any kind of manual exercise, gymnastic or sport. A place should be therefore found for it among the regular occupations of life; it ought to be a permanent institution, ranking immediately after the prime necessities of our being. Either daily, or several times a week, should every one repair to it, in some shape or other, either at morn, mid-day, or evening, according to strength and leisure. There certainly does not exist a greater device in the art of living, or a greater instrument for securing a vigorous and buoyant existence."

1060. **A JUDICIOUS SELECTION** of toilet soaps will generally do away with the necessity for other popular toilet articles for the complexion, which are always unsafe and often extremely injurious. It is not always the most expensive or the prettiest soaps that are the purest and the safest. On the contrary, careful analysis of some of these would reveal the presence of foul impurities. The fact is that unprincipled manufacturers use immense quantities of the most revolting materials—cheap rancid fats, and noxious chemicals for colouring—in the manufacture of some of the richly scented and most gaily coloured soaps. The injurious effect of these upon the skin can scarcely be exaggerated, and yet is seldom traced to its true cause.<sup>1</sup>

1061. **A SKIN WHICH IS** perfectly healthy is always beautiful, and the maintenance of that perfect health of which so few know anything at all, produces a velvety (the word is the only one that comes at all near the reality) softness and smoothness, which is one of the charms of childhood, and makes the clasp of a baby's hand the very luxury of touch. To preserve this soft smoothness should form a part of the

<sup>1</sup> The prejudice which exists in the minds of many persons against soap may readily be traced to the fact of this unscrupulous and dishonest adulteration, and also, in some degree, to the misuse of that important article of the toilet. After having performed its part in

cleansing the skin, the soap should be most carefully washed off, a neglect of this precaution causing an unbecoming gloss to appear and to remain upon the skin, and also clogging the pores with a detrimental effect scarcely less than that of dirt itself.

aim of every woman's toilet, and should especially influence her choice of soap.

THE FALLACY THAT soap absorbs the oil of the skin, leaving it cold and dry, is entirely absurd and unphilosophical, except when applied to soaps containing excess of alkali ; unless the skin is kept active by the removal of the oil and other matter which is thrown off, its cells become obstructed, and instead of secreting this constituent, which is really the food of the skin, they are hindered in their action—fail to perform their proper function, and thus the skin suffers in a twofold degree—first, in being burdened with refuse matter, second, in not having its natural supply of healthful nutriment.

1062. WE HAVE NOT the slightest hesitation in affirming that the soap manufactured by MESSRS. PEARS AND SON is the very best that has ever been offered to the public. Nor have we been led to this conclusion only by the fact that all the leading dermatologists recommend it in preference to every other ; nor even by the fact, important as it is, that the ingredients used are the purest and most delicate that can be obtained, but from the more convincing argument of personal experience. In cases where we have recommended this soap to personal friends its beneficial effect upon the skin has been evident in an almost incredibly short space of time. The delicate tints of the complexion are brought out in increased clearness, just as the brilliancy of a pebble is improved by its being seen through water.

"ON COMMENCING HIS inspection of Messrs. Pears's large and interesting factories, he was shown vast stores of crude material—fresh, sweet tallows of English gathering only ; the brightest and purest oils from Florence and Gallipoli ; palm oil of violet odour, grown under "Afric's burning sun ;" amber resins from America and France ; large casks and iron drums of various chemicals in beautiful crystals, from the leading scientific laboratories of the North of England and from Germany ; rare oils and musk in foreign-looking packages from the East, from India, China, and Ceylon ; delicate essences of the sweetest flowers from the Italian Alps, and the precious attar of roses from the Balkan mountains and from Persia ; and sandalwood from Bombay and West Australia. Indeed, not only have requisitions been levied from every land, but the sea itself has been brought under contribution to this manufacture in its salts as well as in ambergris from the sperm whale."—*The Illustrated London News* ; Christmas Number, 1878.

1063. FOR OUR OWN PART we remained for too many years in ignorance of the excellent qualities of Pears's Transparent Soap ; but when, our attention having been drawn to its superiority by the recommendation of such eminent authorities, we began to use it, the impression we received of its excellence was such as, if fully expressed, might appear exaggerated and would perhaps lay us open to the charge of "puffing." Suffice it to say, that we felt that we had never before enjoyed to the full the delicious luxury of the bath, and that the improved texture and colouring of our *hands alone*, after a week's use, became a matter of congratulation to those feminine instincts of vanity which we are not sufficiently strongminded to disown.

"TURN WE TO TOILET soaps, and there we find a name engraven on the memory of the oldest inhabitant—PEARS ; PEARS'S TRANSPARENT SOAP, an article of the nicest and most careful manufacture, and one of the most refreshing and agreeable of balms to the skin."—*From the Journal of Cutaneous Medicine*, Professor ERASMUS WILSON.



"I have excellent reason to think it is the best because the purest soap that is made. . . after fifteen years careful trial,"—*From The Hygiene of the Skin*, by Mr. J. L. MILTON, Senior Surgeon to St. John's Hospital for Diseases of the Skin.

"The best soap made."—*TILBURY FOX on the Skin*.

1064. **THE PRINCESS OF WALES** has used this soap at her own toilet and supplied her nursery with it for years; and on the occasion of the Prince's visit to India, the *Serapis* was furnished with the necessary supply of soap from the same source. The purity of soap is of more importance to ladies and children, than to men, in ordinary cases, their skins being naturally softer and more sensitive. Children are the greatest sufferers from bad soaps, and Messrs. Pears may be looked upon as benefactors to these small martyrs, in having produced a soap that may be used with perfect safety to the most delicate skin.<sup>1</sup>

1065. **TRANSPARENCY IN SOAPS** is not a guarantee of purity. Any transparent soap, selected at hazard, will not, therefore, be found to offer the special advantages for which we recommend Pears's Transparent Soap, preserving the smooth suppleness and flexibility of the skin, maintaining it in perfect condition, and when out of condition, restoring it, as no other soap can, to its pristine vigour.

FOR THOSE WHO HAVE never seen this soap, some description of its characteristics may be useful, as leading them to avoid the numerous imitations constantly produced and offered to the public by unscrupulous manufacturers. Pears's soap is dark brown in colour, and in odour particularly pleasant, without being highly scented. It makes a fine, soft, creamy lather, is very close in texture, and owing to this quality and the total absence of moisture, it can be used down to the thinnest possible piece. It lasts nearly three times as long as other soaps, and is, therefore, more economical eventually than those soaps which, in the first instance, cost much less. It forms an admirable shaving soap because it so readily lathers, and is valuable for the hair or beard, which are so often injured in colour or texture by strong alkaline soaps. For the benefit of those who are willing to buy it upon our recommendation, we may mention that a washing tablet, sufficient for three months' use, or a shaving stick that will last for a year, can be sent by the manufacturers by post on receipt of thirteen stamps, sent to their address, 38, Great Russell Street, London, W.C.

1066. **THE SENIOR SURGEON** at one of our leading institutions for the treatment of skin diseases, has affirmed that they have had about four hundred cases of skin trouble owing their origin only to improper toilet soaps, and from this fact alone, the importance of selecting a good and pure preparation may, in some degree, be estimated. Those who value beauty even more highly than health (and their number is not small), we may remind that the prevention of early wrinkles depends chiefly on preserving the undiminished action of the skin for as

<sup>1</sup> "DANGEROUS SOAPS.—At a recent sitting of the Academy of Medicine, Dr. Réveil read a paper on the necessity of preventing perfumers from selling poisonous or dangerous Soaps. To show the danger there is in allowing their unchecked sale, he said, 'I need but state that arsenic, the acid nitrate of mercury, tartar emetic, and potassa caustica, form part of their ingredients, whilst they are coloured green by the sesquioxide of chromium, or of

a rose colour by the bisulphuret of mercury (vermillion); some, which are cheaper, contain 30 per cent. of insoluble matter, such as lime or plaster, and others contain animal nitrogenous matter, which, having escaped the process of saponification, emits a bad smell when its solution is left exposed to the air, or not having been removed by washing, becomes rancid, and causes a *chronic inflammation of the skin*.'—*Times*, June, 4, 1861.

long a period as nature permits. This end is attained by regular and frequent ablution in soft water and with the aid of pure soaps.

WHERE SOFT WATER cannot be obtained, fuller's earth or oatmeal will be found to be valuable agents in rendering hard water soft. Distilled water for the bath is a delightful luxury, nor is it difficult to obtain by means of the inexpensive contrivances sold for the purpose. A portable Turkish bath would be found a pleasant acquisition in every house. These are now to be had in London. The bran bath is taken with a peck of common bran stirred into a tub of warm water. The rubbing of the scaly particles of the bran cleanses the skin, while the gluten in it softens and strengthens the tissues. Oatmeal is even better, as it contains a small amount of oil that is good for the skin. For susceptible persons, the tepid bran bath is better than a cold shower-bath. The friction of the loose bran calls the circulation to the surface. Occasionally the bran is tied in a bag for the bath, but this gives only the benefit of the gluten, not that of the irritation.

#### SPONGES.

1067. THE SPONGE USED in the bath should be very large and of very open pores, so that it may contain a large quantity of water, which may be poured from it over the shoulders and the back. On every wash-stand there should be a smaller sponge to be used for the face, neck, and arms, on occasions when the bath itself is inexpedient or inconvenient; and a small "eye-sponge" should also be provided. When the sponge becomes disagreeably sticky, it may be restored to condition by covering it with clean cold water, into which the juice of a lemon has been squeezed. After remaining in this for an hour or two, the sponge will be quite restored to its former condition.

THE BEST SPONGES are the cheapest in the end, even though they may be treble the cost of the common sponge.

#### FLESH-GLOVES.

1068. THE BENEFIT OF the process of shampooing to the skin has been established beyond a doubt. The principal object to be attained by it was thoroughly to cleanse the pores of the skin, and by the aid of a really good flesh-glove this object can very satisfactorily be accomplished. The glove recommended by Mr. Erasmus Wilson for this purpose is the Indian flesh-glove, or *kheesah*, similar to those which have been used from time immemorial in Hindostan, Persia, and throughout the East, by nations who regard cleanliness as being not only a necessity, but a luxury. This glove was introduced into England by Sir Ronald Martin, and Messrs. Savory and Moore have succeeded in manufacturing a most satisfactory imitation, an admirable contrivance for stimulating the skin. It is made of goat's hair, the same material as that used in the manufacture of the original glove, the *kheesah*.

SIR ALEXANDER BURNES, in his "Travels in Bokhara," observes, in regard to this process as performed in Eastern countries: "It is most singular. You are laid out at full length, rubbed with a hairbrush, scrubbed, buffeted, and kicked; but it is all very refreshing."

## VIOLET-POWDER.

1069. **THE DEATH OF** A number of children at Stoke Newington resulted some time ago from the use of violet-powder containing arsenic. This latter ingredient was used, it appears, in mistake for *terra alba*; but this still shows the necessity for precaution, and also betrays the fact that it was intended to adulterate the powder with sulphate of lime, itself an irritant of a most objectionable kind.

IN ONE CASE, the powder having been applied to a healthy child, a redness was produced on the second day, which increased, till in parts the skin sloughed off, and the child died of exhaustion on the tenth day.

1070. **POWDERED STARCH**, or flour of oatmeal, make excellent powders for the face. Those who wish for the real violet-powder we can only recommend to go to some perfumer whose name is above suspicion, and always to buy the very best violet-powder that is made. It is the rage for *cheapness*, no matter what it costs in other ways, that gives rise to the adulterations that do so much mischief.

MUCH USEFUL and necessary information on the subject of poison being conveyed into the system through the skin by means of aniline dyes will be found in a small shilling book entitled, "Our Domestic Poisons; or, the Poisonous Effects of Certain Dyes and Colours used in Domestic Fabrics."

## PERFUMES.

"Jasmin, asphodèle,  
Encensoirs flottants,  
Branche verte et frêle  
Où fait l'hirondelle  
Son nid au printemps."

VICTOR HUGO.

"Une femme qui change de parfums selon la mode, est une femme parfumée; une femme qui porte toujours le même parfum se l'assimile, et est une femme odoriférante—comme la rose, comme le lilas, comme l'œillet. Celui qui l'aime ne la sépare pas plus de cette odeur qu'il ne sépare la vanille de l'héliotrope."—ALPHONSE KERR.

1071. **FRENCH AND ENGLISH** perfumes are superior to those of any other country.

1072. **FROM AN INTERESTING** article in "Chambers's Cyclopædia," we learn that perfumes proper—those used for the handkerchief—are made by the process called *enfleurage*. The whole study of perfumes is most interesting, especially when the stores of knowledge are opened to us by so excellent and experienced a guide as Monsieur Eugène Rimmel, whose name is associated with perfumes throughout two, at least, of the most important countries in Europe. Seldom has a more charming book been written on any kindred subject than his "Livres des Parfums."

"If a living flower be placed near to grease, animal fat, butter, or oil, these bodies absorb the odour given off by the blossom, and in turn themselves become fragrant. If we spread fresh, unsalted butter upon the bottom of two dessert-plates, and then fill one of the plates with gathered fragrant blossoms of clematis, covering them over with the second greased plate, we shall find that after twenty-four hours the grease has become fragrant. The blossoms, though separated from the parent stem, do not die for some time, but live and exhale odour, which is absorbed by the fat. To remove the odour from the fat, the fat must be scraped off the plates, and put into alcohol; the odour then leaves the grease, and enters into the spirit, which then becomes 'scent,' and the grease again becomes odourless. This process is termed *enfleurage*."

1073. NAPOLEON I. USED to say that his ideal of civilization was a state of society in which every artisan would be not merely a mechanic, but an artist. The skilful manufacturer of perfumes has every right to be styled an artist. He tries to imitate Nature in one of her most enchanting works. He combines various odours, as a painter various colours on his palette. He requires, as does the artist, a special natural taste, which, by cultivation, becomes exquisitely sensitive and refined. It is true, in this sense, of the perfumer, as of the poet, that he is born, not made; but both require cultivation to aid their natural gifts.<sup>1</sup>

1074. ODOURS HAVE remarkable influence upon the mind and the memory of us human creatures, so strangely and wonderfully constituted. Even sound itself has less faculty of association with our ideas than the sense of smell. A waft of perfume in the air carries us back mentally to some scene of childhood or early youth. The favourite perfume of a mother, a sister, a friend, is for ever associated with the thought of them, even if they themselves are but a memory. Nearly all of our greatest poets have alluded to this peculiarity, but none with more deep and painful meaning than Hood, who says of the flower-girl that she sold flowers through the weary day to save herself from starvation,

"Till, think of this who find life sweet,  
She *hates the smell of roses!*"

A LADY whose children were dangerously ill in late winter, when her drawing-room was full of hyacinths in full bloom, during the few intervals her anxiety allowed her for nursing sat there in company with the gloomiest forebodings, which were partly realized by the death of one little boy of five. Since then, she has never been able to endure the smell of hyacinths, offering thereby a painful parallel to Hood's flower-girl and the roses.

1075. VIOLET IS A favourite scent with very many women; others prefer the intense odour of stephanotis. Lavender water has, per-

<sup>1</sup> The derivation of the word "perfume," as given by M. Rimmel, is from the Latin *per fumum*, and leads us back to the first perfumes of the world, which were obtained by burning resins and aromatic woods. So highly did mortals appreciate the pleasure that these extracts gave to their sense of smell,

that they imagined it must be equally pleasing to their gods. They therefore offered up perfumes among their sacrifices. They entered largely into the religious rites of all nations—on the altars of Zoroaster as on those of Confucius, in the temples of Memphis as in those of the Jews.



haps, more partisans than any other extract of flowers. Eau de Cologne has been so misused, and so patronized to excess by the *nouveaux riches*, the shopman, and others of that ilk, that it has fallen into disrepute. Patchouli is one of those strong scents that are adored by those who patronize them, and feared and detested by those who do not. A lover of patchouli is never without patchouli—night or day—to the disgust and indignation of those of their friends and acquaintances to whose olfactory nerves it is the most obnoxiously offensive of scents.

IT IS AS TRUE of perfume, as it is of colour, that, as Mr. Ruskin says, its real power is dependent on the chastening of it, as of a voice on its gentleness. A woman who uses too much scent is a disagreeable neighbour, especially in a close and crowded room, and its excessive use is associated with ideas of vulgarity and pretension.

1073. TO BE GUIDED in one's choice of perfumes by what is fashionable is as absurd (and as usual) as it is to choose one's music or pictures for the same reason. The real connoisseur knows better, and so does the "nice" woman.

#### LOOKING-GLASSES.

"Fair lady, when you see the grace  
Of beauty in your looking-glass,  
You think no beauty is so rare  
That with your shadow might compare ;  
That your reflection is alone  
The thing that men most dote upon.  
Madam, alas ! your glass doth lie,  
And you are much deceived, for I  
A beauty know of richer grace ;  
(Sweet, be not angry !) 'tis your face !"

THOMAS RANDOLPH.

1077. WHO HAS NOT known the discomfort of a bad looking-glass, wherein one's reflection has appeared distorted and discoloured, and older in appearance by ten years than the disgusted original. Such looking-glasses are responsible for some of the ill-temper that darkens the world, just as the more flattering kind of glass is to be credited with producing on occasion that moral sunshine that lights up a good-humoured face. Of the two extremes we advocate the flattering looking-glass. The best way to choose a glass is to hold against the surface a piece of white paper and note if the reflection be of as pure a white as that of the paper ; if not, the glass is not good. Note also the thickness of the glass ; the thicker it is the better.

"To know her beauty might half undo it,"

writes Tennyson ; and no doubt in certain cases, where the supreme charm of unconsciousness is united to that of great loveliness, the Laureate is as right as he usually is. But there are girls to whom the knowledge that they are looking their

best is better than any cosmetic. It brightens their eyes, gives gaiety to their smiles, and pleasantness to their manner, whereas the opposite conviction oppresses them with dullness, and deprives them of that moderate degree of self-confidence which is so valuable to girls as the foundation on which their social success is built. Without a fair share of self-confidence no girl can do justice to herself, her disposition, or her accomplishments, and, regarded from a purely social point of view, too much of that quality is almost to be preferred to too little. To those destitute of it, no better stimulant can be administered than a pleasant consciousness of looking pretty.

1078. **NEARLY EVERY ONE** likes their looking-glass at a different angle of height. The best position is that which reflects the gazer as she stands at a distance of at least two feet from the glass; she can then best judge of the effect of what she wears. In cases of short sight this will, of course, not apply.

#### OLD AGE.

"Euripides would say of persons that were beautiful and yet in some years, 'In fairest bodies not only the spring is pleasant but also the autumn.'"—*Bacon's Essays*.

1079. **OLD AGE IS** sometimes very lovely. Soft white hair is beautiful, but the essence of real beauty lies in the serenity of the brow, the sweetness of the expression in the lines about the mouth, and the softened animation of the eyes. But old ladies sometimes make the mistake of following too closely those fashions that have been invented for young faces and youthful figures. There is a want of accord, for instance, between grey hair and half-blown rosebuds or a wreath of forget-me-nots, which are sometimes seen together. There are some flowers that seem set apart for the old—laburnum, lilac, violets, and pansies are on the list.

"WHY SHOULD MIDDLE-AGED women be condemned to Quakeress browns, greys, whites, and blacks?" writes a correspondent to the editor of a popular ladies' paper; but to our thinking, it would be a terrible condemnation if the old were obliged to wear the bright colours that would rob them of the wintry charms that remain where once were the tints of spring and the outlines of youth.

1080. **THE SAME IS TRUE** of colours. Neutral tints—greys and browns—are considered appropriate. Lavender and violet are worn by old ladies, but not bright pinks, greens, or blues. The wearing of fruits, such as grapes, currants, &c., is appropriate enough to the autumn of life, and is very usual with elderly ladies.

1081. **TO DRESS** "too young" (to use the current colloquialism) is to draw attention to the irreparable ravages of time. How well soever we may have once looked in pale blue, there comes a time when a costume of pale-blue laughs at our faded eyes and sunken cheeks. Bright pink, not very long ago, suited à merveille the exquisite tints, in the cheeks and brow of some erewhile "nutte browne mayde," but

now bright pink only brings into relief the pallid cheeks at which time has been "throwing white roses" for a lustrum. Let us, then, look at things boldly and with courage, and take warning by the first grey hair, the incipient lines of a coming crow's foot, and, as cheerfully as we may, put away from us, one by one, the little pet vanities of younger years. To lose

"The wild freshness of morning"

must happen to every woman who completes her third decade. Men have a longer youth, but even to them

"A gentle knight comes pricking o'er the plain,"

scarce recognized in the distance at first, but after awhile coming nearer, they realize that a greeting is expected of them for a scarcely welcome, but not unfriendly, guest.

"The other day it came to pass,  
I sat me down before the glass,  
And saw reflected there, alas!  
A face grown old and jaded :

"The face was scored by lines of care,  
The forehead was quite high and bare ;  
For, strange to say, the thick brown hair  
Of other days had faded !" \*

1082. OLD TIME tucks into the wallets of the years, as they pass, a little bloom from the cheeks, a little light from the eyes, a little briskness from the step, a little edge from the buoyancy of feeling and strength of energy, but he gives us so much in return that, even when we look in the glass and see his shadows dimming eye and cheek, we cannot regard him as other than a friend.

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\* "Boudoir Ballads," by J. Ashby Sterry.



## *ETIQUETTE OF MODERN SOCIETY.*

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### CHAPTER LXV.

#### PREFATORY REMARKS.

Importance and Province of Etiquette—Candour and Cheerfulness—Unselfishness.

1083. **IMPORTANCE AND PROVINCE OF ETIQUETTE.** The importance of a knowledge of that code of social rules which is termed Etiquette is by no means to be underrated. For the maxims of that code are by no means a set of arbitrary and useless regulations devised by tyrannical and capricious fashion. On the contrary, they spring from kindness of heart, and love of that order which, in small things as in great, should be the first law. And even that portion of the world which takes no care for etiquette, acknowledges readily enough the charm of a courteous bearing and refined manners. Next to a pleasant face, a pleasant manner helps us to get easily through the world and to make friends as we go. With a kind face, a bright manner, and a pleasing voice, a man does not need to be clever, nor a woman to be handsome. Their way is cleared for them. To some, good manners come easily—to others with difficulty, or never at all. There are both men and women we have met, to whom we have inwardly said, quoting Jacques, "I thank you for your company ; but, good faith, I had as lief have been myself alone. God be with you ; let's meet as little as we can." It may indeed be but a hidden shyness on their part that makes them disagreeable, or it may be that thin crust of malevolence that many honest natures choose to clothe themselves withal. Very bad hearts are rare ; and if proof of this were needed, witness the surprise of those who receive an ill-natured rebuff or rude reply. It is unexpected, and, being admittedly exceptional, proves the rule. But if bad hearts are rare, bad manners are not uncommon. The ill-taught body conveys distorted meanings from the mind to the world outside it ; or



the mind itself has never learned that consideration for others conveyed in the Golden Rule for manners as for morals. "Put yourself in his place," is the first thing to be done in order to arrive at the knowledge of what our neighbour would wish us to do by him; and this is not always easy. It is a hard thing to learn manners by our mistakes; to see that some allusion has given pain, and say to ourselves self-reproachfully, "I ought to have known;" to rush in, unwittingly, where "angels fear to tread," and read in agonised eyes our bitter lesson. The very young have some small excuse for faults like these, but those who are old enough to have suffered, must be wanting either in heart or sympathetic feeling if they blunder.

1084. **CANDOUR AND CHEERFULNESS.** The extreme of candour is one of the most fatal of these blunders, and the harder to be borne, because the delinquent prides himself or herself upon the possession of the quality. It is an unchristian action to tell us some hard things our acquaintances have said of us, because "we ought to know." We ought *not* to know, and would be very much happier if we had never known; but our informant goes from us well content and smiling, leaving us with an ache at our hearts, of which a little corner is often a just resentment against the "mischief-maker" who has so unnecessarily "been candid" with us. The cultivation of cheerfulness is a necessary part of good manners. "It is very pleasant," says George Eliot, "to see some men turn round, pleasant as a sudden rush of warm air in winter, or the flash of firelight in the chill dusk." We all know such men and such women. They carry brightness with them wherever they go. When we are in trouble, we find consolation and healing in the warm hand-clasp of such friends; comfort and rest in the honest sympathy that shines from their eyes and sounds in their voices.

1085. **UNSELFISHNESS.** But there are not many so ready to ignore self, and more numerous are those who obtrude themselves upon the world at large and assert their own special likes and dislikes upon all occasions. There could scarcely be a worse form of bad manners. "I am so sensitive," says an ill-tempered woman, who never considers the feelings of others for a moment, but expects all to accord to her a very special consideration. Truly sensitive persons were never yet heard to declare themselves to be so. They go through the world trying to conceal the fact. Nature has placed their hearts on their sleeve, but they carefully cover them from the daws who are ever ready to peck at hearts. If we take as a guide the inimitable maxim, "Do unto others as ye would they should do unto you;" if we note all that annoys ourselves only that we may avoid annoying others in a similar way; if we store up in our memory all that has pleased ourselves in the manner or conversation of others, so that we may thereby give pleasure to our friends in our turn—considering others as we would be considered—we shall be doing our best to attain to that excellence of behaviour which St. Peter must have had in his mind when he wrote: "BE PITIFUL, BE COURTEOUS."

## CHAPTER LXVI.

## ETIQUETTE OF DRESS.

Dress as a matter of etiquette—The opinions of observers—Exigencies of fashion—Modifications often necessary—Necessity for cultivated taste—Colour as applied to costume—Importance of adjuncts—Arrangements of the coiffure—Male attire—Jewellery, &c.—Gloves—Suitability of dress—The linen, hat, and boots.

1086. **DRESS AS A MATTER OF ETIQUETTE.** A matter of great importance in the personal economy is dress. Dress is the criterion by which a stranger forms his first judgment of our taste and habits, and sometimes of our rank in society, and it demands a proportionate degree of attention, as self-love will naturally dictate the wish to make a favourable impression. And first impressions are rarely obliterated, for experience in nine cases out of ten fully confirms their justice. It has been said that a tastefully dressed person carries a letter of recommendation in his or her appearance which may be read by every beholder. Nothing, however, is graceful that outsteps the boundary of moderation; and an undue anxiety about personal decoration, to the neglect of other duties, evinces even frivolousness of character, and mental incapacity. The best costume is not that which is most expensive, or in the extremity of the fashion; but the style best adapted to the circumstances of the wearer, adjusted with least appearance of effort, and conveying the combined ideas of grace and comfort. A lady especially should be distinguished by her minute observance of the duties of the toilette, the chasteness of her ornaments, the unaffected simplicity of her apparel, and the grace and ease of all her movements.

1087. **THE OPINIONS OF OBSERVERS.** "A peculiar style of dress," says Miss Landon, "particularly if it is becoming—and, at any rate, it will attract attention to the wearer, to the overlooking of many who are desirous to shine—will ensure for the wearer a roomful of enemies. Independence is an affront to our acquaintances." That lady is, indeed, best dressed whose costume presents an agreeable whole without anything to be remarked. Dr. Johnson once praised a lady's appearance, by saying that she was so perfectly well-dressed he could not recollect anything she had on. "It is a duty in women to dress well," continues Miss Landon; "dress ought to be a part of female education; her eye for colouring, her taste for draperies, from sandal to ringlet should undergo strict investigation. We should not then have our

eye offended with opposite colours mixed together; we should be spared the rigidity of form often attendant upon a new dress, and no longer behold shawls hung upon the shoulders as if upon cloak-pins in a passage."

**1088. EXIGENCIES OF FASHION.** Fashion demands a discreet but not a servile observance; much judgment may be shown in the time as well as the mode chosen for complying with her caprices. It is injudicious to adopt every new style immediately it appears, for many novelties in dress prove unsuccessful, being abandoned even before the first faint impression they produce is worn off. On the other hand, it is unwise to linger so long as to suffer "fashion's ever varying flower" to bud, blossom, and nearly waste its sweetness before we gather and wear it. Some persons labour under the further disadvantage of falling into each succeeding fashion when time and circumstances have degraded it from its "high and palmy state;" they do not copy it in its original freshness, but with all the deteriorating additions which are heaped upon it subsequently to its invention. However beautiful it may be, a fashion rarely exists in its pristine state of excellence long after it has become popular.

**1089. MODIFICATIONS OFTEN NECESSARY.** General fashions should be conformed to when they happen not to be repugnant to circumstances of the individual. They may often be so modified as to suit all, and be so managed as to seem to have been created expressly for the most advantageous display of many individuals' graces of form, or of complexion. But alterations in modes must be made with considerable judgment, otherwise there is a risk of falling into absurdities. Sometimes they are altogether intractable; it is impossible so to change a fashion which has been especially invented for the tall and slender, that it may at once retain much of its original character, and look becoming on one whose form is either *petite* or stout. In such cases the attempt should be abandoned with the consoling idea that the next fashion will, in all probability, be decidedly advantageous to those who are, for the time being, debarred by Nature from appearing at once graceful and fashionable. Should full dresses be patronised, short ladies must abstain from adopting them, because they are becoming only to the tall; and if narrow dresses obtain pre-eminence, the slender must not sacrifice that fulness in the attire for which, to them, the most exquisite display of fashion can never be a sufficient compensation. The example of those who have long necks and long shoulders should never lead those of a different style of person to wear necklaces of great breadth, to raise the dress toward the ears, or by quantity of drapery or profusion of ornament to produce an apparent union of the head-gear and the shoulders.

**1090. NECESSITY FOR CULTIVATED TASTE.** To form the taste and improve the style of dress, a careful observation of classical figures and some of the costumes of bygone centuries will doubtless be

found of considerable advantage. Let none imagine it is impossible to borrow hints for the attire from such sources without incurring a risk of appearing somewhat antiquated, for several of the most popular modes of the present century have been revivals of ancient costumes.

**1091. COLOUR AS APPLIED TO COSTUME.** It is almost impossible to form a theory of the colours applicable to dress ; they are subject to a thousand contingencies, and we discover agreeable harmonies of tint where least expected, and excruciating discords produced by the juxtaposition of hues which, from our previous experience, we believed would prove pleasing. The influence of some neighbouring tint, the position of the colours combined, the relative stations, and the materials adopted for each, frequently tend to produce these effects. The colours of a single bow often destroy the general tone and appearance of the dress, and occasionally may be managed with such skill as to blend the tints of two or more principal parts of the costume, which, without some such mediator would render each other obnoxious. It is certain that the same colour which imparts liveliness and brilliancy when used for light embellishments and in a small quantity, becomes vulgar and disagreeable if adopted for the most extensive portion and leading tint of the attire ; and, on the other hand, delicate or neutral colours, which look well when displayed over a considerable surface, dwindle into insignificance if used in small, detached portions for minor ornaments. Generally speaking trimmings will bear greater richness of colour than the principal material of the dress, the breadth of which is apt entirely to subdue its decorations if they be not a little more powerful in tint. But it is a grave error to endow the minor parts of the costume with an undue superiority over the rest ; it should never be forgotten that the trimming is intended to embellish the dress, rather than that the dress should sink into a mere field for the display of the trimming.

**1092. IMPORTANCE OF ADJUNCTS.** The occurrence of offences against good taste in the trimmings or fixed embellishments of any principal part of the attire is rare, compared with those which are perpetrated in the minor articles of gloves, boots, ribbons, etc., which are the more important, because they are the finishing decorations to the whole costume. How often do we see a dress exquisite in all its parts, utterly ruined by the wearer, for instance, by the adoption of vulgar gloves ! It is not enough, too, that a flower is pretty ; it must harmonise with, or form a pleasing contrast to, the other parts of the costume, otherwise its use must be strictly forbidden. It is the same with jewellery : pearls, for instance, will suit those kinds of dresses which rubies would spoil ; and the latter are appropriate in cases where the former would look faint and ineffective. Gloves should be in the most delicate tints that can be procured ; their colour has always an effect upon the general appearance. One kind of hue must not, therefore, be indiscriminately worn, or, however beautiful in itself, it



may be obstinately persisted in when every other part of the attire is constantly subject to change.

1093. **ARRANGEMENT OF THE COIFFURE.** As it would be in bad taste for a fair young lady who is rather short in stature, however pretty she may be, if irregular as well as *petite* in her features, to take for a model in the arrangement of her hair a cast from a Greek head; so, also, would it be for one whose features are large to fritter away her hair—which ought to be kept, as much as possible, in masses of large curls, so as to subdue, or at least harmonise with her features—into thin and meagre ringlets. Yet there is a class of features to which even these are becoming; of this we may be convinced by a glance at a collection of portraits of the period of Charles I.; unless, indeed, it be true that fine features, when ennobled by the inward light of intelligence, purity, and goodness, look well in any fashion—that they govern and give character to the style in which they are dressed, and impart a charm to, rather than receive any benefit from, either modes or ornaments. But there are but few heads that possess the power to defy the imputation of looking absurd or inelegant, if the hair be dressed in a style inconsistent with the character of the face, according to the principles of a pure and correct taste, and established by the opinions of the most renowned painters and sculptors in every highly-civilised nation for ages past. In the arrangement of the hair, according to the shape of the face and expression, very much of the *tout ensemble* is involved. It is admitted that the brunette will look best in one colour, and the blonde in another; that to the oval face a particular style of dressing the hair is most becoming, and to the elongated, a mode directly the reverse; but, in saying this, we are speaking to a comparatively small number of persons. The decidedly dark, and those of an opposite complexion, are few; it is the same with the tall and the short, those with round faces and the contrary; in each case the multitude is to be found between the two extremes. The persons composing the majority should neither adopt the specific uniform of the blonde nor the brunette—the style of dress suitable to the lofty and commanding figure, or to that of the pretty and *petite*; but modify general principles to particular cases.

1094. **MALE ATTIRE.** The dress of a gentleman for occasions of ceremony are—a well-fitting cloth coat of some dark colour, and of unexceptionable quality; trousers to correspond, or, in warm weather, or under other suitable circumstances, of a light fashionable material and make; the finest and purest linen, a cravat or neckerchief, and vest of some dark or neutral tint; a fresh-looking, fashionable black hat, and carefully-fitted boots, gloves, and a soft, thin white handkerchief. For evening dress—a black coat, waistcoat, and trousers, and white tie, although presenting a sombre appearance, are the proper wear, and unless where eccentricity is apparent, prevail at the dinner table and at evening parties. Among the best dressed men on the continent, as well as in England, black is now (excepting for dinner and evening dress) in

much less general use than formerly. The darker shades of blue and other tints are worn ; and for undress, there is almost as great diversity of colours as of fabrics. An English gentleman, for instance, is never seen in the morning (and it is always morning until the late dinner hour has passed) in a half-worn coat of fine black cloth ; but in some strong-looking, rough, knock-about clothes, frequently of nondescript form and fashion, but admirably adapted both in shape and material for use—for work. The only distinctive marks are the most scrupulous cleanliness and the invariable accompaniment of fresh linen.

**1095. JEWELLERY, ETC.** For appendages, eschew all imitation stones ; nothing is more unexceptionable for sleeve-buttons and the fastenings of the front of a shirt than fine gold, fashioned in some simple form, sufficiently massive to indicate use and durability. A gentleman carries a watch for convenience and secures it safely upon his person, and the guard should be encumbered by no useless ornament paraded to the eye. The fashion of wearing signet rings still retains a place among the minutiae of the present subject. Here, again, the same rules of good taste apply as to other ornaments. When worn at all, everything of this sort should be most unexceptionably and unmistakably tasteful and genuine.

**1096. GLOVES.** As regards gloves, a fresh white glove is the only admissible thing for balls, other evening parties, ceremonious dinners, and wedding receptions ; but for making ordinary morning visits, or for the street, some dark unnoticeable colour is in good taste and *ton*. Bright-coloured gloves make the hands too conspicuous for good effect, and to our mind give the whole man a plebeian air.

**1097. SUITABILITY OF DRESS.** Bear in mind, that a tall, slender figure, with narrow shoulders, and ill-developed arms is displayed to as little advantage in a close-fitting, long-skirted overcoat, as is the round form of a stout, portly gentleman in a loose sack. The four staple colours for men's wear are black, blue, brown, and olive. Other colours, such as drab, grey, mixed, &c., are confined usually to the trousers and waistcoat. Black has the effect of diminishing size, but it has another more important effect, which is to test in the severest way the wearer's claim to a good appearance. It is a very high compliment to any man to tell him that black becomes him, and it is probably owing to this property that black is chosen, *par excellence*, for evening dress. Blue of almost any shade becomes a light complexion ; brown, being what is termed a warm colour, is well adapted for autumn and winter wear, and olive for summer.

**1098. THE LINEN, HAT, AND BOOTS.** When Beau Brummel was asked what constituted a well-dressed man, he replied " Good linen—plenty of it, and country washing." This perhaps is rather too primitive. The almost equally short opinion of the French critic is decidedly more comprehensive—*un homme bien coiffé et bien chaussé peut se*

*présenter partout*,—"A man well shod and wearing a good hat is always presentable." Under such circumstances, however, it may be laid down as immutable that the extremities are most important parts, when considered as objects for dress, and that a well-appointed hat, faultlessly-fitting gloves, and well-made boots are three essentials to a well-dressed man, without which the otherwise best-constituted dress will appear unfinished. A well-dressed man or woman will never be the first to set a new fashion, but will rather allow others to hazard the innovation, and decline the questionable honour of being the first to advertise a novelty.

"Be not the first by whom the new is tried,  
Nor yet the last to lay the old aside."



## CHAPTER LXVII.

## MANNERS IN THE STREET AND PUBLIC PLACES.

Department and manner in walking—Meeting friends or acquaintances—Gentlemen's street etiquette—Casual civilities—Meeting gentlemen and ladies—Encountering business acquaintances.—Conduct in Places of Worship—Etiquette of Public Places of Amusement—Etiquette of Picture Galleries and Museums—Acting as Cicerone.

1099. **DEPORTMENT AND MANNER IN WALKING.** A lady should be careful to acquire a light and elegant style of walking—erect and well-balanced, yet easy and elegant, with a step suited to her stature. In the street great quietness of manner should always be observed. Loud conversation, audible laughter, exclamations, turning to look round, and all pronounced actions should be carefully avoided.

1100. **MEETING FRIENDS OR ACQUAINTANCES.** If you meet a lady with whom you have become but slightly acquainted, and had merely a little conversation (for instance, at a party or a morning visit), and who moves in a circle somewhat higher or more fashionable than your own, it is proper to wait till she recognises you. It is not expected that all intimacies formed at watering-places should continue after the parties have returned to town. A mutual bow when meeting is sufficient; but there is no interchanging of visits unless ladies have, before parting, testified a desire to continue the acquaintance. In this case the lady who is the senior, or palpably highest in station, makes the first call. It is not customary for a young lady to make the first visit to a married lady. When meeting them in the street, always speak first to your dressmaker, milliner, seamstress, or to any one you have been in the habit of employing. To pass without notice servants whom you know is rude and unfeeling. When meeting a gentleman whom a lady has no objection to numbering among her acquaintances, she denotes it by bowing first. If she has any reason to disapprove of his character or habits, let her bow very coldly the first time, and after that not at all. When a lady is walking between two gentlemen she should divide her conversation as equally as practicable, or address most of it to the greater stranger to her. A lady should never take the arms of two gentlemen at the same time. To speak loudly in the street is unladylike, and to call across the way to an acquaintance is in execrable taste. A lady may shake hands with



gentlemen who are intimate acquaintances, but the action must be very quickly and gently performed. It is sufficient that a young lady places her hand in that of the gentleman with but little of other action. On being escorted home by a gentleman a lady expects he will not leave her till he has waited until she is actually in the house.

**1101. GENTLEMEN'S STREET ETIQUETTE.** Towards ladies the most punctilious observance of politeness is due from gentlemen. Walking with them, one should, of course, assume the relative position best adapted to protect them from inconvenience or danger, and carefully note or relieve them from the approach of either. No general rule can be laid down respecting offering the arm to ladies in the street. At night the arm should always be tendered, and so in ascending the multiplied steps of a public building under similar circumstances. It is expected also that a gentleman should precede ladies in entering a church or a crowded concert-room, wherever they are best aided in securing seats and escaping crowding. When attending a lady upon a visit, and when one of a party for a long walk, it may often be an imperative civility to proffer the arm. To relatives or elderly ladies this is always a proper courtesy, as it is to every woman when you can thus most effectually secure her safety or her comfort. Should ladies whom you know be observed, unattended by a gentleman, alighting from or entering a cab or carriage, especially if there is no footman and the driver maintains his seat, at once advance, hold the door open and offer your hand, or protect a dress from the wheel, and, bowing, pass on, all needed service rendered; or if more familiarity and your own wish sanction it, accompany them where they may be about to enter. In attending them into a shop always give them precedence, holding the door open from without if practicable. Meeting ladies in the street the hat should be taken off as you bow and replaced when you have passed, or if you pause to address them, politely raised again as you quit them. On such occasions always allow the lady to terminate the interview, and raise your hat quite off as you take leave of her.

**1102. CASUAL CIVILITIES.** When a lady with whom you are unacquainted addresses an inquiry to you in the street, or when you may have restored something she had inadvertently dropped, touch your hat ceremoniously, and with some phrase or accent of respect add grace to a civility. If you have occasion to speak more than a word or two to a lady whom you may have met in walking, turn and accompany her while you say what you wish, and lift your hat when you withdraw. If you wish to join a lady whom you see before you, do not speak so hurriedly or loudly as to startle her or arrest attention, and should you have only a slight acquaintance with her, say, as you assume a position at her side, "With your permission, madam, I will attend you," &c., or "Give me leave to join your walk, Miss —," &c. Of course no well-bred man ever risks the possibility of intrusion in this way, or ever speaks first to a lady to whom he has had only a passing

introduction. In the latter case, you look at a lady as you advance towards her and await her recognition. Speaking of an intrusion, you should be well assured that you will not make an *awkward third* before you venture to attach yourself to a lady and gentleman walking together, though you may even know them very well.

**1103. MEETING GENTLEMEN AND LADIES.** When you meet a gentleman whom you know walking with one or more ladies with whom you are not acquainted, bow with grave respect to them also. Upon meeting ladies and gentlemen together, with both of whom one is acquainted, the hat should be raised as they approach, and bowing first to the ladies, include the gentlemen in a sweeping motion or a succeeding bow as the case permits. Should you stop, speak first to the lady, but do not offer to shake hands with her in full morning costume, should your glove be dark coloured or your hand uncovered. And as you part, again take your hat quite off, letting the party pass you, and on the wall side of the street if that be practicable.

**1104. ENCOUNTERING BUSINESS ACQUAINTANCES.** During business hours and in crowded business streets no man should ever stop another, whom he knows to be necessarily occupied at such times, except upon a matter of urgent need, and then if he alone is to be benefited by the detention, he should briefly apologise and state his errand in as few words as possible. But the habit of a cheerful tone of voice, a cordial smile, and friendly grasp of the hand when meeting those with whom one is associated in social life, is not to be regarded as unimportant. If you do not intend to stop when meeting a friend, recognise him as you approach by a smile, and, touching your hat, salute him audibly with—"Good morning, sir," or "Hope you are well, sir," or (more familiarly) "Ah Fred! good morning to you." If you wish to stop a moment, especially in a thoroughfare, retain the hand you take, while you retire a little out of the human current; and never fall into the absurdity of attempting to draw a tight or moistened glove while another waits the slow process. It is better to offer the gloved hand as a rule without an apology in the street. A friend should never be left suddenly in the street without an apology; the briefest phrase expressed in a cordial tone will suffice in an emergency. Upon passing servants, or others inferior in station, whom you wish to recognise in the street, it is a good practice, without bowing or touching the hat, to salute them in a kindly voice.

**1105. CONDUCT IN PLACES OF WORSHIP.** It were to be hoped that the sense of profound reverence which all should feel while in the house of God, would preserve them from any such glaring solecism as could offend their neighbours for the time. But unfortunately such carelessness does occur. Care should always be taken to arrive previous to the appointed hour. A church, or other place of worship, should be entered quietly and noiselessly, and a gentleman's hat should be removed as the threshold is passed. The seat or pew should be

reached in a deliberate yet unobtrusive manner, and the general demeanour be quiet and reverent, whether the fane be one used by those of your own denomination or faith, *or not*. Talking and hand-shaking should be eschewed. When accompanying visitors to a church strange to them, the hostess or host should precede them to their seats in order that no trouble should be experienced by them. When you go into a church where you are a stranger, wait in the vestibule until you see the verger, and then request him to show you a vacant seat. This is better than to wander about the aisles alone, or to intrude yourself into a pew where you may cause inconvenience to its owners. If a family invites you to go to church with them or to come thither, and to have a seat in their pew, do not take the liberty of asking a friend of your own to accompany you; and, above all, do not bring a child with you. In many modern "high" churches no pews exist, and the chairs placed in the nave and aisles are unappropriated by regular holders, which is an excellent and seemly regulation. In the same edifices it is usual to separate the sexes. In visiting a church of a different denomination from your own, comply as far as you can with all the ceremonies observed by the congregation, particularly if you are in a foreign country. Even if some of these observances are not the least in conformity with your own opinions and feelings, remember that you are there as a guest and have no right to offend or displease your hosts by evincing a marked disapprobation of their mode of worship. Young ladies who, on their way to church, laugh and talk loudly with their escort are, to say the least, guilty of a serious indiscretion. It is too probable that their escort will occupy a large share of their thoughts during the hours of worship. Nay, there are some so irreverent and so regardless of the sanctity of the place as to indulge in frequent whispers to those near them, or to their friends in adjoining pews.

1106. **ETIQUETTE OF PUBLIC PLACES OF AMUSEMENT.** To secure a good seat at any place of amusement go early. It is better to sit an hour before the performance begins than to arrive after it has commenced. When practicable, ladies should leave bonnets, hats, cloaks, and hoods in the ladies' cloak-room, as the hats or bonnets frequently form a serious impediment to the view of those seated behind. To laugh deridingly or to whisper unfavourable remarks during the performance of a concert or a play is a rudeness of which no true lady is guilty. Occasionally, perhaps, under-bred persons may be met, even at good entertainments, who will—to the annoyance of those persons near them who really wish to enjoy what they came for—talk audibly in ridicule of the performers. It is also a gross breach of good breeding to anticipate the "good things," or destroy the interest of others in the plot of the piece, by stating what you may know of either to those near you. To make an entrance after the performance has begun is (or ought to be) very embarrassing to ladies. It excites the attention of all around, diverting attention from the performance; and there is always, when the house is full and the hour late, some delay and difficulty in reaching the seats even when they have been engaged.

If it is a concert, where places cannot be previously secured, there are of course additional reasons for going in due time, and the most sensible and best-behaved part of the audience always endeavour to do so. But if you are unavoidably late be satisfied to pay the penalty by quietly taking back seats, if no others are obviously vacant.

#### 1107. ETIQUETTE OF PICTURE GALLERIES AND MUSEUMS.

The radical difference which exists between well and ill-bred people is apt to come out very palpably at public exhibitions of the above kind, nor are the offenders always persons of no social *status*. On the contrary, people who certainly ought to know and do know better, are often very regardless of that courteous attention to the comfort of others, whose possession is one of the most certain characteristics of the true gentleman or lady. The rules that should guide us in passing through the rooms of the Royal Academy, the Grosvenor Gallery, or any exhibition of works of art or objects of scientific interest are few and simple. Not to monopolise persistently or for a length of time the best points of view for objects of special interest ; not to pass or repass more than can be avoided any one's line of vision while such person is inspecting any object ; not to give loud or pronounced opinions (especially if disparaging) upon works the painter or sculptor of which may perchance be at the speaker's elbow and feel the sneer, uncritical or even ignorant as it may be ; and last, but by no means least, not to parade any artistic or technical knowledge in a too audible tone : these form the main maxims which should regulate the conduct of those who go to any public exhibition in the right feeling, that their own pleasure or amusement will not be the less in that they are careful to avoid detracting from the enjoyment of others.

1108. ACTING AS CICERONE. Act with great caution in taking upon yourself the *rôle* of guide or explainer of the objects contained in any exhibition, unless you are not only certain that you are competent to the task, but also that your party or friends acknowledge your fitness first. In the present day of wide but superficial knowledge, many people render themselves ridiculous in this matter. The young æsthetic *dilletante* in one of Mr. Du Maurier's clever cartoons in *Punch*, who dilates with fluent verbosity upon the subtle contour of the curves in the head and face of the matchless Theseus of Pheidias in the British Museum, before a rapt circle of female worshippers, is hardly exaggerated. When the bevy of fair enthusiasts visit the national collection to verify the inspired utterances of their young art apostle, they find that the statue is *headless* !





## CHAPTER LXVIII.

## ETIQUETTE OF VISITING, INSTRUCTIONS, ETC.

Visiting Friends—Morning Calls—Visits of Condolence—Etiquette of Card-leaving  
 —Style of Cards—Leaving Cards after a Party, &c.—Special Calls—First Visits  
 —Utility of Visiting Books—Country Visits—Behaviour of the Guests—Minor  
 Details for Lady Guests—Ceremonial Visits—Duties of the Lady Visited—Tea  
 Visitors—Gentlemen's Etiquette of Morning Visits—Attending Ladies in  
 Making Calls—Introductions—Letters of Introduction—Forms of Invitation  
 —Ball Invitations—Acceptance of Invitations—Luncheon Invitations, After-  
 noon Reception Cards, &c.—Invitation Books.

1109. **HOUSE-VISITING FRIENDS.** A lady is said to have the *entrée* of her friend's when she is allowed or assumes the privilege of entering it familiarly at all times, and without any previous intimation. A familiar visit will always begin more pleasantly if the visitor inquires of the servant at the door if the lady she wishes to see is at home, sends in her name, and ascertains that she can be received. Then, and not till then, let her go to her friend's room, taking care to knock before entering. It is, of course, extremely rude, on being admitted to a private apartment, to look curiously about as if taking an inventory of all that is to be seen. Favourite dogs are never welcome visitors in a drawing-room. Many people have even a dislike to such animals; they require watching lest they should leap upon a chair or sofa, or place themselves on a lady's dress, and attentions of the kind are much out of place. Neither ought a mother, especially when paying a ceremonial visit, to be accompanied by young children. It is frequently difficult to amuse them, and if not particularly well-trained at home, they naturally seize hold of books or those elegant ornaments with which it is fashionable to decorate the drawing-room.

1110. **MORNING CALLS.** Morning visits are usually paid between the hours of three and four p.m. in winter, and three and five in summer. The object in view in observing this rule is to avoid intruding before the luncheon is removed, and leave in sufficient time to allow the lady of the house leisure for her dinner toilette. Should the lady you desire to call upon be from home, leave your card; no message is requisite. If your visit is intended for two persons, leave two cards. Do not turn down the corner of your card; that fashion is now exploded. When introduced to strangers, bow slightly and enter at once into

conversation with them ; to bow and take no further notice of them, but to continue your conversation with the lady on whom you are calling, is a great want of good breeding. Visits of congratulation should be short, and must always be made before dinner.

**1111. VISITS OF CONDOLENCE.** Visits of condolence are to be paid with as little delay as possible after the occurrence which calls them forth. Unless you are very intimate, it is an evidence of better taste to leave a card than to intrude upon private sorrow. Should you be so nearly related as to render a personal visit necessary, take care to appear in a *quiet* dress, and if the occasion be the death of a person even slightly related to you, go in mourning—deep or otherwise, according to the degree of relationship. It is considered in good taste for ladies to make their calls in black silk or plain coloured apparel. A visit of condolence is often best made by going in person to the residence of your friend, and leaving a courteous message and your card with a servant. The visit should be paid within a week after the event which occasions it, but if the acquaintance is slight, immediately after the family appear at public worship.

**1112. ETIQUETTE OF CARD-LEAVING.** As it is necessary to leave cards on all occasions of visits having a formal character, we will append rather minute directions on the point, the rules being so entirely conventional, that only thorough acquaintance with them can ensure their due observance. To begin with the cards themselves. There is a usual size for ladies' cards which all stationers know, and it is affected and in bad taste to have them of any other size : the same may be said of gentlemen's cards, which are smaller than those used by ladies. They may be either thick or thin, according to taste, but the fashion of enamelled cards is quite out of date. The printing should be neat and plain, without either flourishes or mediæval letters. The lady's name may either be printed alone on her card, or, as is most frequently the case, her husband's may accompany it ; as "Mr. and Mrs. Frederick Smith," "Sir John and Lady Brown." When there are grown-up daughters, their names are printed on their mother's card : it is not usual for young ladies to have cards of their own. When more than one daughter's name has to be put on the card, it may be done either by putting "The Misses Smith," or the names may be placed one below the other, thus : "Miss Brown, Miss Angelina Brown, Miss Rosamond Brown." When there is no mother, and the young ladies are grown up, their father's name should precede theirs on the card. To omit the "Miss," and put on the cards simply "Emily Smith," "Caroline Jones," is absolutely unheard of in good society. A similar practice is also incorrect for gentlemen. Cards may be left in two ways. Either a lady calls on another, and asks if she is at home, and if she is not, leaves cards to denote that she has called ; or, not being so intimate, she merely leaves cards without inquiring whether the lady is at home or not. In either case the number of cards left is the same. If the lady called on has a husband, but no daughters intro-

duced, the lady calling leaves one of her own cards for the lady of the house, and two of her husband's—one for the lady and the other for the gentleman—unless her own name and her husband's are, as we have mentioned, on one card, in which case she only leaves one of his separate cards for the master of the house. If, however, there are grown-up daughters, another of the *lady's* cards should be left for them. Some persons, instead of leaving this second card, turn down either a corner or a side of the card, but the second card is the better method, more especially as the turning down of the side or the corner has another signification, namely, to show that the caller has left the card in person—not sent it by a servant. If the lady called upon has no husband, but lives alone, only one card of the lady's and one of the gentlemen's is left, or one of the joint cards. If a lady calling finds the lady called upon at home, she should not give her card to the servant, but merely give her name, and allow the domestic to announce her. When a lady has paid her visit, she should, on leaving, leave two of her husband's cards, if the lady on whom she has called is married—one if she is not. If the gentlemen accompany his wife to pay a visit, and find the lady of the house at home, he should leave his card for the master; but this is of course unnecessary if the master be also visible.

1113. **STYLE OF CARDS.** The cards should always bear the full and ceremonious title: thus, the Countess of Hawthorn, though called *Lady* Hawthorn in conversation, has "Countess of Hawthorn" printed on her card; a clergymen, though *spoken to* and of as Mr. Surplice, has "Rev. Alban Surplice" on his card; a general officer who is knight of an order has "Lieutenant-General Sir James Swordknot," the lieutenant-general being on a line above the "Sir James." It is, however, most incorrect to put, "Hon. Mrs. A.," on a card; "Mrs. A.," is the proper mode. Also it is wrong for a baronet to put "Bart," after his name, although a letter would of course be so addressed to him; for a knight to put "K.C.B.," "K.C.S.I.," or any such letters, although they too would be in their proper place on an envelope; or for a member of parliament to put "M.P." Ladies should remember that they cannot avail themselves of any of their husbands' titles unless they proceed, not from an *office*, but from a *dignity*—such as a peerage, courtesy title, baronetcy, or knighthood—and that therefore it is a solecism in etiquette to put on their cards, "Mrs. General A.," "Mrs. Admiral B.," "Mrs. Colonel C." The general's, admiral's, or colonel's wife is simply Mrs. A., Mrs. B., or Mrs. C., and is entitled to neither prefix nor precedence, although the latter is occasionally accorded them by courtesy. It is incorrect to use on a card such terms as senior or junior: as "Mr. Jones, sen.," or "Mrs. Smith, jun." To distinguish between members of the family the Christian name must be used, or if two members unfortunately have the same, they probably have a second, which may be used as a distinction: as "Mr. Henry Smith," "Mr. Henry Alfred Smith;" or if both have only the same name, one may be "Mr. Henry" and the other "Mr. H. Smith."

1114. **LEAVING CARDS AFTER A PARTY, ETC.** Cards must always be left after a party has taken place at a house when the lady has been invited. If the entertainment has been a dinner, and she is not very intimate with the hostess, cards should be left the next day—merely left, without inquiring if the lady is at home; if she is intimate, a *call* within ten days will suffice. After a ball, concert, reception, or afternoon reception, cards should be left, either the ensuing day, or certainly within the week; and this applies whether the invitation has been accepted or not. Of course in country neighbourhoods such regularity of etiquette is impossible and is not expected, but a visit should be paid within a reasonable time after any entertainment. One rule must always be borne in mind, that *under no circumstances whatsoever* can visiting cards be sent by post.

1115. **SPECIAL CARDS.** When a lady wishes to call and inquire for another who is ill, she leaves cards as usual (her own and her husband's), writing "To inquire" on her own card. If, however, the inquiry be on the birth of a baby, the husband's cards are not left. When the lady recovers she generally has cards printed: "Mrs. A. returns thanks for"—here follows a blank, where the inquirer's name is written—"kind inquiries." The same form of card is used to return thanks for cards of condolence left on the occurrence of a death in a family, and cards should not be sent out until the invalid or the mourner desires to intimate that she is willing to receive her friends when they call, which those well acquainted will generally do at their earliest convenience after receiving one of the "return thanks" cards, which are always sent by post.

1116. **FIRST VISITS.** First visits, that is to say, visits commencing an acquaintance, are always paid by the person of highest rank or social consideration, and it is a solecism in etiquette for the lower to make the first move, the exception to this being in the country, where old residents call first on a new comer. A first visit, in London especially, is usually accomplished by merely leaving cards, and when such is the case it should be returned in similar fashion the ensuing day. If, however, a *call* is really made, that is, if the lady comes in, two days may be allowed to elapse before returning it. In ordinary visiting a call should be returned within about three weeks, cards within a fortnight. One call in a season, or one in the before-Easter, and the other in the after-Easter season, is the average for acquaintances. Of course friends see each other according to circumstances and their mutual wishes. In the country, where distances are greater, visits cannot of course be so promptly returned, but care should always be taken to return a first one as soon as is possible. Great care is necessary in not neglecting to return cards and visits with rigorous exactness.

1117. **UTILITY OF VISITING BOOKS.** Any one who has a moderately large visiting acquaintance will find it quite necessary to have two visiting books, alphabetically arranged. In the one should



be written the names of those visited, their town and country addresses; thus: "Adams, Mr. and Hon. Mrs., 90, Belgrave Square; Oak Hall, Banchester." "Allen, Sir J. and Lady, 500, Grosvenor Gardens; Elm Park, Exeter." Those friends who only take town houses for the season should have their town addresses written in pencil only, to allow of alterations. The other book is a sort of rough copy, and addresses are seldom written in it. The names are written down the left-hand side of the page, and the rest of the page divided into two columns, in which the lady marks the dates of the cards she leaves, or that are left upon her. This should be done every afternoon on coming in, and directions should also be given to the servant to separate those cards which were left without inquiry, from those which were left by persons who inquired if the lady was at home, so that on returning the visit she may know whether to call or merely to leave a card. In large establishments the hall-porter keeps the book, writing down every card as it is left under the proper date; but in ordinary households the two books to which we have referred will prove quite sufficient, and a glance down the columns of the dated copy will at once show a lady what calls or cards she owes.

**1118. COUNTRY VISITS.** It is hardly wise to volunteer a visit to a friend in the country or in another town, unless you have had a special invitation, with every reason to believe that it was sincerely given. Many invitations are mere "words of course," without meaning or motive, designed only to make a show of politeness, and not intended to be taken literally, acted upon. When, however, the visit is decided upon, you should apprise your friend duly of the exact day and hour when she may expect you; always with the proviso if it be convenient to herself to receive you at that time, and desiring her to let you know candidly if it is not. However close your intimacy, an unexpected arrival may possibly produce inconvenience to your hostess; particularly if her family is numerous, and her bed-rooms are few. The case is somewhat different where the house is large, and where there is no scarcity of apartments for guests, of servants to wait upon them, or of money to furnish the means of entertaining them liberally. But even then, the time of arrival should be previously intimated and observed as punctually as possible. When visits are attempted as "agreeable surprises," they are seldom very agreeable to the surprised. Having received an invitation, reply to it immediately; and do not keep your friends waiting, day after day, in uncertainty whether you mean to accept or decline it. Excuse yourself from accepting invitations from persons whom you do not like, and whose disposition, habits, feelings, and opinions, are in most things the reverse of your own.

**1119. BEHAVIOUR OF THE GUESTS.** When you arrive, take occasion to mention how long you intend to stay, that your hostess may plan her arrangements accordingly. It is very inconsiderate to keep her in ignorance of the probable duration of your visit. And when the allotted time has expired, do not be persuaded to extend it further

unless you are earnestly and with undoubted sincerity invited to do so. It is much better that your friends should part with you reluctantly than you should give them reason to wish your visit shorter. On your first evening inquire the hours of the house that you may always be ready to comply with them. Rise early enough to be washed and dressed in time for breakfast ; but if you are ready too early remain in your own apartment, or walk about the garden, or go to the library, till all arranging of the sitting-room has been completed. Notwithstanding all that may be said to you about "feeling yourself perfectly at home," and considering your friend's house as your own, be very careful not to do so literally. In fact, it is impossible you should with any propriety—particularly if it is your first visit. You cannot know the real character and disposition of any acquaintance till after you have had some experience in living under the same roof. Avoid encroaching unreasonably upon your friend's time. Expect her not to devote an undue portion of it to you. She will probably be engaged in the superintendence of household affairs, or in the care of her young children, for two or three hours after breakfast. While you are a guest at the house of a friend, do not pass too much of your time in visiting at other houses unless she is with you. You have no right to avail yourself of the conveniences of eating and sleeping at her house without giving her and her family the largest portion of your company. While a guest yourself, it is taking an unwarrantable liberty to invite any of your friends or relatives to come there and spend a day or days. Refrain from visiting any person with whom your hostess is not upon good terms, even if that person has been one of your intimate friends. You will in all probability be regarded as "a spy in the camp."

1120. MINOR DETAILS FOR LADY GUESTS. It is proper for visitors to put out and pay for their own washing, ironing, &c., if the family with whom they are visiting also put their own out. If, however, the washing be done at home the guests' would be included. Carry among your baggage then two clothes-bags, one to be taken away by the laundress, the other to receive your clothes in the interval. Take with you a small writing-case, and all stationery you may be likely to want during your visit, including postage stamps. Also take care to be well supplied with all sorts of sewing articles. There are young ladies who go from home on long visits quite unprovided with even thimbles and scissors, depending all the time on borrowing. Many visitors, though very agreeable in great things, are exceedingly troublesome in little ones. On concluding your visit, tell your entertainers that it has been pleasant, and express your gratitude for the kindness you have received from them, and the hope that they will give you an opportunity of returning their civilities. Give a parting gratuity to each of the servants—the sum being according to your means and to the length of your visit. After reaching home, write very soon (within two or three days) to the friend at whose house you have been staying, telling her of your journey, &c., and allude to your visit as having been very agreeable.

**1121. CEREMONIAL VISITS.** To friends or very intimate acquaintances visits may be left to create their own etiquette, as, in fact, they *are* left, whatever rules may be laid down. Not to go too frequently to the same house; not to stay too long when you do go; to let no intimacy overstep the bounds of courtesy, are obvious hints. Half-an-hour amply suffices for a visit of ceremony. The lady may not remove any article of her attire, even if politely requested to do so by the mistress of the house. If, however, your visit is to a particular friend, the case is different; even then, it is best to wait till you are invited to do so.

**1122. DUTIES OF THE LADY VISITED.** Have your guest's rooms in the most perfect order, and in their arrangement and appointment consult any peculiarities of her taste with which you may be acquainted. Learn the exact time at which the train or other mode of conveyance by which she is to travel may be expected, and either yourself, or by a proper deputy, be there to welcome her—providing such means of conveyance to your house as may be requisite or in your power. Arrived at your house, have your guest's baggage taken at once to the apartment prepared for her, and when she goes upstairs, send a servant with her to unstrap her trunks. Then let her be left alone to arrange her dress. Every morning, after the housemaid has done her duty, the room of the visitor is the first to be put in order—the hostess should go in to see that all is right. This done, no further inspection is necessary. It is very kind and considerate to inquire of your guest if there is any dish or article of food that she particularly likes, so that you may have it on the table while she stays, and also if there is anything peculiarly disagreeable to her, so that you may refrain from having it during her visit. For such deficiencies as may be avoided or remedied, refrain from making the absurd apology that you consider her “no stranger,” and that you regard her “just as one of the family.” If you invite her at all, it is your duty, for your own sake as well as hers, to treat her well in everything. To “welcome the coming—speed the parting guest” is a good maxim. So, when your visitor is about to leave you, make all smooth and ready for her departure. Let her be called up at an early hour if she is to set out in the morning. Send a servant up to strap and bring down her trunks, as soon as she has announced that they are ready; and see that an early breakfast is prepared for her, and some of the family up and dressed to share it with her. Have a cab or carriage at the door in due time, and let some male member of the family accompany her to the starting-place and see her off, attending to her baggage, and procuring tickets.

**1123. TEA VISITORS.** When you have invited a friend to take tea with you, endeavour to render her visit as agreeable as you can; and try by all means to make her comfortable. The servant who attends the door should be instructed to show the guest upstairs as soon as she arrives, conducting her to an unoccupied apartment, where she may take off her bonnet and arrange her hair, or any part of her dress



that may require change or improvement. The lady should then be left to herself. Nothing is polite that can possibly incommode or embarrass. Do not, in sitting down to table, inform your guest that "you make no stranger of her," or that you fear she will not be able to enjoy your "plain fare." These apologies are ungenteel and foolish. Casual evening visitors should avoid staying too late. Ten o'clock is the usual time to depart, or at least to prepare for doing so. If you are engaged to take tea with an intimate friend, who assures you that you will see none but the family, and you afterwards receive an invitation to join a party to a place of amusement, which you have long been desirous of visiting, you may retract your first engagement, provided you send an apology in due time, telling the exact truth, and telling it in polite terms.

1124. GENTLEMEN'S ETIQUETTE OF MORNING VISITS. Among the minor obligations of social life perhaps few things are regarded as more formidable by the uninitiated than ceremonious morning visits to ladies. And perhaps among the simple occurrences of ordinary existence, few serve more fully to illustrate individual tact, self-possession, and conversational skill. These visits must be necessarily short; they should never be made at any inopportune hour, such as breakfast, luncheon, dinner, &c., unless specially requested. It is proper to send your card, not only to announce yourself to strangers to whom you may wish to pay your respects; but to all ladies with whom you are not upon very intimate terms, and at a private house to designate to the servant who receives your card the individual, or the several persons, whom you wish to see. When you are shown into the drawing-room if the mistress of the house is present at once advance towards her. Should she offer her hand be prompt to receive it, and for this purpose, take your hat, stick and right-hand glove (unless an occasion of extreme ceremony demands your wearing the latter) in your left hand as you enter. On no account place your hat on the chairs or table. There is a graceful way of holding the hat which every well-bred man understands, but which is incapable of explanation. If your hostess does not offer her hand when she rises to receive you, simply bow as you pay your compliments, and take the seat she designates or that the servant places for you. When there are other ladies of the same family present speak to each in succession, according to age or other proper precedence, before you seat yourself. If there are ladies in the room whom you do not know, bow slightly to them also, and if you are introduced after you have assumed a seat, rise and bow to them. When men are introduced they mutually advance and shake hands. Some tact is necessary in deciding your movements when you find yourself preceded by other visitors in making a morning call. If you have no special reason for lingering, and discover that you are interrupting a circle, or if the conversation does not at once become general upon your making one of the circle, address a few polite phrases to your hostess, if you can do so with ease and propriety from your position with regard to her, and take leave. To strangers, even when you



have been introduced, you only bow in passing, as you are about to quit the room. Should you have a special object in calling upon a lady, keep it carefully in view that you may accomplish it before you leave her presence. When other visitors, or similar circumstance, interfere with the accomplishment of your purpose, you may write what you wish upon a card in the hall as you go out, and intrust it to a servant, or leave a message with him.

**1125. ATTENDING LADIES IN MAKING CALLS.** In attending ladies who are making morning visits it is proper to assist them up the steps, ring the bell, write cards, &c. Entering, always follow them into the house and into the drawing-room, and wait until they have finished their salutations, unless you have to perform the part of presenting them. In that case you enter with them or stand within the door until they have entered, and advance beside them into the apartment. Never remain seated in the company of ladies, with whom you are ceremoniously associated, while they are standing. Follow them to any object of interest to which they direct your attention, place a seat for them if much time will be required for inspecting; and always courteously relieve them from whatever may be supposed to involve discomfort of any kind. It is for this reason proper to offer the arm to ladies when ascending stairs. Tender the arm on the wall side of the lady in mounting stairs, and in assisting an invalid or aged person it is often well to keep one step in advance. It is always decorous to suit your pace to those you would assist. It is a proper courtesy also to relieve ladies of their parcels, shawls, &c., whenever this will conduce to their convenience. Ladies should always be the first to rise in terminating a visit, and when they have made their adieux the gentlemen repeat the ceremony, and follow them out. When ladies are not in the apartment where you are to pay your respects to them, advance to meet them upon their entrance.

**1126. INTRODUCTIONS.** When it is desired to introduce people to each other, if of opposite sexes, the lady's permission should be first obtained, and the gentleman should *always* be presented to the lady whatever may be their relative ranks or ages. The usual formula used by the introducer (who should be, if possible, a common friend of both parties) is, "Allow me to introduce Mr. Smith—Miss Jones, Mr. Smith," or some analogous phrase. The lady seated need not rise, and both parties then bow, but do not shake hands. At a ball a hostess may introduce a gentleman to a lady without first obtaining the permission of the latter, because the introduction is only considered to be as dance partners, not necessarily as subsequent acquaintances. At evening parties ceremonious introductions are often dispensed with, and the guests enter into conversation with each other without that preliminary.

**1127. LETTERS OF INTRODUCTION.** It is seldom advisable to give letters of introduction except the person to whom they are addressed is an extremely intimate friend, and then it is well to consider well

whether the bearer is likely to be considered an agreeable acquaintance by your friend, and one whom you are fully warranted in introducing. Letters of introduction should always be given unsealed to the bearer. Ladies to whom a letter of introduction has been given usually send it, enclosing one of their own cards to the person to whom it is addressed, who should call upon the sender next day and leave her card. The person to whom the letter of introduction was given may then return the visit.

1128. FORMS OF INVITATION. Invitations are of various kinds, frequently being a preliminary, and very necessary portion of the art of entertaining, and their proper wording and arrangement form a tolerably correct index of the knowledge of the world of those who send them. It is therefore very necessary to observe the little *nuances* of etiquette in this matter. Formal invitations are generally conveyed by printed cards. For dinners these are worded as follows :—

*Mr. and Mrs. White*  
*request the honour of*

---

*Company at Dinner, on*  
*——, the ——th of ——,*  
*at — o'clock.*

The address should be in the lower left-hand corner, and the words, "The favour of an answer is requested," in the right-hand corner. No crest or monogram should be used. The names of the guests must be written formally—that is, following the form on the visiting card. Thus, in inviting, for instance, "Viscount and Viscountess A.," their names would be so written, instead of Lord and Lady A., as would be the case in an informal note, commencing, "Dear Lady A.,—Will you and Lord A. give us the pleasure——?" Some people prefer dinner invitations printed on notepaper, in which case the form is identical with that on a card. An invitation to dinner should be enclosed in an envelope, even if left by a servant ; thus differing from cards for other entertainments, which are generally delivered without envelopes, unless sent by post, and have the address at which they are to be left—as, "100, Grosvenor Square"—written at the back. Such cards are different from dinner invitations ; they have printed, under the name of the *hostess only*, the words "At home." The date is printed or written below this, the address in the left-hand corner ; and in the right-hand corner the form of entertainment written or printed. If the party be merely an ordinary reception, this corner is frequently left blank ; if anything is inserted it is merely the hour. If the party is not a large one, it is usual to put in this corner, "Small and early." If the entertainment is musical, "Music, 10.30," is printed in the corner ; or else "Amateur music," "Glees," or any other form of amusement. If the entertainment is a theatrical one, and the hour is specified, punctuality should be rigorously observed by the guest.

1129. **BALL INVITATIONS.** When the invitation is for a ball, "Dancing" is put in the corner and no time is named, it being understood that in London guests will arrive between eleven and twelve, and in the country between ten and eleven. Formerly ball cards bore all kinds of different descriptions in the corner, but all these have now been abandoned in favour of the single word, "Dancing." Above the hostess's name is a space where the guests' names are written. There should be space for two lines of writing—the father's and mother's first, the daughters' below: thus, "Sir Charles and Lady Brown" on the first line, "The Misses Brown" on the second. It should be remembered that "Hon<sup>ble</sup>." is a word that ought never to appear upon a card, whether visiting or invitation: the Hon<sup>ble</sup>. Mrs. Green appears simply as "Mrs. Green" on her visiting card or in an invitation, though the envelope which encloses the card is addressed to the "Hon<sup>ble</sup>. Mrs. Green."

1130. **ACCEPTANCE OF INVITATIONS.** When invitation cards are sent without the letters "R.S.V.P." upon them, it is unnecessary to reply unless the recipient is certain of not being able to attend, in which case it is best to answer at once, stating the fact. The names of the daughters are written on the same invitation card as those of their parents; but if the sons are invited, each of them should receive a separate card. Also if, as is sometimes the case, a son and daughter are invited to dine out at the same time as their father and mother, the daughter's name is included in the parental invitation—"Mr. and Mrs. Grey and Miss Grey's company"—but the son receives a separate card. When an invitation to any reception mentions "The Misses Brown," it is understood that, however many sisters there may be "out," only two are to avail themselves of it. When invitations to any festivity are issued in the country, it is usual to put at the top, "Sir Charles and Lady Brown and party." It is then not necessary to mention the daughters or to send separate cards to the sons, as the word "party" includes them as well as any friends who may be staying with them. It is necessary that Lady Brown should, a few days before the entertainment, inform her hostess of how many the party will consist, and it is also advisable to mention them by name.

1131. **LUNCHEON INVITATIONS, AFTERNOON RECEPTION CARDS, ETC.** Invitations for luncheon parties are invariably conveyed in informal notes, as also invitations for festivities of an impromptu character. Cards for garden parties are of the same size as, and worded in a similar manner to, other reception cards, only that in the line under the date is printed the hour decided upon. In the right-hand corner is printed, "Garden party," and frequently below, these words—"Weather permitting;" which implies that guests are not expected to present themselves on a wet day. In the left-hand corner, under the address, there is frequently some direction as to the best method of reaching the spot. Afternoon reception cards are now frequently sent on those used for evening entertainments, "4

to 7 " being printed or written in the corner of the card, together with the entertainment, if any, which is provided. For small afternoon parties, however, the lady's visiting card, with "At home 4 to 7" written on it, is very often judged sufficient. Formerly a notion prevailed that it was incorrect to send any formal card of invitation or its answer, by post, but now the post is a frequent medium of circulating invitations. We need scarcely say that in this case cards must be enclosed in envelopes, and that post-cards are inadmissible.

**1132. INVITATION BOOKS.** It is a mistake to attempt to write the cards for a large party from memory, without a list. The result is certain to be that several friends are omitted. Of course this does not apply to a dinner party: the numbers are small, and there is no difficulty about the matter. Most people who entertain often have an "invitation book," separate from their visiting one, as there are many persons in the latter who do not go out, or whom they may not care to know more intimately than is involved by the mere exchange of cards.





## CHAPTER LXIX.

## ETIQUETTE OF COURTSHIP AND MARRIAGE.

Wooper and Wooed—Doubtful Attentions—Proposals by Letter—General Attentions—Refusals—Courtship—Disappointed Love—Engagement Rings—Proper Seasons for Weddings—Various Forms of Marriage: Special License—Marriage by License—Marriage by Banns—Marriage before the Registrar—The Wedding Ring—Presents—The “Best Man”—The Bridegroom—The Ceremony—Wedding Breakfasts—Cards.

**1133. WOOPER AND WOODED.** As by the custom of society man has been awarded the privilege of making the first advance towards matrimony, it is the safest and happiest way for woman to leave the matter entirely in his hands. She should be so educated as to consider that the great end of existence may be equally attained in married or single life; and that no union but the most perfect one is at all desirable. Matrimony should be considered as an incident in life, which, if it come at all, must come without any contrivance of hers; and therefore, she may safely put aside all thoughts of it till some one forces the subject upon her notice by professions of a particular interest. As soon as young ladies go into general society, they are liable to receive attentions that indicate a particular regard, and long before they are really old enough to form any such ties, often receive matrimonial overtures; it is, therefore, highly necessary to know how to treat them. The offer of a man's heart and hand is the greatest compliment he can pay, and, however undesirable to a lady those gifts may be, they should be courteously and kindly declined; and since a refusal is, to most men, not only a disappointment, but a mortification, it should always be prevented, if possible. Men have various ways of cherishing and declaring their attachment; those who indicate the bias of their feelings in many intelligible ways can generally be spared the pain of a refusal. If a lady does not mean to accept a gentleman who is paying her very marked attentions she should avoid receiving him whenever she can. She should not allow him to escort her; she should show her displeasure when joked at about him; and if sounded by a mutual friend, should let her want of reciprocal feelings be very apparent.

**1134. DOUBTFUL ATTENTIONS.** A lady may, however, be taken entirely by surprise, because there are men who are so secret in these matters that they do not even let the object of their affections suspect

their preference until they suddenly declare themselves lovers and suitors. In such a case she will need all her presence of mind, or the hesitation produced by surprise may give rise to false hopes. If she has any doubt upon the matter, she may fairly ask time to consider it, on the grounds of never having thought of the gentleman in the light of a lover; but if she is resolved against the suit, she should endeavour to make her answer so decided as to finish the affair at once.

**1135. PROPOSAL BY LETTER.** Whenever an offer is made in writing, the lady should reply to it as soon as possible; and having in this case none of the embarrassment of a personal interview, she can make such a careful selection of words as will best convey her meaning. If the person is estimable she should express her sense of his merit and her gratitude for his preference in strong terms; and put her refusal of his hand on the score of her not feeling for him that peculiar preference necessary to the union he seeks. This makes a refusal as little painful as possible, and soothes the feelings she is obliged to wound. The gentleman's letter should be returned in the reply, and the lady's lips should be closed upon the subject for ever afterwards.

**1136. GENERAL ATTENTIONS.** A very young lady, especially on her first entrance into society, should be on her guard not to mistake the nature of the attentions she may receive. She will find men polite, assiduous, complimentary, admiring, and paying all those flatteries, both of words and actions, that are so agreeable, and to the inexperienced so seductive. She may accept them all as her right, quietly and calmly, but never seem to give them more weight than in nine cases in ten they have. They are agreeable attentions which every gentleman is expected to pay.

**1137. REFUSALS.** There are few more painful positions in life to a true-hearted woman than when a man whose affection is sincere proffers to her a love for which her heart has no response. But there should be no ambiguity or hesitation in the negative given, no weak promise of further consideration which the speaker knows to be untrue. But even the pain of refusal may be lessened by the earnest spirit of appreciation of the offer which may be so expressed as to soothe a natural disappointment. In all cases, the lady should take care to express her full sense of the honour done her and the compliment paid her by such a proposal, and should remember that the communication is one of a distinctly privileged character, which should be told to no friends nearer than a parent, perhaps not always to them. The rejected suitor must on his side accept the lady's decision without murmuring, and refrain alike from unreasonable importunity and any inquiry as to motives. To ladies so circumstanced we would say: If you are so situated as to meet the gentleman whose hand you have refused, you should do it with frank cordiality, and put him at ease by behaving as if nothing particular had passed between you. If this manner of yours

is so far mistaken as to lead to a renewal of the offer, let him see as soon as possible that he has nothing to hope from importunity, and that if he would preserve your friendship he must seek for nothing more.

**1138. COURTSHIP.** To the lady who has reason to believe that she is the object of affection we would say : Before you admit the attentions of a gentleman who wishes to pay you his addresses, very carefully examine your respective tastes and dispositions, and endeavour to settle in your own mind what are the most important requisites of happiness in the married state. If a gentleman gives you reason to believe that he wishes to engage your affections, seek the advice of your parents, that they may gain for you every necessary particular with regard to his morals and disposition, and means of suitably providing for you. If, unhappily, death has deprived you of parents, ask counsel of some one who will care for you, and on whose friendship you can rely. If you encourage the addresses of a deserving man, behave honourably and sensibly. Do not lead him about as if in triumph, nor take advantage, by playing with his feelings, of the ascendancy which you have gained. Do not seek for occasion to tease him, that you may try his temper ; neither affect indifference or provoke lovers' quarrels, for the foolish pleasure of reconciliation. On your conduct during courtship will very much depend the estimation in which you will be held by your husband in after life. Let neither rank nor fortune, nor the finest order of intellect, nor yet the most winning manners, induce you to accept the addresses of an irreligious man. It is as well to remember also that no happiness can be expected in the married state unless the husband is worthy of respect. Do not marry a weak man ; he is often intractable and capricious, and seldom listens to the voice of reason ; and most painful must it be to a woman to have to blush for her husband, and feel uneasy every time he opens his lips.

**1139. ENGAGEMENT RINGS.** When the proposal of a suitor is accepted, it is usual for him to present his betrothed with some keepsake. This generally takes the form of an "engagement" ring, which, during the period of betrothal is worn by itself on the third finger of the left hand by the lady, until at marriage the wedding-ring takes its place, when the engagement ring becomes a "keeper" on the same finger. Some wear the engagement ring on the third finger of the *right* hand, transferring it to the left hand as a wedding-ring keeper after marriage, but the first-named custom is to be preferred. The engagement ring is frequently a broad band of chased gold only. Others bear the Hebrew word "Mizpah," signifying fidelity (Gen. xxxi., 49), or "A.E.I.," symbolising "Ever." Sometimes a broad "gipsy" ring is jewelled to form the name of the suitor ; thus the engagement ring of the Princess of Wales bore a beryl, an emerald, a ruby, a topaz, a jacinth, and a second emerald—the stones forming the word "Bertie," a pet name for the Prince. Opals are never set in engagement rings.

**1140. DISAPPOINTED LOVE.** One of the greatest trials in life to a woman is disappointment in love, either from an unrequited attachment or a misplaced one. It is the secret source of half the wretchedness and ill health that we see among women ; and to guard sedulously against it should be one of the aims of female education, and the concern of the best friends of youth. The credulity of women on the subject of being loved is very great. They often mistake a common liking for a particular regard, and on this foundation build up a castle in the air and fill it with all the treasures of their bright hopes and confiding love, and, when some startling fact destroys the vision, they feel as if the whole creation was a blank to them, and they were the most injured of women. Our counsel, good even if unpalatable, to any such would be : It is safe to be very sceptical on the subject of being loved ; but if you do make the mistake, take all the blame to yourself and save your dignity by secrecy, if you cannot keep your heart from loving. If you have only a wholesome dread of being entangled, and watch over your preferences with a jealous eye, you need never be caught in the snares of Cupid. If one person is becoming uppermost in your thoughts, if his society is more and more necessary to your happiness, if what he does and says seems more important than that of any one else, it is time to be on your guard, time to deny yourself the dangerous pleasure of his company, and indeed time to turn your thoughts resolutely to something else. Directing the mind vigorously to some new study is a wholesome remedy, and a generous devotion of yourself to the interests and happiness of others will save you from dangerous reverie and painful reflection. There are few partialities which, if taken early enough and dealt with in this way, cannot be overcome without any breaking of hearts or destruction of health and happiness, whilst the power gained by such self-discipline is a permanent advantage to the character. Where the attachment has never been reciprocal, and has been allowed to gain ground before the necessity came for combating it, the struggle will, of course, be harder, and the suffering much greater. For this there is no sufficient remedy but vital piety, that giving up the heart to its Maker which enables the Christian to say, "Whom have I in heaven but Thee, and there is none on earth that I desire beside Thee." The cure for a wounded heart which piety affords is so complete that it makes it possible for the tenderest and most constant natures to love again.

**1141. PROPER SEASON FOR WEDDINGS.** As the days of betrothment speed on it is the lover's pleasant privilege to urge his *fiancée* to "name the day, the happy day" of their spousals, the decision anent which always rests with the lady. As far as the calendar is concerned she has all the year to select from. Our ancestors were less free. In the parish record of South Bemfleet is the following entry, made in the reign of Charles II. :—"To know the season when marriage is out of season.—It goeth out on February 7, and comes not in again till Low Sundaye. It goeth out again on Rogation



Sundaye, and continueth out till Trinity Sundaye, from which time 'tis in season until Advent, when it goeth out until January the 13th, and continueth on thence till February 7th ;" or, as the rule was versified in the parish registers of Everton, Notts :—

"Advent marriage doth deny,  
But Hilary gives thee liberty,  
Septuagesima says thee nay,  
Eight days from Easter says you may.  
Rogation bids thee to contain,  
But Trinity sets thee free again."

Generally speaking, at the present day marriages are not made during Lent, at least by consistent members of the Roman Catholic and Anglican churches. The months of June, July, and August are most popular, and of days Wednesday and Thursday are preferred. With many, a prejudice against Friday exists. Summer appears to be decidedly the most suitable season where practicable, bearing in mind the old aphorism, "Happy is the bride whom the sun shines on."

**1142. VARIOUS FORMS OF MARRIAGE BY SPECIAL LICENSE.** Marriages may be contracted in various ways. The least usual is that for which what is called a "special license" is obtained. This license has to be obtained of the Archbishop of the province, and permits the couple to be married at any place or any hour. A special license costs about £30, of course irrespective of what fees may be given to the clergyman called in to officiate.

**1143. MARRIAGE BY LICENSE.** The ordinary license is obtained at Doctors' Commons, or through a clergyman who is what is called a "surrogate ;" and who must also live in the diocese in which the wedding is to take place. One of the contracting parties must reside in the parish where the marriage is to be celebrated, for at least fifteen days previously, and the one (usually, of course, the gentleman) who applies for the license, whether at Doctors' Commons or to a surrogate, must take oath that both parties are of age, or, if minors, have their parents' consent. The fee for a license is £2 13s. 6d., including 10s. for the stamp. The various fees, certificates, &c., subsequently bring up the entire amount to between £4 and £5. The license holds good for three months.

**1144. MARRIAGE BY BANNS.** Marriages by "banns," however, are now the most usual even in the best circles of society. The banns are published for three successive Sundays both in the church of the parish in which the lady resides and also in that where her lover lives. In each instance the parties must have resided there for fifteen days previous. The banns stand good for three months. The amount of fees payable to the clergyman, &c., depends upon the position of the bridegroom, and cannot be exactly stated. In good society, the fee offered to the clergyman ranges from £5 to £25 according to the liberality of the bridegroom, and the clerk's fee is on a similar ascending scale from £1 ; for a middle-class wedding a guinea to the clergy-

man, 10s. to the clerk, a half-crown each to the beadle and the pew-opener, and a few shillings to the ringers, would be considered sufficient.

**1145. MARRIAGE BEFORE THE REGISTRAR.** There is still another manner of entering the happy estate, namely, that in which the marriage is performed under the auspices of the superintendent-registrar, either at his office or a chapel which has been licensed. This kind of marriage is perfectly legal, but by no means popular. In either instance notice of the intended wedding must be given at the superintendent-registrar's office three weeks previous, and a certificate obtained, the cost of which is one shilling. The registrar of the district in which the marriage takes place is required to be present whether at the chapel or the office. In the former case, a Roman Catholic priest or Dissenting minister can perform the ceremony prescribed by his faith, and there are some fees; in the latter instance, the superintendent-registrar goes through the short ceremony which unites the happy couple in the eyes of the law, for which he makes no charge. Where a license has been obtained, a marriage can be performed by the superintendent-registrar on one day's clear notice, besides the day on which the notice is given and that on which the marriage is to take place. All marriages, except those by special license, must be celebrated before noon.

**1146. THE WEDDING-RING.** Besides arranging for putting up the banns, or procuring the license, the bridegroom must buy the wedding-ring. This should be of fine gold and tolerably stout, as it is intended, if Providence be auspicious, for the wear of a life. It is perhaps needless to remind him of the necessity of noting the size of the taper third finger of his *fiancée's* left hand. A handsome locket, necklet or other article of jewellery, is generally presented by the bridegroom, which the bride wears on the wedding-day for the first time. The bridegroom also provides the bridesmaids' bouquets, which he should have sent to the residence of each lady on the wedding morning. Frequently he presents the bridesmaids with lockets or some other *souvenir* at the same time. He often gives his "best man" some little article of jewellery also, as a ring or scarf-pin.

**1147. PRESENTS.** In making presents to the prospective bride and bridegroom, use both taste and discretion. The probable future circumstances and surroundings of the couple should be borne in mind, as by so doing donors may avoid giving presents of an absurd character, and may bestow things of real service to their friends, such as the wedded pair will gladly cherish as *souvenirs*. Such presents as an elaborate jewel-case to a couple of the lower middle-class, or a valuable punch-bowl to a teetotal pair, appear almost impertinences. It is best, if possible, to learn what has already been presented, or is required for the "plenishing," or the gift may duplicate something given by another donor. The most usual time for sending presents is about a fortnight before the wedding, but there is no invariable rule. Every one

invited should send a present, and these are often set out on a table, each article being labelled with the name of the donor, and exhibited at an afternoon tea on the day preceding the wedding.

1148. THE "BEST MAN." The "best man" should purchase and present the bride's bouquet, which is always made of white blossoms solely, as camellias, azaleas, stephanotis, gardenias, and a few orange blossoms. Until comparatively recent days, the bridegroom was usually supported on the wedding-day by a number of groomsmen corresponding to that of the bridesmaids. This custom is now pretty well exploded. The lady, it is true, may have her six, eight, or ten bridesmaids; but the gentleman is supposed to require only the support of his "best man," to whom modern usage restricts him. Consequently, the "best man" should be a host in himself, as his duties are manifold and arduous. He has to take charge of the ring and accompany the bridegroom to the church door; he has also to present the clergyman with his fee, and the clerk and underlings with their *douceurs*. During the ceremony he stands on the bridegroom's right hand, but slightly back. The "best man" in fact makes all the bridegroom's arrangements, and his duties are not over until at the breakfast he has duly acknowledged the toast of "The Bridesmaids."

1149. THE BRIDEGROOM. The bridegroom's costume is only a variety of ordinary morning dress. A blue frock-coat, or morning coat, trousers of very light tint, light-coloured neck-tie, thin kid or patent-leather boots, and white kid gloves. Of course a fashionable and glossy silk hat is *de rigueur*. As a rule he wears a small white button-hole bouquet; sometimes the "best man" and the other gentlemen do the same, but not always—especially in good circles where the long-disused custom of wearing "wedding favours" is again beginning to obtain.

1150. THE CEREMONY. The bridegroom and his "best man" usually arrive first at church, and await the others in the vestry, where the latter often settles the fees before the ceremony. The invited guests come next, of course at a previously arranged time—rarely later than eleven o'clock. The bridegroom and the "best man" then take their places near the altar, and the others take their seats in the vicinity. The bridesmaids next arrive—all at the same time as arranged, and take up their position in a double line in the porch or at the church door. If the bride has a sister or sisters acting as bridesmaids, they and her mother proceed to church before her and receive her at the door when she, accompanied by her father, arrives. If she have no sister, it is more usual for her father to go to the church first, and to receive her when she, accompanied in that case by her mother, arrives at the church door. Leaning on the *right* arm of her father, brother, guardian, or whoever is to give her away, the bride then passes through the double line of bridesmaids, who close up behind her in order of pre-arranged precedence, to the altar, where she meets (for the first time that day) her future husband and takes her position



at his left hand, with her father or nearest male relative at her left hand. Her mother and married sisters dispose themselves near the latter and the bridesmaids behind the bride in order, the head-bridesmaid nearest. It must, however, be borne in mind that minutiae of etiquette in these matters are liable to continual fluctuation. At the conclusion of the service, the bride takes the bridegroom's left arm and follows the clergyman to the vestry, the bridesmaids, &c., coming after. Here the register is signed and congratulations offered to the bride.

**1151. WEDDING BREAKFASTS.** The etiquette of wedding breakfasts varies considerably in good circles. Thus there are sitting-down breakfasts and standing-up breakfasts, either being equally correct. As also, the bride may appear at the breakfast or not, but the latter procedure is generally preferred. At a sitting-down breakfast a horseshoe table is preferred, and the wedded pair are seated at the outside of the curve, the bride on her husband's right hand, with her father and his mother next, while her mother and father-in-law sit on the bridegroom's left, and the bridesmaids are disposed on either side. The "breakfast" is more properly a luncheon, as soup, *entrées*, game, &c., may be provided, and champagne often supplies the place of coffee and tea which do not appear. Towards the conclusion of the meal, the bride takes a knife and makes a cut into the bride-cake which is placed before her and is then removed, cut into little slices of which one is handed round, and every one is expected to taste it. The bride's father proposes the health of the pair, the bridegroom responds and proposes the health of the bridesmaids, to which toast his "best man" replies, and is generally looked to for a neat and telling speech on so pleasant a topic. The bridegroom then proposes the health of his wife's parents, and other toasts follow. At the conclusion of the breakfast the bride retires to assume her travelling-dress, her adieux are then made, and she proceeds to the travelling-carriage with the bridegroom, followed probably by a volley of satin slippers and showers of rice; the latter being sprinkled on the bride as she descends the staircase or passes along the hall by the married ladies of the party, the former being thrown either individually by the bridesmaids, or by the "best man" as proxy for those ladies.

**1152. CARDS.** The custom of sending wedding-cards to friends is not fashionable now, although still followed by a few even in good society. When they are sent, those of both bride and bridegroom (sometimes attached by a silver knot) are enclosed in an enamelled envelope, which has the bride's Christian name and her maiden surname printed on the inside of the lapelle—the latter name having sometimes a horizontal line struck through it—is sealed with white wax, and addressed after this fashion:—"Mr. and Mrs. Howard Wemyss;" this envelope being then placed in a larger plain one also addressed to the husband and wife, but with the addition of their residence.



## CHAPTER LXX.

## ETIQUETTE OF DINNER PARTIES.

Invitations to Dinner parties—Dinner parties—Proceeding to the Dining-room—Menu cards—Duties of Waiters—Leaving the Dining-room—Table decoration essential to a successful Dinner—Shape of the Table—The Waiting—Routine of Waiting—The Sideboard—Order of Wines—Some canons of a great novelist—Duties of Guests—Dress for Dinner parties—Carving.

1153. INVITATIONS TO DINNER PARTIES. To begin with the first part of every entertainment—the invitations. If the dinner is to be a small one, notes are most usual, and the ordinary form is, “Dear Mrs. A.,—Will you and Mr. A. and your daughter give us the pleasure of your company at dinner on Tuesday, the 9th inst., at a quarter before eight?” If the party be a large one, and formal invitations are preferred, the note may run: “Mr. and Mrs. B. request the pleasure”—if preferred, “honour” may be substituted—“of Mr. and Mrs. A. and Miss A.’s company at dinner on Tuesday, the 9th inst., at a quarter to eight.” For these formal invitations cards are frequently used, then only the names and date have to be written. In replying to these invitations adopt the same form as the invitation; that is to say, a friendly note in reply to one of the same description, and a formal one in answer to a card or formal note. One mistake in answering invitations may be noted. People are very apt to write, “Mr. and Mrs. A. *will have* the pleasure of accepting.” The answer should run: “Mr. and Mrs. A. have much pleasure in,” or, “have the honour of accepting Mr. and Mrs. B.’s kind invitation for —;” or, if preferred: “Mr. and Mrs. A. will have the pleasure”—or “honour of dining with Mr. and Mrs. B. on Tuesday, the 9th inst.” Invitations to larger parties, such as “at homes,” concerts, balls, private theatricals, &c., are always issued by cards. All these cards are very similar. The name of the hostess is alone used (that of the host only appearing in invitations to dinner), and underneath it is printed “At home.” Very often the date is printed below this, which saves much writing; but it is often written. The names of the guests invited are written on the card, above the name of the hostess. The address is printed at the lower left-hand corner, and at the right-hand corner is printed or written the nature of the entertainment. If merely an “at home”—that is, a reception—it is unnecessary to put anything, though occasionally the hour is named, and it is of course improper

to arrive before that time. If the invitation is to a concert, "music" is printed in the corner, with the hour—usually "10.30." If a ball, "dancing" is in the corner; and if private theatricals, that fact and the hour are intimated, with, "An answer is requested," below. It is not necessary to answer cards which do not bear either this request or the letters R.S.V.P. (*Répondez s'il vous plaît*), unless certain that it would not be possible to attend the party, when it is courteous to intimate the fact at once; and the note should run, "Mr. and Mrs. F. and the Misses F. regret that they are unavoidably prevented having the pleasure of availing themselves of Lady G.'s kind invitation for Tuesday, Nov. 16th." If R.S.V.P., or "An answer is requested," is on the card, an answer should be sent as soon as it is known whether it will be possible to attend or not "Mr. and Mrs. F. have much pleasure in accepting," or "Will have the honour of availing themselves of Lady G.'s kind invitation," are correct forms. Cards should always be left the ensuing day; and this also applies to a dinner, unless on terms of great intimacy, when a visit, paid two or three days afterwards, more usual than the formal card. Invitations to dinner should always be answered *at once*.

1154. DINNER PARTIES. A dinner party should consist of an equal number of gentlemen and ladies, those being invited who it is thought will like to meet. If there are no young people belonging to the house, it is very common not to invite the daughters of the married couples; but if any young lady is invited, care should be taken that a suitable escort is provided for her. It is not necessary to introduce all the members of the party to each other: in a friend's house all talk to each other without introduction, and without this forming any subsequent acquaintance, unless such is desired by both parties. It is as well, however, to introduce the two first comers, as it avoids the preliminary stiffness. The due precedence of the party has, of course, been duly studied by the hostess before her guests arrive, and she has also arranged which gentleman should take each lady. It is the duty of the host to introduce the gentlemen to the ladies whom they are to escort, but very frequently the hostess performs this duty for him.

1155. PROCEEDING TO THE DINING-ROOM. When dinner is announced the host offers his *right* arm to the lady of highest rank, and on reaching the dining-room places her on his *right-hand* side. A gentleman should always offer his *right* arm to a lady and place her on his *right* hand, as if about to dance a quadrille with her. In some houses the balusters necessitate a change, as the lady should always be next the wall, but on reaching the dining-room she must be placed, at table, on her partner's right. The gentleman of *second highest* rank follows the host with the lady of *second highest* rank (unless they happen to be husband and wife, or brother and sister, in which case the gentleman *third* in rank is substituted), and places her on the left hand of the host round the table. The hostess should arrange where her guests will be best placed, and the host should direct *each couple*,

as they enter the dining-room, where to sit. The hostess enters the dining-room last (having marshalled her guests from the drawing-room in proper precedence) on the arm of the gentleman of highest rank, and takes her seat at the head of the table.

1156. MENU CARDS. Now that *dîners à la Russe* are universal *menu* cards are indispensable. There should be one to every couple. Dinners are neither so long nor so heavy as was formerly the case. Two soups, handed round together, two kinds of fish, also handed together, whitebait, when in season, two *entrées* handed in succession, boiled fowl and roast lamb or mutton handed together, quails and ducklings (or any other two second-course dishes) handed together, a hot and a cold sweet dish in succession, and some preparation of cheese, such as *éclairs ramequins*, or cheese-straws, is an ample *menu* for any dinner-party, no matter of how many members it may consist. In large parties two dishes of each *entrée* and of each sweet are prepared, so that the two sides of the table are served simultaneously by two waiters.

1157. DUTIES OF WAITERS. The waiting is of great consequence to the success of a dinner-party. With accomplished servants and waiters, one man to every four guests is sufficient; but if they are inexperienced the proportion must be increased. Ice, unless in the form of an ice-pudding, belongs to the dessert, and ice-plates are placed upon the dessert-plates before each guest: these are removed when the ice has been partaken of. After ice, liqueurs—generally of two kinds, as cognacs, cherry brandy, maraschino, Chartreuse, or noyau—are handed round. The servants then hand round the dessert, biscuits, &c., and the butler supplies each guest with wine, and then places the decanters in order before his master. The servants then leave the room and prepare the drawing-room, light the candles, &c.

1158. LEAVING THE DINING-ROOM. When the hostess thinks that a suitable time has elapsed, she bows to the lady of highest rank, and the ladies leave the dining-room in the same order in which they entered it. After about a quarter of an hour coffee is brought to them in the drawing-room, and after a longer interval it is taken to the gentlemen in the dining-room. When the gentlemen join the ladies tea is handed round. If on the tray are any cups with teaspoons placed in them, it signifies that those cups contain pure *green* tea. This is an old-fashioned custom which still obtains in a few houses. If the hostess is aware that any of the guests are musical, she may ask them to play or sing, but this is by no means *de rigueur*.

1159. TABLE DECORATIONS. To decorate a dinner-table in a manner which conveys to the minds of the guests that a great effort has been made is unwise. Such decoration is in place at a ball supper, or some festivity not of constant occurrence, but is scarcely suitable to an ordinary dinner-party. For this reason low baskets, vases, etc.



filled with choice flowers, have a better effect than the elaborate arrangements of small tin troughs forming patterns on the table which were introduced some years back, and were so largely patronised. It is much to be wished that ladies would acquire the habit of arranging their flowers themselves: gardeners generally err by making their bouquets too formal, while servants usually fill every vase much too full, and eliminate every particle of leafage. This is a cardinal mistake: flowers require relief, and show to infinitely better advantage when surrounded by ample greenery than when pressed closely against each other. Flowers which blossom pyramidally such as larkspur, June lilies, yuccas, Canterbury bells, &c., are best for tall vases; while flat flowers, such as roses, and spreading umbelliferous ones, such as pelargoniums, are seen to the best advantage in flat dishes. A fairly correct eye and a little practice are all that are necessary for success. When some really good flowers can be afforded, a pretty finish to a dinner-table is to place one of the so-called "specimen glasses," of elegant form, either before each guest or between every two; but they had better not be used unless some really good flowers can be placed in them. A rose-bud, with a leaf and spray of maidenhair, is appropriate, and the colours may alternate; for instance, a white bud and a pink one, or a damask and a yellow, &c. *Spiræa* is nearly as useful as is maidenhair to the flower-arranger; its feathery white flowers break up harsh lines and gives grace. No table ornaments, whether plant, *épergne*, or fountain should be of such height as to intervene between the faces of guests who sit opposite.

**1160. ESSENTIALS TO A SUCCESSFUL DINNER.** An eminent gastronomist has said: "To invite a person to your house is to take charge of his happiness as long as he is beneath your roof," and some few dinner-givers realise the truth of the saying, and carry out its behests with success. It must be confessed, however, that though dinners are the most popular form of entertainment in Great Britain, they are, as a general rule, far from festive occasions. A great mistake is to invite too many people. The olden rule and the golden was, "Never more than the Muses, or less than the Graces," and certainly a trio may make a most perfect dinner party. The Muses, however, give us an uneven number; but we are at liberty to dispense with the ninth, and a party of eight—three at each side of the table—is quite tolerable, though not, to our thinking so good as six. Furthermore, the room should be well lighted, the chairs comfortable, and the temperature, according to a very great authority—Brillat Savarin—should be about sixty-eight degrees. The latter is a very important point, for hostesses are rather prone to have the temperature of the dining-room too low for comfort. They say, "The room gets very hot during dinner;" and though this is true, yet it is a great mistake to sit down shivering.

**1161. SHAPE OF TABLE.** A very wide dinner-table is a foe to general conversation; the guests are too far away from each other. The lady at the host's right hand and the man on the left of the hostess cannot



exchange a word. An oval table is the ideal table for a dinner party ; there are no corners, so that every one at the table can see every one else without the slightest trouble. A round table is not to be recommended, and indeed for personal comfort no shape is so convenient as the square.

**1162. THE WAITING.** The waiting at dinner is an important point. Well-trained servants are noiseless, prompt, and on the watch to supply the wants of the guests. If the dinner be quite *à la Russe*, a quick and skilful carver is necessary, and as this is an accomplishment in which women very rarely excel, a butler will be found indispensable. Many persons prefer women to men as attendants at table, but this, of course, depends in great measure on the arrangements of the household. Two attendants can quite easily wait upon a party of eight, but an invisible coadjutor will be necessary to bring the hot dishes to the door. The mode usually adopted at present is a kind of compromise between the dinner *à la Russe* and our own former style of placing each dish upon the table, including vegetables. The following instructions may probably be found useful in families where this is the style adopted.

**1163. ROUTINE OF WAITING.** We will suppose that one woman waits, and that there are soup, fish, joints, pudding, cheese, and dessert, for dinner. When the guests are seated, the waitress standing at the head of the table, at the left-hand side, removes the cover from the soup, and hands round a plate of soup to each person, beginning with the lady on the right. After that she hands round the sherry. As each person finishes, the plate (with the spoon in it) is removed, and replaced by a clean one ; the soiled plates put into the zinc lined bucket, and the knives and forks and spoons into a box with compartments for knives and for silver. The soup tureen is not removed till all have finished. The fish, brought to the door by the cook, (as are all other dishes) is then placed on the table. The waitress removes the cover and hands the plates round as the fish is put on them, taking in her left hand the sauce tureen. Afterwards she takes round the cruet and sauces, and hock, if used ; if not, sherry is taken round again. She then removes the plates as each person finishes. Now comes the joint. After removing the cover, each one is helped as before, the waitress taking either a tureen with gravy, or a dish of potatoes in the left hand. She proceeds to hand round the vegetables (which are not placed on the table, but on the sideboard), after which the wines are taken round again ; soiled plates removed, and lastly the joint. All noise or fuss is to be avoided, and everything done as quickly and quietly as possible. A waitress should keep a constant watch to see that no one requires anything. The pudding is then placed on the table, and served in the same way as the joint. The cheese follows. It is generally put on the table, the person who is helping cutting some in small pieces on a plate, which the waitress hands round with biscuits, butter, celerly, &c. After this course, everything is taken off the table except the dessert and flowers, and the side-cloths and all crumbs carefully removed. A

dessert-plate and glasses are then put before each person, and the wine before the gentleman at the head of the table. The waitress should hand round two or three of the dessert dishes. The things on the sideboard ought then to be cleared away, and plate-bucket, knife-box, and everything of that kind taken out of the room. When two parlour-maids wait at table, each must be told off to her own side of the table. When the *entrées* are handed round, each of the attendants takes one, and having offered the dish to every person on her own side of the table, she exchanges the dish she holds for the other *entrée* which her fellow-servant has in the mean time been offering to the guests on her side, and takes it to those who have refused the first. Thus every one is waited upon without confusion and without any necessity for the two attendants to pass each other.

1164. **THE SIDEBOARD, &c.** Laying the sideboard is almost as important as the table. It should have a clean white cloth spread on it, and everything neatly arranged, such as cruet-stand, salver, plenty of knives, forks, and spoons, cheese-plates, dessert-plates, corkscrew, &c. If beer, stout, or anything that is drank out of a tumbler is handed round, the waitress should bring the salver in her left hand and stand at the person's left, holding the salver for the tumbler to be placed on it, and then pouring out the beverage. A waiter's tray should be outside the dining-room door, and the dishes, when taken out should be placed on this, for the cook to carry them downstairs.

1165. **ORDER OF WINES.** Gentlemen of the old school still maintain that "a glass of port" is the only proper thing to drink after dinner; but the present generation has developed a taste for claret to so marked a degree, that port is not invariably put on the dessert table now. The order of the wines at dinner is as follows: Sherry with soup and fish, the servants carrying the decanter round, and asking each person if he or she wishes for it before he pours the wine into the glass, which he must not quite fill. With *entrées* hock may be sent round. With substantial dishes the champagne goes round—in the bottle, of course. The waiter holds a clean napkin round the neck of the bottle. In hot weather, ice is handed round in a glass dish, with ice tongs. At dessert, port, sherry, claret, and Madeira are placed on the table. The host passes them on, filling the glass of the lady on his right, if she wishes it, and the decanters make the tour of the table, returning to the host, with whom they remain till the ladies have left the room.

1166. **SOME CANONS OF A GREAT NOVELIST.** "Let me introduce the topic by mentioning that in London it is not the custom to put the knife in the mouth—for fear of accidents; and that while the fork is reserved for that use, it is not put farther in than is necessary. It is scarcely worth mentioning, only it is as well to do as other people do. Also, the spoon is not generally used overhand, but under. This has two advantages. You get at your mouth better (which, after all, is

the object), and you save a good deal of the attitude of opening oysters on the part of the right elbow. And excuse my mentioning that society as a body does not expect one to be so strictly conscientious in emptying one's glass as to turn it bottom upwards with the rim on one's nose."—CHARLES DICKENS in "Great Expectations."

1167. DUTIES OF GUESTS. The first and great duty of diners is punctuality. The man or woman who is wilfully late at a dinner party must be simply conscienceless. While it is totally incompatible with good manners to be late, the guest should not arrive until a few moments before the time named in the invitation. Each guest should contribute to the conversation and aid it as much as possible. It should be the aim of all to make it general, and though those who go down together may fall back upon each other occasionally and exchange some sentences, yet, as far as may be, the conversation should not be permitted to break up into individual streams. Eat slowly. Attend to the lady next you in those small matters with which the servants have nothing to do. See that she has salt; and if she wants bread, ask a servant to get her some. Do not ask her a series of questions; questions are never very civil, but at dinner they are unpardonable if they necessitate long replies. Let your neighbour have time to eat her dinner. Take your soup noiselessly, and do not be *too* slow, for as the soup tureen is never removed till the last guest has finished, every one may be waiting for you. If you take sherry, be advised and refuse hock, but never drink an entire glassful of any wine at once. Never use a knife with anything that can be eaten equally well with a fork. Certainly, thank the servant. A well-bred man does so unconsciously; it is his natural impulse to acknowledge the smallest service rendered. On entering the drawing-room the guest goes up to the hostess and receives her greeting before addressing any one else. It is not customary to go to a dinner party with more wraps and coverings than may be left in the hall, so that each guest passes almost direct from her conveyance to the drawing-room. The few moments that elapse before dinner is announced should be filled in with conversation of light and pleasantly trivial kind. To sit in silence is to add to the burden of care that nearly always weighs more or less on the mind of a hostess until the moment that dinner is announced. And be your partner in the journey from the drawing-room to the dining-room friend or stranger, you must find something to say.

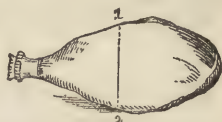
1168. DRESS FOR DINNER PARTIES. In conclusion, a few lines about dress may be added. Gentlemen have no trouble in this regard, since the fashion of dress suits seems to be for the present fixed and unalterable. Dinner dresses are very seldom made quite low. They are square or heart-shaped, and are sometimes cut down in a point at the back as well as in front, but this is not a style to be commended. The sleeves are usually tight to the elbow, and trimmed with lace and frillings of some transparent material. The gloves are kept on the hands till the wearer is seated at the table. Lace mittens, white or



black, need not be removed, and are now frequently preferred to gloves for these occasions. Dresses made high to the throat are frequently worn at dinner, the material being of course rich and fine, and the lace worn with it of good workmanship. As dinner parties are the principal form that entertaining takes in England, a due regard to the requirements of the toilet is necessary, and is exacted from both hostess and guest.

**1169. IMPORTANCE OF THE ART OF CARVING.** A great deal of the comfort and satisfaction of a good dinner depends upon the carving. Awkward carving is enough to spoil the appetite of a refined and sensitive person. Formerly in England there were regular teachers of the art of carving, and Lady Mary Wortley Montague confesses that she once took lessons of such a professor three times a week. In the seventeenth century carving was a science that carried with it as much pedantry as the business of school-teaching does in the present day; and for a person to use wrong terms in relation to carving was an unpardonable affront to etiquette.

**1170. CARVING JOINTS, &c.** The best way to carve a ham in order that the fat and lean may be served evenly, is to begin in the middle of the ham and cut out thin, circular slices. Though good carvers often begin at the large end of the ham, which is certainly the most saving way.



In carving a sirloin of beef begin at either end, or in the middle. The outside should be sliced downward to the bone, while the inside or tender loin part should be sliced thin, lengthwise, and a little of the soft fat given with each piece. Ask whether the outside or inside is preferred; otherwise a small bit of the inside should be served with each plate, as this is generally regarded as the choicest portion.



But little skill is required in carving a round of beef. It should be cut in thin, smooth, and even slices.

A fillet of veal is cut in the same way as a round of beef. Ask whether the brown or outside is preferred. If it is stuffed, cut deep through the stuffing, and serve each plate with a thin slice, with a little of the fat also.

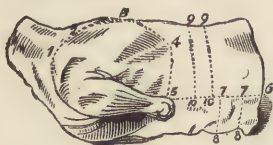


A leg of mutton should be sliced lightly, for if pressed too heavily the knife will not cut, but will squeeze out all the gravy. Begin to cut in the middle, as that is the most juicy part. Cut thin, deep slices, and help each person to a little of the fat and some of the brown, or outside.





In carving a fore-quarter of lamb, separate the shoulder from the



of the leg. Cut each part quarter of an inch thick.



breast and ribs by passing the knife under and through it ; then separate the gristly part from the ribs, and help from that or the ribs, as may be chosen.

A haunch is the leg and a part of the loin. In carving, help to about equal parts of the fat of the loin and the lean directly down through, in slices about a

A saddle of mutton should be cut in thin slices from tail to end, beginning close to the back bone ; help some fat from the sides.

A roast pig should be cut in two before sent to the table. Begin to carve by separating the shoulder from one side, then divide the ribs ; the joints may be divided or pieces cut from them. The ribs are considered the finest part, though some prefer the neck end.

1171. CARVING POULTRY. In carving a goose, cut off the



apron, or part directly under the neck and outside the merry-thought ; then turn the neck end towards you and cut the breast in slices. Take off the leg by putting the fork into the small end of the bone, pressing it close to the body while the knife is dividing the joint. Take off the wing by putting the fork in the small end of the pinion, and pressing it close to the body, while the knife is dividing the joint. The wing side-bones and the back and lower side-bones should then be cut off. The best pieces are the breast and thighs.

A fowl or chicken is carved by first detaching the legs. Next take off the wings by dividing the joint ; lift up the pinion with your fork, and draw the wing towards the leg, and the muscles will separate better than if cut. Remove the merry-thought from neck-bones, and divide breast from the body by cutting

through the tender ribs. Lay the back upwards and cut it across half-way between neck and rump. The breast and thighs are considered the choicest bits. Nearly all kinds of small game birds are carved by simply cutting them in two, from the neck to the tail, unless they are given whole. Never pour gravy over white meat, as it would destroy its delicate appearance.



## CHAPTER LXXI.

### BALLS.

Dancing—Balls—Decorations—Invitations, Receptions, &c.—Supper—Dances.

1172. **DANCING.** There are, perhaps, but few people who have received the advantages of a liberal education, who have not learned to dance during their youth ; and this remark applies especially to the fair sex. This early training undoubtedly produces the more perfect dancers ; but adults who have not made the acquaintance of the fascinating art in early life need not despair. If they possess moderate qualifications and intelligence, and put themselves under the instructions of a good dancing master or mistress, they may soon learn to take their place upon the floor of a ball-room with tolerable grace.

1173. **BALLS.** Balls may be divided into three classes—public, private, and fancy-dress ; the last of which may be either public or private. Public balls are of various kinds, some being given to subserve local, charitable, or other purposes, and others having no *raison d'être*, except that of enabling an evening to be pleasantly spent. Those of the former character are often under the auspices of several lady patronesses, and in any case stewards are appointed, who usually superintend the sale of the tickets to eligible persons, and act as masters of the ceremonies at the ball. There they arrange introductions and superintend the dancing. They are generally distinguished either by a small rosette or piece of ribbon in the button-hole. Applicants for tickets for a county ball must either be personally known to the lady patronesses, or the stewards, or must bring a letter of introduction from some friend who is. Public balls generally commence about 11 p.m., and conclude about 4 o'clock next morning. The essentials for a private ball are : a good ball-room, with a floor in proper condition for satisfactory dancing ; several subsidiary rooms for refreshments, card party, &c. ; some good music, and guests who can dance and are likely to be well assorted. Of all floors, a good parquet one is best, while one recently waxed is the very worst. Carpet, of course, is inadmissible, but if the boards are uneven, brown holland stretched tightly affords a good surface.

1174. **DECORATIONS.** The decorations are best left to a professional if the ball is on an extensive scale. Growing plants and

flowers are the best decorations, and of these there can hardly be too many. Gas chandeliers are better for lighting than wax-candles, because, although the latter give a more mellow light, the wax sometimes drops. Oil moderator-lamps fixed on lofty brackets are good, but need tending during the evening. For small parties a piano and violin are sufficient. Large ones should have a band of four musicians at least : piano, violin, violoncello, and cornet. The tea-room can be used as a refreshment-room, and it is best that it should be on the same floor with the ball-room. Champagne, sherry, negus, claret-cup, lemonade, tea, coffee, ices, biscuits, wafers, &c., form the refreshments. There should be a ladies' cloak-room, provided with mirrors, pincushions, needles and cotton, hair-pins, &c., and one or more maids should be in attendance. A hat-room for the gentlemen is also needed. The attendants in both should be furnished with a series of numbered duplicate tickets, one to attach to the article left, the other to give to the owner. A roll of carpet should be laid from the hall-door to the point where the guests will alight, and if the weather be wet, a light covering should be fixed over the same line.

**1175. INVITATIONS, RECEPTIONS.** It is always the lady of the house who is considered to give the ball ; she therefore sends out the invitations, and to her the replies are addressed. The invitations should be issued not less than a fortnight before the occasion, and are generally sent on printed forms kept by all stationers. Those accepting the invitation should reply briefly within a couple of days. Verbal invitations or replies are never given. As there are generally some refusals, it is common to invite more than the ball-room will hold, but care should be exercised that no risk of a "crush" be incurred. Guests are announced by name at a private ball as they reach the door. The lady of the house should not be far distant from the entrance to the ball-room, in order that she may recognise her guests by a smile, bow, or hand-shake, according to their intimacy. Introductions are made either by the lady of the house or one of the family, all of whom should exert themselves to secure the pleasure of their visitors. Upon the sons and daughters especially, the duty of seeing that guests have facilities for dancing is imperative ; the former by asking ladies who may seem to have been overlooked, the latter by refusing no partner, unless previously engaged.

**1176. SUPPER.** Supper should be laid in a different room. The usual hour is 1 a.m. It should be choice, but not too profuse. Soups such as Julienne and vermicelli, followed by fowls, turkey, ham, tongue, &c., with the lighter additions of patties, soufflés, jellies, trifles, make up the usual repast. All poultry or game are carved previously, and tied together with ribbons. Sherry, claret, moselle, and "cups" are the beverages, and everything possible is iced. Vegetables and cheese are never present at a ball supper.

**QUADRILLES. FIRST SET.—First Figure.—*Le Pantalon.*** Top and bottom couples cross to each other's places in eight steps (four bars), returning to own



places completing movement of eight bars. This is called the *Chaine Anglaise* (i.e., top and bottom couples right and left). The gentleman should bear in mind always to keep to the right of the *vis-à-vis* lady in crossing. Formal "setting" to partners is obsolete; but you may turn your partners (second eight bars). Then follows "ladies' chain" (eight bars more). Each gentleman takes his partner by the hand and crosses to opposite couple's place (four bars). This is known as the "half-promenade." Couples then recross right and left to their places without giving hands (another four bars); this completes figure. The latter eight bars of figure are often danced with galop steps now. The side couples repeat as above. When there are more than two couples, either at the top or side, it is usual, while observing the rule with regard to "top couple," to alternate the arrangement in order to gain variety. For instance, the lady who is at the top of the quadrille in her own set finds her *vis-à-vis* in the adjoining set occupying that position.

*Second Figure.—L'Été.* This figure is usually danced in the manner known as *Double L'Été*. Top and bottom couples advance and retire (four bars), then changing places with their *vis-à-vis* (four bars); but not crossing over as in the *Chaine Anglaise*. Again advance and retire (four bars) back to places, set to and turn partners. This completes the figure. Side couples repeat. The old way of dancing this figure is as follows:—All the top ladies and their *vis-à-vis* gentlemen advance four steps and retire, then repeat the movement (first eight bars). Top ladies and *vis-à-vis* gentlemen change places; advance four steps and retire; re-cross to partners, who set to them as they advance. Turn partners. This completes first part of figure, which is finished by the second ladies and top *vis-à-vis* gentlemen repeating these evolutions. The sides repeat.

*Third Figure.—La Poule.* Top lady and *vis-à-vis* gentleman change places; return at once, giving left hand (eight bars) and retaining grasp, their own partners filling in on each side in a line, each with their faces different ways. Thus all four *balancez quatre en ligne* (set four in a line). Half promenade with partner to opposite place; top lady and *vis-à-vis* gentleman advance and retire four steps (second eight bars). Both couples advance and retire together, then cross right and left to places (third eight bars). Second lady and *vis-à-vis* gentleman perform the figure. Side couples repeat.

*Fourth Figure.—La Pastorale.* Top gentleman takes partner by left hand: they advance and retreat, he advances again leaving lady with *vis-à-vis* gentleman, and retires to his own place. *Vis-à-vis* gentleman advances four paces, and retreats the same, holding each lady by left hand; again advancing leaves the two ladies with top gentleman who again advances. Then all join hands in circle, go half round, half-promenade to opposite places, returning right and left to their own. Second couples and sides repeat.—*La Trenise.* This is sometimes substituted, and is danced as follows:—Top couple join hands, advance and retreat four steps. Advance again, and top lady is left with *vis-à-vis* gentleman, her partner retiring to his place (first eight bars). Both ladies cross to opposite side: gentleman advances to meet partner, whilst the *vis-à-vis* lady retires to hers (second eight bars). Set to partners and turn partners to places. Second couples and sides repeat figure.

*Fifth Figure.—La Finale.* Generally commences with the *grand rond* (i.e., the whole quadrille) tops and bottoms, and sides join hands, advance and retreat four steps. (The old-fashioned plan of the whole quadrille taking one turn round the figure in galop steps is seldom observed.) Each gentleman then takes partner as if for a galop: advance and retreat four steps, then cross to opposite places. Advance and retreat as before, and return to own place, ladies' chain; conclude with *grand rond*. Side couples repeat. Some *L'Été* is introduced, the *grand rond* being introduced between each division of the figure.

**DOUBLE QUADRILLE.** A variation of the first set, known as "Coulou's Double Quadrille," occasionally introduced to secure variety. It requires the ordinary quadrille music, but only half that usually played to each figure.—*First Figure.—Le Pantalon.* All the couples, sides and top and bottom, start at once. Double



*Chaine Anglaise*; sides outside first and second couples. All couples set and turn. Ladies, hands across, first right hand, then left, and back to places. Half-promenade. First and second couples, *Chaine Anglaise*, third and fourth, *grande chaine* round then to places.—*Second Figure*.—*L'Été*. Common single *L'Été* except that first lady and first side lady commence at same time to perform the figure with their gentlemen *vis-à-vis*. Lady of second couple and second side repeat, with gentlemen opposite.—*Third Figure*.—*La Poule*. Similar arrangement to last figure, the two couples setting in cross lines.—*Fourth Figure*.—*La Pastorale*. Top couple dance with right side couple; the bottom with left. The sides repeat with top and bottom couples in same manner.—*Fifth Figure*.—*Finale*. Galopade round, top and bottom couple continuing it to the centre of figure and back, then sides advance to centre and back, and as they retreat, top and bottom couples galop in to each other's places. Side couples imitate. Repeat figure until all have regained their places. Double *chaine des dames*, and galopade all round. Figure repeated, sides commencing; concluding with galop.

THE LANCERS. This is more difficult than First Set, and all should be quite perfect in the figure, as a mistake will frequently spoil the quadrille.—*First Figure*. Top lady and *vis-à-vis* gentleman advance and retire; advance again; join hands, turn and retire to own places (first eight bars). Top couple join hands and cross to opposite side, opposite couple crossing outside them. The same reversed and retire to places (second eight bars). All set to corners, each gentleman turning his neighbour's partner back to her place (third eight bars). Second couples repeat sides follow.—*Second Figure*. Top gentleman takes partner by left hand; advance and retire, advances again, leaving her in the centre of quadrille, and retires to his place (first eight bars). *Chassez croisez*, and turn to places (second eight bars). Side couples join, top and bottom couples making line of four on each side; advance and retire four steps; advance and retire four steps; advance again, each gentleman turning partner to place. Second couple and sides repeat figure.—*Third Figure*. Four ladies advance to centre, wait for the music and curtsy to each other (first eight bars). Ladies give right hands across to each other, go half round, then give left hands, return round to places (second eight bars). While this is proceeding, each gentleman follows his partner round outside of circle. This figure is repeated four times; at second and last times gentlemen advance, bow to each other, then bow to partners, who perform the same evolution. This is called the *moulinet*. The old way of dancing the third figure is occasionally used still. Top lady advances four steps, meeting *vis-à-vis* gentleman. They stop for a bar or two and bow, as above (first eight bars). The ladies then do the *moulinet*, and back to places (second eight bars). Second couples and sides repeat, the *moulinet* being performed after each.—*Fourth Figure*. Top gentleman leads partner by left hand to couple on their right, to whom they bow, crossing over at once to left couple and do the same. At same time, second gentleman takes partner in a similar manner to couple on his right, and crosses over to opposite couple (first eight bars). All couples then *chassez croisez* right and left. Turn partners to places (second eight bars). Top and bottom couples cross right and left, and back to places (third eight bars). Figure repeated three times more, the second, third, and fourth couples having the privilege of commencing it in rotation.—*Fifth Figure*. This figure commences with the music, one preparatory chord only being sounded, so each gentleman stands with right hand in that of partner ready to commence. Begin with *grande chaine*; that is to say, each gentleman gives right hand to partner, presenting left to next lady, and so on alternately right round till all have once more gained places (sixteen bars). Top couple form as if for a galop, take one turn round, returning to places with backs to their *vis-à-vis*. Third, fourth, and second couple fall in behind them in the order indicated (third eight bars). All *chassez croisez*. Top lady leads off to the right and her partner to the left, followed respectively by other couples till they reach bottom of quadrille, where they join hands and promenade back to places. All then fall back into line on each side, four gentlemen and four ladies facing each other (fourth eight bars). Each line advances and retreats at

same time. Turn partners to places (fifth eight bars), and finish with the *grande chaîne*. Second couples and sides repeat.

THE CALEDONIANS has of late fallen into disuse, and is seldom met with at private balls. We however append a sketch of the figures.—*First Figure*. First couples and *vis-à-vis* hands across and back again. Set to and turn partners; ladies' chain; half-promenade to opposite places, and half-right and left-back again. Side couples repeat.—*Second Figure*. First gentleman advances and retires twice. Set to corners and turn. Each lady passes to her neighbour's place, lady passing to right and gentleman to left. All promenade round with fresh partners. Other gentlemen repeat foregoing until each lady is brought back to her partner, in her own place.—*Third Figure*. First lady and opposite gentleman advance and retreat; advance again and turn with both hands to places. Top couple lead behind second couple, with joined hands and back again, allowing the second couple to pass inside them. Set to corners and turn. All join hands, advance and retreat; turn partners to places. Second couples and sides repeat figure.—*Fourth Figure*. First lady and *vis-à-vis* gentleman advance four steps and stop; second lady and first gentleman imitate. Each gentleman turns partner to place. All ladies move to right and gentlemen to left, to their neighbours' places, four steps. Another four steps and they meet original partners. Promenade and turn to places. Second couples and sides repeat figure. *Fifth Figure*.—Top couple promenade round. Four ladies advance to centre, curtsy and retire. Gentlemen also advance and retire. Set to and turn partners. *Grande chaîne* half round, promenade to places, and turn partners. All *chassez croisez* and return to places. Second couple and sides repeat. Concludes with grand promenade.

THE VALSE À TROIS TEMPS.—This is the valse which is implied when "the valse" is spoken of. It is a very graceful valse and requires skilful dancing. The time is three-quarter; in each bar three steps go to three beats of the music. The gentleman takes his partner round the waist as for the polka. First beat: pass left foot backwards in the direction of left, (second beat) pass right foot past left in the same direction, care being taken to keep the right foot behind the left, (third beat) and then bring left up behind right, completing one bar.—First beat: pass right foot forwards towards the right, (second beat) pass left foot forward, still toward the right (third beat) and bring right foot up to right, turning at the same time on both feet and completing the turn. Two bars.—Conclude with right foot in the front, so as to be ready to begin with the left. These instructions are for gentlemen, as they always commence on the left foot; for a lady, the word "right" must be substituted for "left" in the foregoing. The usual progression of all vales is from the gentleman's left to right, but it is advisable to be able to valse in the reverse direction, as it gives variety to the dance.

VALSE À DEUX TEMPS.—This valse is one of the most graceful when really well danced. The rapid time of this valse is however fatal to the pretensions of many of its youthful admirers who ignore the step, drag their partners round in a wild scramble, with a total disregard of time. It must be remembered that in this valse there are but two steps in the bar of three notes.—First beat: slide in direction of the left with left foot, (second and third beats), *chassez* to the left with right foot but do not turn. First bar: (first beat), pass right foot to rear while turning half-round, (second and third beats), pass left foot behind right foot, *chassez* forwards completing the turn—second bar. All vales should be danced smoothly and evenly with a sliding step or *glissade*. Jumping or hopping should be strictly eschewed as alike vulgar and ungraceful.

THE VARSOVIANA is seldom danced now though it was once an ephemeral favourite. To render our brief *résumé* complete, however, we give the step.—*First part*. Pass left foot towards the left, followed by right foot in the rear twice, (first beat), repeat, (second bar). During the turn, execute one polka step, (third bar), bring right foot to the front, and wait one bar, (fourth bar), repeat foregoing movements with right foot, reversing the order of feet throughout the step.—*Second part*. Begin with left foot, one polka-step to the left turning partner, (first bar),

right foot to front, and wait a bar, (second bar), polka-step, right foot towards right and turn partner, (third bar), left foot to front, wait one bar (fourth bar).—*Third part.* Three polka steps, commencing with left foot, towards the left, (three bars), right foot to front and wait one bar, (four bars), repeat, beginning with right foot, (eight bars), making, in all sixteen bars, into which varsoviana music is divided.

**THE POLKA.** This dance for which there was once a *furor* has had its day. The higher circles have discarded it almost entirely. It is occasionally tolerated in the ball-room, but should not be given more than once during the evening. Although we append brief directions for dancing it, we must impress upon aspirants that personal instruction is absolutely indispensable for the acquisition of the polka. In dancing it the feet should hardly be raised from the floor—the dancers rather sliding than hoping—and the steps should be taken in the smallest space, and in the neatest style. The elbows should not be projected, nor the hands extended at arms' length, or placed upon the hip. The polka is now danced with a circular movement only, so far resembling the valse. The procedure for a gentleman is as follows :—Clasp your partner lightly round the waist with right hand, and take her right hand in your left, holding it down by your side without stiffness or restraint. Lady places left hand on your shoulder, so that you may partially support her. The polka is danced in three-four time, four beats to each bar. Three steps are performed on the first three beats; the fourth is a rest.—First beat: advance your left foot, at same time rising on toe of right with a springing motion. Second beat: being right foot forward so that its inner hollow touches heel of left foot, and, as it touches, raise left foot. Third beat: slide left foot forward and balance the body on it, while the right foot is a little raised, with knee bent, ready to proceed with the right foot after next beat. Fourth beat: rest on left foot. With the next bar, start with right foot, and perform step; repeat with left, alternating the feet at each bar, all the while revolving in a circle. In order to accomplish this it is necessary to half turn in each bar, so that two bars, one commencing with right foot and one with left, carry you round. The lady reverses the order of the feet. Relief from perpetually spinning round must be obtained by reversing the direction in which you have been revolving. Thus, if you start from right to left in usual manner, for relief change the step and revolve from left to right. It requires, however, some practice to do so.

**CELLARIUS (or MAZOURKA) VALSE.** This graceful dance is now rarely introduced. Like the polka it is not a dance to be learnt without a teacher, and our description is therefore intended to refresh the memory of those who have learnt it. The time is that of the Valse à Trois Temps, but the more slowly the dance is played, the better the result. The gentleman having half-encircled lady's waist with right hand, takes her right hand in his left, slides forward with left foot and hops twice on it; then slides with right foot and hops twice on that. Repeat for sixteen bars, keeping the movement circular, as in the valse, and getting half round during the two hops on each foot, the four completing the circle. As originally danced, there followed a kind of springing on each foot in succession, striking the heels together &c., but this has gone out. At present, the dance concludes with a strongly marked valse *en glissade*.

**THE GALOP.** This most rapid of dances, from its being allied with the most exhilarating music, has always been and is a great favourite. The step of the galop resembles that of the Valse à Deux Temps, but the time is two-four. The rapidity of the dance requires great care to prevent its becoming a wild scramble. A perfect dancer should be able to bring into the galop all varieties of reverse movement.

#### GLOSSARY OF FRENCH TERMS USED IN DANCING.

- A droite.*—To the right.  
*A gauche.*—To the left.  
*A la fin.*—At the finish



*Assortiment du quadrille.*—Set of quadrilles.

*A vos places.*—To your places.

*Balancez aux coins.*—To set at the corners.

*Balancez à vos dames.*—Gentlemen dance four bars before their partners.

*Balancez au moulinet.*—Gentlemen join right hands with partners and set in the form of a cross.

*Balancez en rond.*—All join hands and set in a circle.

*Balancez en tous des mains.*—All set to partners and turn to places.

*Balancez quatre-en-ligne.*—Four set in a line joining hands.

*Balancez quatre sans vous quitter la main.*—Four dance without quitting hands.

*Balliez.*—A step repeated four times in the same position.

*Chaîne Anglaise.*—Two opposite couples right and left.

*Chaîne des dames.*—Ladies' chain.

*Chaîne des dames double.*—Double ladies' chain, which is performed by all the ladies commencing at the same time.

*Chassez à droite et à gauche.*—Move to the right and left.

*Chassez croisez tous les huit et de chassez.*—Gentlemen all change places with partners and back again.

*Changez vos dames.*—Change partners.

*Contre parties pour les autres.*—The other dancers do the same figure (change places with partners and back again).

*Demi chaîne Anglaise.*—Half right and left.

*Demi moulinet.*—The ladies advance to the centre, give right hand half round and return to places.

*Demi promenade.*—Half promenade.

*Dos-à-dos.*—The two opposite persons pass round each other.

*Demie tour à quatre.*—Four hands half round.

*En avant deux et en arrière.*—Ladies and gentlemen opposite each other advance and retire.

*En avant deux fois.*—Advance and retire twice.

*En avant quatre.*—First and opposite couple advance and retire.

*En avant trois deux fois.*—Three advance twice.

*Figurez avant.*—Dance before.

*Figurez à droit, à gauche.*—Dance to the right, to the left.

*Holubieck.*—Term used in the Mazourka.

*La dame.*—The lady.

*La grande chaîne.*—The eight dancers in the quadrille figure to *chassez* all round, giving by turns the right and left hand to partners, commencing with the right.

*La grande promenade.*—All eight promenade quite round to places leading to the right.

*La main droite.*—To the right hand.

*La main gauche.*—The left hand.

*Le cavalier.*—The gentleman.

*Le deux de vis-à-vis main droite et main gauche.*—The opposite lady and gentleman give their right hands crossing over, and the left recrossing.

*Le grand rond.*—The whole figure join hands and advance twice.

*Le grand carre.*—The eight dancers in the figure to form square.

*Les dames donnent la main droite à leurs cavaliers.*—The ladies give their right hands to their partners.

*Les dames en moulinet.*—The ladies' right hands half round, and back again with left.

*Moulinet.*—Hands crossed. The figure will show whether this applies to the ladies or the gentlemen, or all eight.

*Queue du chat entier.*—The four opposite persons promenade quite round.

*Traversez.*—Cross over.

*Traversez deux en donnant la main droite.*—The two opposite persons cross over, giving right hands.



*Retraversez.*—Recross.

*Retraversez en donnant la main gauche.*—They recross, giving left hands.

*Tour aux coins.*—Turn at the corners.

*Tour des mains.*—To turn and give both hands.

*Vis-à-vis.*—Opposite.

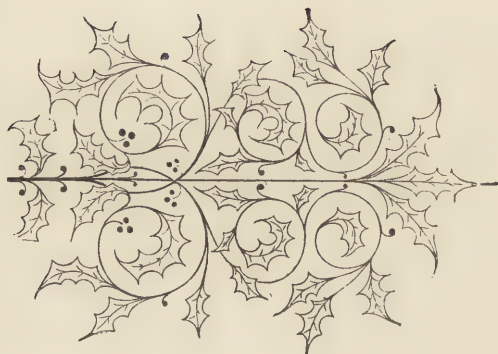
*Pantalon.*—First figure in quadrille.

*L'Eté.*—Second figure in quadrille.

*La Poule.*—Third figure in quadrille.

*Trenise and La Pastorale.*—Fourth figure in quadrille.

*La Finale.*—Fifth figure in quadrille.



## CHAPTER LXXII.

## FOREIGN TRAVEL.

English People Abroad—Foreign Manners at Table—Following the Dictates of Good Feeling—Acquaintances—At the Table d'Hôte—Travelling Costume—Passports—Letters of Credit and Introduction.

1177. **ENGLISH PEOPLE ABROAD.** The stiffness of mind and manner peculiar to the English race is never so distinctly perceptible as when an Englishman or an Englishwoman is travelling in other countries than England. The contrast between the bright vivacity of our continental neighbours, their air of easy enjoyment and pleasant manner, and the brusque and shy reserve of the majority of our own people, is particularly striking. An Englishman meeting a fellow countryman in France, Spain, Germany, or Italy, would, one might imagine, be rather drawn towards him than otherwise. Is it so? Most certainly not. He glares at him more stonily even than he would have done had they met in England, and the conversation between the two is limited to the most ordinary conventionalities of the *table dhôte* or the railway carriage. Occasionally, this reserve gradually melts away, and not unseldom, firm and lasting friendships result from accidental meetings of the kind; but none the less does the fact remain that the Englishman abroad is gruffer, shyer, and less polite than the Englishman at home. He appears to resent the fact that others of his countrymen have come abroad at the same time as himself, and to regard their inhabiting the same hotel with him as a piece of intrusive impertinence. As to Englishwomen, the character which they bear on the continent is only too well known. Badly dressed, fussy, ill-mannered, she appears to have gone abroad for the express purpose of wearing out her old clothes and her ill tempers. Things are not so bad in this respect as they once were, but even now there is abundant room for improvement. Somebody said once that a man could never thoroughly know a woman's character unless he had either stayed in the same house with her, or had travelled with her. There is much truth in the axiom. So close and constant is the companionship entailed by the latter that it is even a better test than the former. A woman must occasionally be off her guard during a long and weary day spent in a railway carriage. So, of course, is the man, but for our present purposes, it will be sufficient to consider only the feminine side of the question.

1178. **FOREIGN MANNERS AT TABLE.** There can be no question that the Germans—men and women—eat their food after a manner to which we are not only quite unaccustomed in this country, but which is most unpleasant and offensive. At the same time, the Englishwoman who is pronounced in noticing or alluding to it, visibly showing her disgust and annoyance, is transgressing the code of good manners dictated by a good heart and good taste. To laugh and giggle at the eccentricities of those in whose country we are traveling is ill-bred and unladylike. It may be impossible to help feeling amused or disgusted, or both, but the true lady can always master the expression of such sentiments when it is necessary to do so. It is far from agreeable to sit next a lady who takes up large pieces of meat on her fork and slaps them into a pond of mustard which she has arranged on her plate. Nor is it pleasant to be the neighbour of a gentleman who displays a partiality for prawns and scatters their remains over the plates and dishes which are adjacent to his own upon the table. Such things, if disagreeable at the moment, are amusing to look upon, but neither disgust nor amusement need be audibly or visibly expressed at the time.

1179. **FOLLOWING THE DICTATES OF GOOD FEELING.** It is not always necessary to "do at Rome as the Romans do," or as Mrs. Malaprop, to "act in Turkey like the turkeys." There is a charming story told somewhere of a dear old lady, who invited her tenants' wives to a tea-party, and seeing that they all spread their handkerchiefs upon their knees to save their best gowns from the chance of any falling atoms or drops, she spread her own upon her knees, lest they should perceive that they were acting differently from herself and perhaps feel ill at ease. The same impulse of politeness occasionally causes us to mispronounce a word which has just been mispronounced by our interlocutors, lest the correct pronunciation of it should sound like a correction.

1180. **ACQUAINTANCES.** If two parties of English are following the same route and repeatedly fall in with each other, it is quite impossible to avoid association in some degree without positive rudeness. In such cases, when the people are disagreeable, comfort must be drawn from the reflection that such an acquaintance need not necessarily be a permanent one, and the evils of the temporary companionship may be endured as best they may. On the other hand, very pleasant friendships may be formed, and if the members of the two parties like each other, the exchange of calls on resuming residence at home forms the prelude to a continuance of the association begun abroad. Ladies so frequently travel alone now, that a word of warning may not be out of place as to the risk of promiscuous acquaintanceship, and the difficulty of dropping a disagreeable person who is not easily "snubbed." Women are more easily led into such undesirable acquaintanceships than men—not because they are more easily imposed upon, but because they find it more difficult to extricate themselves from a false position.

1181. AT THE TABLE D'HOTE. The etiquette of the *table d'hôte* differs in no essential from that of our dinner tables at home. That we are expected to help ourselves to salt by means of the tip of our knife must not disconcert us; nor will the practised traveller be astonished at the array of toothpicks that alternate with the cruets down the middle of a German dinner table. The use of these little implements is general in Germany, and we may be thankful for small mercies, if none of our fellow diners are seized by a desire to stroll up to the looking-glass and use a pocket-comb upon their flowing locks, in the interval between the end of dinner and the appearance of the *café noir*, which is supposed to be of such potent aid to digestion. When the traveller meets a foreigner of either sex on several consecutive days at *table d'hôte*, it would be stiff to a degree if no recognition were made, that is, always supposing such a neighbour to be of those to whom a smile or bow may be vouchsafed without fear of any intrusive familiarity following upon the action. A true gentlewoman can always take the measure of manners in those with whom she comes in contact. Those who study comfort will take their own table napkins with them, for those left for the guests at the *table d'hôte* are very coarse, and, as a rule, rather damp, suggestive, in fact, of the notion that they have experienced the simple formality of being damped and run through the mangle as the only process between their use by one wayfarer and that of his successor.

1182. TRAVELLING COSTUME. As to travelling dress, it cannot be too quiet, nor too unobtrusive, more especially if ladies are travelling without the escort of any male relative. Light but warm in cold weather, light and cool in summer, no gaudy colours or fly-away trimmings should be allowed. Folds that will shake out after the day's wear, instead of becoming permanent creases, textures that do not attract nor retain the dust, and colours that do not offend or fatigue the eye. Loose wraps are desirable, but are troublesome if they are not accompanied by a strap, so that they can be easily carried when not in actual wear. One warm dress is always necessary, even in hot weather when the sea has to be crossed, for there is always a cool breeze upon the water. A river is a different matter, and for going up the Rhine in the summer months the coolest of dresses may safely be chosen.

1183. PASSPORTS. In the majority of foreign countries, passports are no longer necessary, but it is always better to have one if only as a guarantee of respectability. In Hungary, for instance, the agents of the civic authorities call at the hotels on the day succeeding the arrival of strangers to look at the passports. They leave a list of questions as to the occupation, name, and object of the journey of the visitors at the hotel. A passport is obtained at the Foreign Office at an immense outlay of time, temper, and convenience, all of which may be obviated by applying to Mr. Stanford, the map publisher at Charing-Cross, who for a small fee will take all the trouble off the



hands of intending travellers. Despite all announcements to the contrary, it cannot be said that there are any hard and fast rules about passports. Travellers may cross the French and Italian frontier half-a-dozen times and never be asked for a passport at Culoz, but it is quite probable that on the seventh occasion an imperative demand may be made for it. The same thing may be said with regard to Austria, where, as you enter the country from Germany, the request is occasionally, but not invariably, made. As a matter of fact, so much depends upon accidental circumstances, the temper of the officials, the appearance of the traveller, and the quantity of his luggage, that it is, in all respects, better to be properly provided. In Russia passports are absolutely indispensable.

**1184. LETTERS OF CREDIT AND INTRODUCTION.** English travellers can scarcely be sufficiently grateful for the uniform courtesy that is extended to them by continental bankers. A bank becomes a sort of international exchange, with something of a club like element. On obtaining letters of credit, a form of proceeding which many persons prefer to taking out circular notes, the traveller is, so to speak, handed on by his English banker from city to city, with no trouble to himself, and in perfect security of finding his exchange and his letters duly awaiting his arrival. Letters of introduction should be presented in person immediately on arrival, and should be accompanied by the card of the person introduced. It is never etiquette to enter the house on such occasions. The presenter awaits a call or invitation from the person to whom he is introduced. In all, excepting large capitals, he will probably receive a call on the following day, and this call must be returned on the day after it takes place, if not on the same day.



## CHAPTER LXXIII.

## BAPTISM AND CONFIRMATION.

Birth of a child—Baptism—Sponsors—The Ceremony—Christening Presents—Subsequent proceedings—Fees to the Nurse, &c.—Confirmation—Toilette for Confirmation—The Ceremony—Confirmation of Adults—Good Manners in childhood.

**1185. BIRTH OF A CHILD.** Immediately after the announcement of a "little stranger" in the columns of the newspapers, friends and acquaintances of the family are expected to call and leave or to send their cards by their servants with messages of kind inquiry, and to continue those attentions twice or thrice during the course of one or two weeks. When the lady wishes to receive visitors, cards suited to the occasion, and expressive of her thanks, are sent to the inquirers, after which calls are made as early as possible, and the baby is properly introduced.

**1186. BAPTISM.** In ancient days the rite of baptism was performed very soon after the birth of the child. Both the Greek and Latin Churches hold generally that the proper time is from the age of a week until that of a month, according to the health of the child and other circumstances. King Edward VI. and his sisters were baptized when they were but three days old, and the ceremony was performed at night by the light of torches. In cases where an infant appears likely to die before the ceremony can be performed, the churches both of Rome and England permit (in the event of its being impossible to procure a priest at the time) lay persons—a midwife, for example—to baptize; but in such cases if the child live it is subsequently "received" publicly into the church, and has sponsors. The object of this concession on the part of the clergy to lay baptism in cases of urgency, is to secure the certainty that the child shall be received into the Christian fold in those cases where it is not possible to summon a cleric at once. Although an unbaptized infant can be interred in consecrated ground, still no funeral ceremony is said over it by these two Churches.

**1187. SPONSORS.** Both the Roman Catholic Church and the Church of England require that sponsors appear with every child brought for baptism, and that they promise in the infant's name obedience to the Divine laws and those of the Church, until such time as, in the rite of confirmation, the grown child can answer for itself. The

Latin Church considers that people who accept the office of sponsors for a certain infant contract thereby quasi affinity which bars them from subsequently intermarrying; but this view is not held by the Anglican Church. The Lutherans again permit parents to become sponsors, but this the Church of England disallows. The Dissenting sects in this country usually dispense with sponsors altogether. Anciently the English Church required two godfathers and two godmothers to each infant, whatever its sex; but, at the present time, a boy has two godfathers and one godmother, while a girl is provided with two of the latter and one of the former. These are usually chosen from relatives or family friends, and the sponsors of the first-born child are generally near relatives upon the father's side. Persons of very advanced age should not be chosen for sponsors, as it is obvious that, even should their lives be prolonged to the period of the child's confirmation, it would still be unlikely that they should live to extend that semi-paternal aid and counsel which in the popular opinion the relation implies.

**1188. THE CEREMONY.** The rite of baptism in the English Church is usually performed either before (or in some country churches during) the afternoon service, or before evensong. The father of the child, the three sponsors, and the nurse always attend, and frequently some other friends; but only the nurse and sponsors proceed to the font with the officiating clergyman. The other members of the party take their seats in the vicinity of the font. The godmother (or principal godmother if there are two) stands on the left of the clergyman and holds the infant until that part of the service is reached at which the rite is to be performed, when she places it on the left arm of the officiating priest. At the request "Name this child" the godfather (or the principal godfather if there are two) tells the clergyman the Christian name or names previously decided upon. This should be done distinctly and carefully, to guard against mistakes. The priest then sprinkles the child's face with water from the font while he baptizes it. The nurse, standing on the right-hand side of the clergyman, then receives the child from him, and holds it until the end of the service. The ceremony over, the father of the infant follows the officiating clergyman to the vestry, in order to see that all necessary particulars are supplied for the register. At the same time he pays the clergyman's fee and that of the clerk, sexton, and other persons connected with the church and present at the time, to whom he may think fit to give a gratuity. The fee to the clergyman may vary with the parents' means, from a five-pound note (or even more) to a few shillings. It is merely, in fact, a matter of custom and propriety which is not legally obligatory. In many of the advanced High churches the fee for the christening is deposited in a box pointed out as the receptacle for that and similar offerings, and no fees to officials are permitted. In the foregoing observations we have been speaking of the rite as practised in the Church of England. Outside her pale there are many variations. In many Roman Catholic churches, for instance (and in "High"

Anglican ones), affusion takes the place of sprinkling ; and, amongst Dissenting sects, the Baptists only admit adults to the ceremony, and these are immersed entirely in water contained in a large receptacle sunk below the chapel floor, males being covered by a long black garment and the women robed in white.

**1189. CHRISTENING PRESENTS.** These may vary considerably according to the social position and means of the donors. Some article of plate is and always was a very general offering. Garrulous old Pepys, writing in the days of Charles II., says of a christening in which he had been disappointed of acting as chief sponsor, "Inasmuch as I expected to give the name to the child but did not, I forbore then to give my plate which I had in my pocket, namely, six spoons and a porringer of silver." Sometimes in old days a set of twelve spoons, called "Apostle spoons" from the figures chased upon them, was given. At present either a silver fork, knife, and spoon, or a basin and spoon, or a child's mug, also of silver, or (for girls particularly) a silver-mounted coral, or a handsome copy of the Holy Scriptures are bestowed.

**1190. SUBSEQUENT PROCEEDINGS.** A luncheon or even a dinner party is often considered a fitting conclusion to the joyful rite which admits the "little stranger" to the Christian fold. In either case the officiating clergyman should be invited, and "baby," still clad in its christening robe, is shown to the company, its health being drank. A christening cake is frequently brought on with the dessert.

**1191. FEES TO THE NURSE, &c.**—Pepy tells us, in his diary : "I did give the midwife ten shillings, and the nurse five shillings, and the maid two shillings." The old Admiralty *employé* was a wealthy man ; but we must bear in mind that the value of the sums enumerated was greater than in our day. A fee of some amount is usually quietly given to the nurse and any other women who have any share in looking after the baby, by each visitor before leaving the house. A trifling *douceur* is also given to the nurse at each house to which she brings the baby the first time after the christening.

**1192. CONFIRMATION.** "So soon as children are come to a competent age, and can say, in their mother tongue, the Creed, the Lord's Prayer, and the Ten Commandments, and also can answer to the other questions of this short Catechism ; they shall be brought to the Bishop. And every one shall have a Godfather, or a Godmother, as a witness of their Confirmation." Thus our Prayer-book, and those who thoroughly realise the solemn nature of the ceremony of Confirmation, can but wonder at the folly and even wickedness of those thoughtless persons who make it an occasion for dressing out their daughters in unsuitable finery, allowing the minds of the wearers to be occupied by thoughts upon a subject so trivial as compared with those which should be in their minds at such a time.

**1193. TOILETTE FOR CONFIRMATION.** Simplicity should reign un-



questioned over the toilette of a girl who is going up for Confirmation. White is the most suitable colour for her dress, and as our Church forbids women to have uncovered heads in our places of worship, a small cap, also white, should be worn. The dress should be made with the greatest plainness, without frills, puffings, slashings, pleatings, flutings, or gathering of any kind. The material may be muslin, cashmere, llama, merino, or flannel; but silk, satin, and velvet are unsuitable. Sometimes a veil is worn, but a cap is better suited to the occasion. There is no *raison d'être* for a veil on the occasion, for it can scarcely be called a covering for the head, as the cap is.

**1194. THE CEREMONY.** Punctuality, always advisable, is particularly necessary for candidates on the day of Confirmation, as, indeed, it should be on every occasion of entering a place of worship. The manner of the youthful beings who renew their vows, should be in harmony with the solemnity of the promises they make. As a rule, candidates for Confirmation have passed the years of childhood, and are old enough to realise the important step they are about to take; but occasionally there is an indication of levity or indifference which can but jar upon the beholder. Too often, the parents are to blame for this. Failing themselves to see the rite in its true sense, the worldly-minded regard it as a mere form to be gone through; and the father looks upon it with almost total indifference, while the mother thinks more of her daughter's new dress, or of her son's new suit of clothes, if he has one for the occasion, than of the significance of the ceremony itself.

**1195. CONFIRMATION OF ADULTS.** It sometimes happens that persons reach maturity, and even occasionally middle age, before being confirmed. When this is the case, and they resolve to repair the omission, there is at times some doubtfulness as to the toilette when the persons to be confirmed are women. After the age of thirty, pale grey, or some other neutral or undefined tint, is perhaps more suitable than white. Such materials as silk, satin, velvet, or brocade are inappropriate, and given a simple fabric, unpretentious and patternless, the mode of making should be equally plain and unobtrusive. There should be nothing in the dress of the candidates, young or old, that could distract the thoughts from the solemnity of the occasion.

**1196. GOOD MANNERS IN CHILDHOOD.** Do not let children be brought to table until they are able to feed themselves, first with a spoon and next with a fork; and then only when they can be depended on to keep quiet and not talk. The chattering of children at dinner-time is a great annoyance to older people. The shrill voice of a child may be unpleasantly audible amid those of a whole company. They should be made to understand that if they talk at table they are to be immediately taken away to finish their dinner in the nursery. On no consideration should they be admitted to a table when there is a dinner party. The foolish custom of having all the children dressed for the purpose and brought in with the dessert is obsolete. Children should

be early taught not to repeat the conversation of their elders, and never to tell the servants anything they have heard in the family. When they come from school they ought not to be encouraged in telling school tales. If they dine out, never question them concerning what they had for dinner. Forbid them relating any circumstances concerning the domestic economy of the house at which they have been entertained.



## CHAPTER LXXIV.

## "AT HOMES," AFTERNOON TEAS, COUNTRY AMUSEMENTS, ETC.

"At Homes"—Invitations—Refreshments—Introductions—Afternoon Teas—Afternoon Whist Parties—Afternoon Parties—Evening "At Homes"—Picnics, the Place—Invitations, and Conveyance—The Comestibles—Plan of Operations—Costume for Picnics.

1197. "AT HOMES." Almost every kind of social gathering is now called an "At Home," with the exception of a dinner or a wedding-breakfast. There are dancing At Homes, musical At Homes, and conversational At Homes, and any of these may take place in the afternoon or in the evening, as the case may be. In addition, there are dramatic At Homes, where the performers may be amateurs or professionals whose services have been engaged for the occasion.

1198. INVITATIONS. The etiquette of all these is precisely similar. Cards are sent out three weeks, a fortnight, or a week previous to the date, according to circumstances. These cards are sold ready printed, with spaces left for the names of the hostess and for that of the invited guest, and the date and hour. If the entertainment is to consist of music, the word "Music" appears on one corner of the card. If of dancing, the word "Dancing" takes its place. If the letters R.S.V.P. appear on these cards of invitation, as they usually do, an answer should be sent within a few days of its receipt. It is inconvenient for the hostess not to know how many guests she is likely to receive. Whether the invitation be for music, dancing, recitations, or simply for conversation, the guests retain their bonnets during their stay, when the At Home is held in the afternoon. The cloak or outer wrap is left in the charge of the servant, who takes it from the guest in the hall. An At Home of this kind is, in fact, a large Five-o'clock Tea, with the difference that invitations for the latter are issued on the visiting-card of the hostess.

1199. REFRESHMENTS. Refreshments, both at ceremonious teas and at At Homes, are served in the dining-room, whither the guests repair during the intervals of music, dancing, recitations, or the dramatic entertainments. Tea and coffee form prominent features of these, and, in addition, wines and wine-cups are provided. Thin bread-and-butter, biscuits, cakes, and sandwiches compose the edible portion of the fare. Fresh fruit is also on the list, and when this is

present plates will be necessary. Otherwise—unless ices are included in the refreshments—no plates are used.

1200. INTRODUCTIONS. Introductions are far from being general on such occasions. The hostess must be guided by tact and discretion in such matters. If she sees two ladies sitting together who are unacquainted, and with no one else near them with whom they can converse, she will introduce them to each other, always provided that she thinks such a course would be agreeable to both of them. Two or three moments spent in "starting" them upon some subject congenial to both, will not be wasted. The reserve, shyness, *mauvaise honte*, pride—which name best describes it is difficult to decide—of the average Englishwoman needs some such effort on the part of a third person to induce her to plunge boldly into the stream of amusing nothings that constitute conversation on such occasions.

1201. AFTERNOON TEAS. The smallest and most familiar form of afternoon tea is when a lady invites a few friends known to each other, or one or two of whom specially desire to make each other's acquaintance. Such invitations are issued verbally or by note, and little preparation is necessary. At larger gatherings when from thirty to fifty people are asked it is judicious, unless there are several daughters of the house to take charge of the tea-table, to place it in the back drawing-room under the supervision of the lady's-maid. When the entertainment is of this description, there should be coffee, cake, and biscuits, besides the tea and bread and butter; and in the summer it is advisable to add ices and claret-cup, strawberries and cream. At small five-o'clock teas, tea and coffee are handed round in the drawing-room, and it is unusual to employ a servant to hand the cups. The hostess dispenses the tea herself, and if there are any gentlemen present they naturally undertake the task of giving each lady her cup of tea or coffee, handing her the bread-and-butter or cake, and taking her cup from her when empty. In the absence of gentlemen, any young girls who are friends of the hostess will volunteer to assist her. The gloves are not removed when tea only is taken, but occasionally it is necessary to take them off. If the bread-and-butter is carefully rolled so that none of the butter appears upon the exterior of the bread, it will be found possible to partake of it without removing the glove which is frequently a task of some difficulty—in fact, of so much difficulty that, rather than undertake it, the visitor often takes her tea without eating any; a practice which the doctors consider to be very injurious to the digestive organs. Biscuits are invaluable for this reason, and the thoughtful hostess will always provide them. At afternoon dances, ladies retain their hats or bonnets, as at other At Homes, inconvenient as the custom is very often found. A very large hat will be found very much in the way, and the smaller and lighter the headgear, the better for one's partner and for oneself.

1202. AFTERNOON WHIST PARTIES. Another form of afternoon entertainment, common only in the winter time, is the afternoon whist



party. Certain friends agree to meet on a certain day in the week for the purpose of the game, and the hostess is "not at home" to any one not included in the *coterie*. Tea, coffee, sherry, and claret-cup are the refreshments usually provided at these parties, which are becoming yearly more fashionable, and which last from five o'clock to seven, or even later.

**1203. AFTERNOON PARTIES.** May, June, and July are chosen for afternoon parties. The invitations are conveyed by cards similar to those used for evening receptions: "Mrs. A. at home," with the names of the *invités* written at the top of the card, and "Tuesday, May 21, 4 to 7," written below "At home." It is unnecessary to answer one of these cards unless it is certain that the invitation cannot be accepted, when it is courteous to intimate the fact. Although the hour named is from 4 to 7, it is very seldom that any one appears before half-past four, and the fullest time is from five to six. The refreshments are much the same as those for an evening reception, and arranged in the same manner on a buffet at the end of the dining-room. Tea, coffee, both hot and iced, and ices, are at the end, generally presided over by the lady's-maid. Waiters are engaged for the other portion of the table, where there are sandwiches, rolls filled with lobster salad, cakes, buns, fruit, claret and champagne-cup. Sometimes these afternoon entertainments are diversified by amateur music, the grand piano being generally placed in the centre of the back drawing-room. Of course when there are professional singers the entertainment assumes the importance of a concert, chairs are placed in rows as for an evening concert, "music" is put in the corner of the cards, and programmes are provided, and distributed by the servants. Sometimes the entertainment consists of the performances of Mr. Corney Grain, or of one or two French performers, who enact *comédies de salon*. In either case it is best to notify the fact upon the card. When children are invited as is frequently the case, it is very usual to have "Punch," or some other special juvenile entertainment. Cards for *al fresco* parties should bear "Weather permitting." After an afternoon party, as after any other, cards should be left the next day, or, as soon after as is possible, and whether the party has been attended or not. If at the last moment it is found impossible to attend, it is courteous to leave a note: "Mr. and Mrs. A. and the Misses A. regret they were unavoidably prevented having the pleasure of waiting on Mrs. B.," or "of availing themselves of Mrs. B.'s kind invitation of yesterday." In the friendly gatherings of which we spoke at first, two-tier tables are convenient; the upper shelf being occupied by the cups, tea-pot, milk, &c., the lower by the bread-and-butter, cake, and square cups. White table-cloths are not used, but those embroidered in crewels on coarse linen or crash are fashionable. Saucers with a fan-shaped projection for holding cake or bread-and-butter are convenient. The tea-table should be attended to by the hostess or her daughters in a small party, or in a larger one be placed in the back drawing-room, and attended to by servants stationed behind it. It is a mistake to have servants moving about with cups and trays.

**1204. EVENING AT HOMES.** These are simply dancing-parties under another name. A very large ball is not called an At Home, but invitations for the ordinary "Dance" are never issued in any other way. The fashionable "small and early" begins at half-past ten, which is scarcely what our grandmothers would have understood by the latter word. As in the case of the afternoon At Homes, the form which the entertainment is intended to take is specified upon the card of invitation "Music," "Dancing," "Theatricals," "Tableaux Vivants," or "Recitations." The hour for which the guests are invited varies from 9.30 until later, but no guest is expected to arrive punctually.

**1205. PICNICS, THE PLACE.** The selection of the spot to be visited is very important. It should possess some attractions or afford something interesting to be seen. And should be easily attainable by all invited, yet not be a spot too well known; it should be safe from the invasion of excursionists; and, if possible, there should be some shelter at hand in case of any sudden changes of the weather.

**1206. INVITATIONS AND CONVEYANCE.** For invitations it is better to write notes rather than to send formal invitations, as there are generally many matters to be explained. Different methods are adopted of arranging such a party. Sometimes the guests are requested to meet at the appointed spot at a given hour; sometimes, if any portion of the journey has to be made by train, the train selected and the hour of its arrival at different intermediate stations are indicated. All such arrangements should be made by the originator of the picnic. Having decided on the train, and ascertained the number of the guests and their intentions as to joining it, it is well to give notice to the railway officials of the probable amount of accommodation required. Sufficient vehicles should be in readiness at the final station to convey the party to their destination, and also at a preconcerted hour to take them back again. As a rule, the arranger of the party simply takes care that the accommodation by rail and road is forthcoming, the guests paying for their own tickets and frys. Formerly guests at a picnic furnished part of the feast. Now however that picnics are generally large ones, the giver of the party either provides the luncheon, or three or four friends combine to do so—one contributing cold fowls and tongues, another lobster salad or preparations of fish and vegetables, one pastry and jellies, another wine, and another fruit, each knowing before the article which they have to provide. It is convenient or even essential in a large party that servants should be taken.

**1207. THE COMESTIBLES.** Cold chicken, ham and tongue, rolls filled with lobster salad or plain salad, sandwiches made of pounded chicken or game, foiegras either made into sandwiches between thin slices of dry toast, or a mouthful ensconced in a tiny shape of aspic jelly, cold salmon, abundance of salad, plenty of fruit, bread, butter, and cheese, quantities of ice, and no stint of claret-cup, champagne and cider-cup, pies of boned pigeons, and some Devonshire cream for eating with fruit or tarts are appropriate provisions. Some of the gentle-

men frequently volunteer to concoct the cups and to mix the salads. Arrangements should be made to reach the trysting-place an hour before luncheon time ; and the point of where the feast is to be spread settled, the party should disperse, a signal being agreed upon to recall them at a proper time.

**1208. PLAN OF OPERATIONS.** Luncheon is generally a somewhat prolonged entertainment, and when it is over the party usually disperse, either to visit ruins, to walk to a waterfall, to climb an elevation to see the view, in short, to amuse themselves according to the nature of the place. Before they disperse, it should be decided when and where they are to reassemble, and it is well to name a time rather earlier than is absolutely necessary, as it is tolerably certain there will be some unpunctual people. If there is a cottage near where water can be boiled, it is considered pleasant to have five o'clock tea before starting for home : in any case, well-iced claret and cider-cups should be attainable, and any fruit that may be left. Care should be taken, however, not to leave it out in the sun, as it utterly spoils the flavour.

**1209. COSTUME FOR PICNICS.** For young ladies nothing is prettier than cotton, linen, or holland dresses ; or else mohair, ticking, serge, if the wind be chilly, homespun or some such unpretending material, and the dress should be short enough to be convenient for walking. If the make and *façon* of the dress be stylish, and all the adjuncts, such as boots, gloves, and fichu, unexceptionable, the toilette will look more appropriate and better than if made of more costly materials. Elderly ladies need not affect so severe a simplicity, but will do well to avoid elaborate trimmings and costly lace. It is not necessary for gentlemen to wear frock-coats and tall hats, as for more formal festivities. Shooting-coats and wideawakes are quite permissible at a picnic.



## CHAPTER LXXV.

### RIDING, DRIVING, BOATING, &c.

Horsemanship—Points of a Lady's Horse—The Habit and the Saddle—Mounting—The Cavalier—Dismounting—The Manège—Conduct during Accidents—The Rule of the Road—Gentlemen's Etiquette of Riding—Driving—Carriage Exercise—Boating and Angling—Croquet, Lawn Tennis, Archery, &c.

**1210. HORSEMANSHIP.** By those who know, riding is considered an art which, under favourable conditions, requires little instructions. To ride gracefully, indeed, requires grace of person and movements. One who is stiff in manner will, of course, ride stiffly ; the sloven will ride carelessly ; an awkward person will be awkward in any situation ; only one accustomed to ride will feel at home in the saddle.

**1211. POINTS OF A LADY'S HORSE.** The *beau-idéal* of a lady's horse is one elegant in form, exquisitely fine in coat, and beautiful in colour ; graceful, accurate, well-united, and thoroughly safe in every pace ; "light as a feather" in the hand, though not at all painfully sensitive to a proper action of the bit ; bold in the extreme, yet superlatively docile ; free in every respect from what is technically denominated "vice ;" excellent in temper, but still, "though gentle, yet not dull ;" rarely requiring the stimulus of the whip, yet submitting to its occasional suggestions. In some, though not in all, respects, the form should approach closely to that of a thorough-bred animal. The head should be small, neat, "well set" on the neck, and gracefully "carried." The nostrils should be wide ; the eyes large, rather protruding, dark, yet brilliant ; the ears erect and delicately tapering towards their tips. The neck should be rather arched and muscular ; ridge of shoulders narrow and elevated ; chest full and fleshy ; back broad ; body round, or barrel-like ; the space between the hips and tail long and gradually depressed towards the latter which should be based high on the croup. The fore and hind limbs should be distant the one pair from the other ; the "arms" muscular ; knees broad, hocks wide (laterally), legs flat and sinewy ; pasterns rather long ; hoofs large and nearly round. His size and height should compare well with that of the rider. One would not put a little woman on a tall, gaunt horse, nor *vice versâ*. He should be perfect in his paces ; walk well, canter lightly, and trot fast and steadily. He should be absolutely free from stumbling. A horse that shies or springs suddenly sideways is unsafe ; a hardmouthed



one is unpleasant. The height of a horse is measured at the shoulder, in hands of four inches.

**1212. THE HABIT AND THE SADDLE.** The lady's right hand is the *whip* hand ; the left is the bridle hand. The "near" side of the horse is the left side, the side on which a lady rides and on which everybody mounts. The right-hand side is the "off" side. A lady's riding dress should be plain and usually of black or dark green woollen stuff fitting closely to the bust ; the gloves should be strong buff leather, coming up well upon the wrist ; the whip light and plain. See that the saddle does not gall the horse, and that it is firmly secured. Every lady who rides should understand the construction and fastenings of her horse's equipments as well as she does her own costume ; and be able, in case of necessity, to bridle and saddle her horse for herself. When men are at hand make them useful, but be able to do without them when needful.

**1213. MOUNTING.** A lady can scarcely be expected to have the agility to mount her horse from the ground without assistance, though, with a well-trained horse, she may readily mount from the steps or horse-block. But the best horse-block is a friend who knows his duty, and with whose aid the equestrienne proceeds thus : the lady places herself on the near side of the horse looking towards his head, the reins gathered in her right hand, with which she also grasps the near head of the saddle. The gentleman, facing her, stoops down, and, clasping his hands, offers them as a stirrup ; she puts her left foot into his hands and her left hand upon his right shoulder ; then, springing a little on her right foot, she allows herself to be raised into her seat, and places her right leg in the crutch of the saddle. The gentleman then holds the stirrup and makes the leather of the proper length (if necessary), which is when the stirrup falls just below the ankle-bone, and smooths the skirt of the habit. A lady learns first to ride without a stirrup, which is the proper way for both sexes. When the foot is in the stirrup the heel is a little lower than the toes.

**1214. THE CAVALIER.** When a gentleman rides with a lady he would naturally take the left or near side, as better able to protect her and converse with her ; but as his horse may rub against her, or spatter her dress, it is customary for him to ride on the off side.

**1215. DISMOUNTING.** In dismounting, the lady takes the reins in the right hand, as before, takes her knee from the crutch, her foot from the stirrup, and, seeing that her habit is clear, either springs lightly to her feet or into the arms of a gentleman ready to receive her, or puts her hand on his shoulder, and so jumps to the ground.

**1216. THE MANEGE.** Whilst riding command your horse as if he were a part of yourself, accommodate yourself to his movements, and make him suit your own purposes. A gentle, intelligent horse needs neither curb, nor whip, nor spur. He should understand the slightest movement of the rider, and at a word, or even a slight movement

of the hand, amble, trot, or gallop, retard, or stop. A well-trained horse feels the least change of the bit or obeys the mere inclination of the hand bearing the rein against his neck. The rider should always maintain a firm seat, so as not to be thrown by any accident; she should also have the coolness and presence of mind to clear her feet from the stirrup and herself from the horse, should he slip or stumble and fall. The weight of the rider should be on the centre of the saddle, so that she may carry her shoulders square with the horse, and well back. Carry the elbows near the body, but not too stiffly. In any situation carrying the elbows out and at a sharp angle is ungraceful and inconvenient. In neither sex is the stirrup intended to support much of the weight of the rider, and particularly in the side-saddle, where the rider is to depend neither on the crutch nor the stirrup, except as aids and safeguards. When a lady, while her horse is in a smart trot, can look over on the right side far enough to see her horse's shoe, she is well in seat. It is good practice for a lady to ride for a time without touching reins or stirrup, to get the proper balance of a firm seat, and to be able to lean forward, or back, or to either side, anticipating every movement of the animal.

**1217. CONDUCT DURING ACCIDENTS.** When a horse runs away, keep as cool as possible, avoid being brushed off under trees or against a post, bend well at sharp turns, so as not to be flung off, and prepare for a sudden stop when he approaches any obstruction. If you are certain you cannot keep your seat, free yourself from the stirrup and crutch, so as neither to hang by the foot nor drag by the dress, and land in as soft a place as you can find. When a horse is frightened at any object, the way to impress the terror firmly is to whip him for it. If soothed and encouraged to examine the object, his fears will be removed. But horses of a highly nervous temperament are unsafe for and unsuited to a lady. Sawing the mouth, or pulling alternately on each rein, will often compel a runaway horse to stop when a steady pull on the bit only seems to aid his speed. So letting the reins loose a moment, and suddenly pulling up may stop him, but so suddenly as to throw the rider, if not well prepared.

**1218. THE RULE OF THE ROAD.** The simple regulation, both for riding and driving, is to keep to your left (or "near") side when meeting other equestrians or vehicles, and to your right (or "off") side when passing them. The rule of the road on meeting is thus the exact contrary of that observed by foot passengers in towns, where the pedestrian always keeps to the *right* side of the pavement.

**1219. GENTLEMEN'S ETIQUETTE OF RIDING.** No one should appear in public streets or roads except fully aware that his mount is a well-broken animal and well under his control. Generally when riding alone a gentleman does not require to be followed by a groom. The procedure to be adopted in assisting a lady to her saddle has been already spoken of. When accompanying one or more ladies the gentleman keeps to the right, and renders all necessary assistance in

opening gates and similar matters. What is known as a "hunting crop," which is a plain cane with a buckhorn crook, is the best whip for country riding, as it affords a convenient aid in undoing gate fastenings, &c. Nice attention should be given to the saddle and bridle that they are of approved pattern and make, and no one who rides should be without a fair knowledge, not only of the points and peculiarities of horses, but also of the characteristics of saddle, bridle, varieties of bits, &c. The dress in town is the usual walking attire—frock-coat, coloured trousers, &c. Sometimes a shorter coat is preferred. What is termed a "jockey" whip, plainly silver mounted, is best for town riding. For the country, cords and hessian boots, or some modification of them, are good. When out with the hounds it is best to eschew "pink," unless a member of the hunt, and wear a dark riding coat.

**1220. DRIVING.** It must be borne in mind that this word applies equally to the act of driving a pony carriage or other vehicle and of simply taking carriage exercise. In either case, you "go for a drive." Such a phrase as "I am going for a *ride* in the carriage" is quite inadmissible. When a lady is driving a pony carriage, or a gentleman a phaeton or other trap, the whole etiquette of the road may be summed up in the two succinct maxims, "not to drive too fast," and "keep your proper side of the road, both in meeting and passing vehicles or equestrians." And no one of either sex should take the reins in their hand in any frequented road or place unless they are capable drivers, for to incur any possible risk of injuring any of our fellow-creatures is certainly the very acme of ill manners.

**1221. CARRIAGE EXERCISE.** Young ladies should acquire a correct and easy manner of getting into the carriage. This can only be done by the exercise of a little care and thought. It depends upon the seat to be occupied and the number of steps to be ascended. If the seat in the carriage which faces the horses is to be taken, and there is one step only, the left foot should be placed on it, and at the next movement the right foot rises to the carriage floor, this permitting the lady entering to sink gently and gracefully into her seat without turning round. If there are double steps, the movements are, right foot on bottom step, left on top step, and right foot into the carriage. If it be intended to occupy the other seat, the movements must so proceed that the left foot steps into the carriage. The seat facing the horses is appropriated to ladies and the other to gentlemen, if the carriage contain both. If its occupants are all ladies, the foremost seat is given to the ladies of higher rank or social standing.

**1222. BOATING AND ANGLING.** No one should endeavour to row when the party contains ladies unless he is a practised oarsman and used to the management of boats. Ladies who are unaccustomed to boating are sometimes very troublesome charges, as their timidity is apt to cause them to do things impulsively which may endanger the safety of the boat and its occupants, unless the craft is guided by qualified men. Ladies should be handed in by one of the oarsmen,

and be bestowed comfortably in their seats, care being taken that their garments are arranged so as to be clear of accidental contact either with the surface of the water or any splashing of the oars. If the passage of a steamboat or any similar cause should create rocking in the boat, care should always be taken to reassure any lady known to be timid ; and the same should be done when passing any place which may appear perilous to a timid person, as, for instance, some of the locks on the Upper Thames. Ladies should never be allowed to pay any tolls or other dues of the river. The position of "stroke" oar is considered the post of honour, and any gentleman oarsman strange to the party should have the offer of it. Many ladies are now practised hands with the oar or the sculls, and to us the pastime seems both a pretty and a healthful one; but we believe that some medical authorities have pronounced against the exercise as not well suited for the fair sex. Ladies frequently also join angling parties, especially in the quiet reaches of the Upper Thames, where the fishing is carried on from a broad flat-bottomed punt with chairs placed for the ladies and an attendant to bait the hooks, the cavaliers of the party making themselves useful in putting together the fishing rods, disentangling lines caught in weeds, &c. Ladies generally wear some jaunty costume, the skirts of which are rather short ; sometimes blue, or other coloured guernsey, and small sailors' hats are preferred, stout boots with substantial upper leathers are a *sine quâ non*. Lady oarsmen should not have tight corsets of any kind. Gentlemen when boating wear white flannel trousers, white jerseys, and straw hats with a blue peajacket to assume when resting from the oars.

1223. CROQUET, LAWN TENNIS, ARCHERY, &c. Little need be said of the etiquette of the various species of out-door amusement. Perhaps it may be summed up by saying that their votaries require to possess at least a fair knowledge of the special game or amusement, and a tolerable fund of the necessary small talk, to be pleasant in manner and suitably attired. Ladies should be dressed in some pretty cheerful-tone costume, with an absence of trains or other encumbrances. Special costumes are generally provided for archery. Gentlemen wear trousers of some light material, and short frock coats—sometimes even tweed suits and round hats.





## CHAPTER LXXVI.

## DUTIES OF A HOSTESS.

Receiving Morning Visitors—Reception of Guests for a Dinner party—Guests at an Afternoon Reception, &c.—Duties of a Hostess in the Country—The routine of country house life—General hints on the Treatment of Servants—Servants' Characters—Giving Characters—Treatment of Servants—Fees from Visitors.

**1224. RECEIVING MORNING VISITORS.** The hostess should rise to receive morning visitors if they are ladies, but receive gentlemen seated ; she, of course, shakes hands with each visitor. If fresh visitors arrive before the first depart, it is not necessary to introduce them to each other, though it is in the discretion of the hostess to do so. When the guests depart she shakes hands with each, rising if they are ladies, rings the bell that the servant may open the street-door ; and, if they are ladies alone, accompanies them to the drawing-room door, and closes it after them.

**1225. RECEPTION OF GUESTS FOR A DINNER PARTY.** In receiving guests for a dinner party the hostess should be in the drawing-room before the hour of their arrival, and see that everything is arranged as she would wish. She rises to receive each guest, whether lady or gentleman, and it is convenient that her station should be near the door, though she should seat herself beside, and converse for a few moments with, each new arrival. The duty of instructing each gentleman which lady to take down is frequently performed by the host, but this has the inconvenience of leaving the guests in uncertainty as to the order in which they ought to leave the room ; it is therefore better for the hostess to adhere to the old plan of requesting each gentleman to take a particular lady in due order, after the host has offered his arm to the lady of highest rank ; and the host, as each couple reaches the dining-room, should indicate their appointed place. At the conclusion of dinner the hostess bows to the lady of highest rank, and the ladies leave the room in the order they entered it, the hostess bringing up the rear. In the drawing-room she should not confine herself to conversation with one individual, but should endeavour to talk a little to each guest.

**1226. GUESTS AT AN AFTERNOON RECEPTION, &c.** At an afternoon or evening reception the hostess receives the first guests

seated in the drawing-room, rising to greet each ; then, as the rooms fill, and arrivals become frequent, she takes her stand at the drawing-room door, or, more often still, on the landing, greeting her guests as they reach the top of the staircase, and having, if possible, some little appropriate *mot* for each as they pass on into the drawing-room. She does not descend to the refreshment-room till the majority of the guests have done so. If the entertainment be a concert she must say a few pleasant words to the professional performers when they arrive, see that they are comfortably settled in their places behind the piano, and have everything they require, such as wine and water. She should also compliment them at the end of the concert, and see that they have refreshments in the dining-room. In the case of amateur music the hostess should congratulate each performer at the conclusion of his or her song or piece, and should see that the ladies are taken down to have ice, tea, or any other refreshment they may prefer. At a ball, the hostess' chief duty is to receive her guests. As a rule, it is unnecessary for her to introduce people to each other ; but if she sees any girl destitute of a partner, she should request the young lady's chaperone to allow her to introduce a partner, and introduce some gentleman, first to the chaperone, and then to the lady. When supper is announced and the host has taken down the lady of highest rank, the hostess introduces gentlemen to those chaperones who have not been asked to go down to supper.

**1227. DUTIES OF A HOSTESS IN THE COUNTRY.** The duties of a hostess in the country are sometimes very arduous, often continuing for weeks together. One great anxiety is the assembling of a suitable party of people, who, to the best of her relief, will like to meet each other in the same house. In all invitations she should say distinctly on what day she hopes to see the guest, and for how long a time ; and when the invitation has been accepted she should write and name the station. The hostess should also state whether she intends to send for her friends, or whether she will order a fly for them, or else inform them where they should write to order one for themselves. When the guests arrive, generally late in the afternoon, the hostess should, if possible—that is, if not driving out with other guests—be at home to welcome them, and have tea ready for their refreshment. As soon as time has been allowed for the conveyance of the luggage upstairs, she should show her guests their rooms ; and, having informed them of the hour of dinner, and shown them which bell will most readily summon their maid, should leave them to rest.

**1228. THE ROUTINE OF COUNTRY HOUSE LIFE.** As the guests assemble in the drawing-room before dinner, the hostess introduces them to each other, and, in sending them to dinner, endeavours to pair people differently each night without greatly disturbing the order of precedence. After dinner she must be busy, requesting those who are musical to play and sing, arranging tables for those who like whist, and organising a round game for those who prefer it. When

the tray with wine and water makes its appearance, at the hour appointed by the custom of the house, she, at the first convenient opportunity, suggests retiring for the night, accompanies to their rooms such guests as are strangers that day arrived, and begs them to ask for anything they may require. In the morning the hostess should be down before her guests, and be ready to read prayers if the host, as may be the case, should be late. She presides at the breakfast-table, where the custom now prevails of the tea being made by the butler at the side table and the cups handed round. The hostess is then free to make herself agreeable to her guests, to impart information, and to make plans for the day's amusements. It is better to suggest one or two plans : to say that there are such horses and such carriages available ; such points of interest in the neighbourhood ; or that certain friends of some members of the party are within visiting limits and known to be at home ; and then leave the guests to choose for themselves. The hostess reappears in the drawing-room shortly before luncheon, and is then at the disposal of her guests for the rest of the day. After presiding at luncheon, she either drives out with some of the party or walks with some of the others, and on returning dispenses the tea, welcomes fresh guests, and retires a little before dressing for dinner. When guests are departing, the hostess should be in the drawing-room ten minutes before the time named. When taking friends to a neighbour's house for a ball or any other festivity, the hostess should go in the first carriage, so as to be ready to introduce her party to the lady of the house as they arrive. In taking them to church on Sunday she should enter first and precede them up the aisle, stopping at the door of the seat and allowing them to enter first.

#### 1229. GENERAL HINTS ON THE TREATMENT OF SERVANTS.

The mistress of a household is as much called upon to observe certain canons of behaviour towards her servants as she is to do so towards society. Above all things, firmness, fairness, and consistency are needed. If the mistress be without any stable rules for the ordering of all operations of her household ; if she be varying or flighty—now ridiculously familiar, and then as absurdly stern—it is idle for her to expect to be well served. Mistresses should make it a rule when engaging a servant expressly to tell her all the duties which she will be expected to perform. Every portion of the work which the maid will have to do should be plainly stated by the mistress and understood by the servant.

1230. SERVANTS' CHARACTERS. In obtaining a servant's character it is not prudent to be guided by a written one from some unknown quarter, but it is best to have an interview with the former mistress. The proper course to pursue, in order to obtain an interview with the lady, is this : The servant in search of the situation should be desired to see or write to her former mistress, and ask her to be kind enough to appoint a time convenient to herself when you may

call on her. Your first questions should be relative to the honesty and general morality of her former servant; and if no objection is stated in that respect, her other qualifications are then to be ascertained. Inquiries should be very minute, so that you may avoid disappointment and trouble.

1231. **GIVING CHARACTERS.** In giving a character it is scarcely necessary to say that the mistress should be guided by a strict sense of justice. It is not fair for one lady to recommend to another a servant she would not keep herself. The benefit, too, to the servant herself is of small advantage, for the failings which she possesses will increase if suffered to be indulged in with impunity. It is hardly necessary to remark, on the other hand, that no angry feelings on the part of a mistress towards her late servant should ever be allowed, in the slightest degree, to influence her so far as to induce her to disparage her maid's character.

1232. **TREATMENT OF SERVANTS.** The treatment of servants is of the highest possible moment, alike for the mistress' sake and their own. If a benevolent desire is shown to promote their comfort, at the same time that a steady performance of their duty is exacted, then their respect will not be unmingled with affection. Especially should it be borne in mind that every servant should be granted a fair portion of time for her own requirements, and that with the strictest control in matters essential a kindly and willing freedom be accorded on trivial points.

1233. **FEES FROM VISITORS.** In respect to the fees to be given to servants, a lady gives five shillings to the housemaid if the visit has been one of three or four days, ten if it has been a week or more. A gentleman does the same *if visiting alone*—that is, without a wife—and if he has not a servant of his own he gives the same sum to the servant who attends upon him; if he has his own valet this is unnecessary. If sent to the station, it is usual to give half-a-crown to the coachman, and if either a lady or gentleman rides it is usual to fee the groom, from five to ten shillings, according to the number of times, &c. If a gentleman shoots, he must fee the keeper; ten shillings is the smallest sum even for one day's good shooting. In some houses a distinct request is made that nothing should be given to the servants, and we need hardly say that, when this is the case, it is in very bad taste to disobey the injunction.





## CHAPTER LXXVII.

## CORRESPONDENCE, PRESENTS, &amp;c.

Young Ladies' Letters—Correspondence with Gentlemen—Hints to Young Ladies—Privacy of Letters—Notes of Invitation—Letters of Introduction—Farewell Cards, &c.—Modes of addressing Letters—The Sovereign and the Royal Family—Peers, &c.—Legal and Official Addresses—The Clergy and Military and Naval Officers—How to make Presents—Wedding Presents—Acknowledging Presents.

1234. **YOUNG LADIES' LETTERS.** Much time is wasted, particularly by young ladies, in writing and answering such epistles as are termed "letters of friendship"—meaning long documents filled with regrets at absence, asseverations of affection, modest deprecations of self, and flattering references to the correspondent, or else anticipations of what may be coming and lamentations of what may be past, which are of no manner of use but to foster a sickly, morbid feeling, to encourage nonsense, and destroy a relish for such true friendship as is good and wholesome. A still worse species of voluminous female correspondence is that which turns entirely upon love, or rather on what are called "beaux," or entirely on hate—for instance, hatred of stepmothers. This topic is considered the more piquant from its impropriety, and from its being carried on in secret.

1235. **CORRESPONDENCE WITH GENTLEMEN.** No young lady ever engages in a correspondence with a gentleman who is neither her relative nor her betrothed without eventually lessening herself in his eyes. Of this she may rest assured. With some men it is even dangerous for a lady to write a note on the commonest subject. He may show the superscription, or the signature, or both, to his idle friends, and make insinuations much to her disadvantage, which his comrades will be sure to circulate and exaggerate. Above all, let no lady correspond with a married man, unless she is obliged to consult him on business, and from that plain, straightforward path let her not diverge. Even if the wife sees and reads every letter, she will, in all probability, feel a touch of jealousy (or more than a touch) if she finds that they excite interest in her husband, or give him pleasure. This will inevitably be the case if the married lady is inferior in intellect to the single one, and has a lurking consciousness that she is so.

1236. **HINTS TO YOUNG LADIES.** Having hinted what the

correspondence of young ladies ought *not* to be, we will try to convey some idea of what it ought. Let us premise that there is no danger of any errors in grammar or spelling, and but few faults of punctuation, and that the fair writers are aware that a sentence should always conclude with a period, or full stop, to be followed by a capital letter beginning the next sentence, and that a new paragraph should be allotted to every change of subject, provided that there is room on the sheet of paper. And still it is well to have a dictionary and a grammar at hand in case of lapses of memory. However, persons who have read much, and read to advantage, generally find themselves at no loss in orthography, grammar, and punctuation. To spell badly is disgraceful to a lady or gentleman, and it looks as if they had finished reading as soon as they left school. Inexperienced letter-writers often feel provoked with themselves when they have filled a sheet without touching upon some topics that they fully intended to introduce, and perceive they have spread out one of inferior importance over half their paper. This may be avoided by considering before you begin all that you wish to write about, and allowing to each topic its proper space. The more rational and elevating the topics are on which you write, the less will you care for your letters being seen, or for paragraphs being read out of them, and where there is no need of any secrecy it is best not to bind your friend by promises, but to leave it to her discretion. Madame de Sevigné praises her daughter for her attention to dates, which, she says, shows an interest in the correspondence; a dateless letter certainly loses much of its value, and they are but too common. Remember the liability of a letter to miscarry, to be opened by the wrong person, to be seen by other eyes than those for whom it is meant, and be very careful what you write to the disadvantage of any one. Praise and admire, but beware of blame. Your judgment may be wrong, and you know not when nor where it may come up against you, and make you sorry you ever penned it. Avoid in writing, as in talking, all words that do not express the true meaning. Unless you know that your correspondent is well versed in French, refrain from interlarding your letters with Gallic words or phrases. Do not introduce long quotations from poetry. Three or four lines of verse are sufficient; one line or two are better still. Write them rather smaller than your usual hand, and leave a space at the beginning and end, marking their commencement and termination with inverted commas, thus “ ”.

**1237. PRIVACY OF LETTERS.** We do not conceive that, unless he authorises her to do so (which he had best not), a wife has a right to open her husband's letters, or he to read hers. Neither wife nor husband has any right to entrust to the other the secrets of their friends, and letters may contain such secrets. Unless under extraordinary circumstances, parents should not consider themselves privileged to inspect the correspondence of grown-up children. The letters of past years should either be destroyed or carefully locked up, with directions on the box that in case of your death they are to be returned unread

to the writers, or, if that cannot be done, that they should be burnt unread.

1238. **NOTES OF INVITATIONS.** Notes of invitation should always designate both the day of the week and that of the month. If that of the month only is specified, one figure may, perhaps, be mistaken for another; for instance, the 13th may look like the 18th, or 25th like the 26th. If it is a decided music party by all means specify the same, that those who have no enjoyment of what is considered fashionable music may stay away. Always reply to a note of invitation the day after you have received it. To a note on business send an answer the same day. After accepting an invitation, should anything occur to prevent your going, send a second note in due time.

1239. **LETTERS OF INTRODUCTION.** Avoid giving letters of introduction to people whose acquaintance cannot possibly afford any pleasure or advantage to those whose civilities are desired for them, or who have not leisure to attend to strangers. As before remarked, letters of introduction should not be sealed. To do so is discourteous. If you wish to write on the same day to the same person take another sheet, write as long an epistle as you please, seal it, and send it by post.

1240. **DELIVERING LETTERS OF INTRODUCTION.** It is best to deliver an introductory letter in person, as the lady or gentleman whose civilities have been requested in your behalf may thus be spared the trouble of calling at your lodgings, with the risk of not finding you at home. This is very likely to happen if you send instead of taking the letter yourself. If you do send it, enclose a card with your address upon it. Also, it is more respectful to go yourself than to expect them to come to you. As soon as you are shown into the parlour send up the letters, and wait till the receiver comes to you. When a letter is brought to you by a private hand, the usual ceremony is to defer reading it till the bringer has departed, unless he desires you to read it at once, which he will, if it is evidently a short letter. If a long one, request him to excuse you for a moment, while you look at the beginning to see if your correspondent is well.

1241. **FAREWELL CARDS, &c.** On farewell cards it is usual to write with a pencil the letters "T. T. L.," "to take leave;" or "P. P. C.," "*pour prendre congé*," or "P. D. A.," "*pour dire adieu*," "to bid adieu." In corresponding with poor people to whom even a small expense is of more importance than to yourself, you may enclose a stamp for the answer.

1242. **Modes OF ADDRESSING LETTERS.** A very essential part of etiquette is the knowledge of the correct form of addressing persons in different ranks. Indeed as, in the words of the old Latin adage, "the written letters remain," while spoken phrases are necessarily passing, a solecism committed in writing may strike the person

addressed more unpleasantly than one made in speech might do, and the record remains perhaps to subsequently renew the sensation.

1243. **THE SOVEREIGN AND THE ROYAL FAMILY.** Letters for the Queen are sent under cover to the Prime Minister, or to whomsoever has charge for the time being of her Majesty's private correspondence. The enclosure is directed, "To her Majesty the Queen." Official communications are ordinarily addressed, "To the Queen's most excellent Majesty." Letters to the Queen should commence, "Madam," or "Most gracious Sovereign," or "May it please your Majesty," according to nature of communication; and should conclude, "I have the honour to remain, with the profoundest respect, madam, your Majesty's most faithful and dutiful subject." Letters for the Prince and Princess of Wales should be sent under cover to Lieut.-Col. Knollys, and the enclosure directed to "His Royal Highness the Prince of Wales," or, "Her Royal Highness the Princess of Wales." The sons and daughters, brothers and sisters, and uncles and aunts of the Queen, are addressed as "Royal Highness," but her Majesty's nephews and cousins are addressed as "Your Highness." Letters to members of the Royal Family should begin, "Sir," or "Madam," and end, "I have the honour to remain, sir (or madam), your Royal Highness's most dutiful and most obedient servant."

1244. **PEERS, &c.** A letter to a duke or duchess, not members of the Royal Family, should be addressed, "To His Grace, the Duke of —," "To Her Grace, the Duchess of —." It should begin with "My Lord Duke;" but a duchess, in common with all other ladies, is addressed as "Madam." In writing to a marquis, address the letter, "To the Most Hon. the Marquis of —;" and to a marchioness, "To the Most Hon. the Marchioness of —." Begin, "My Lord Marquis." In writing to an earl or countess, address, "To the Right Hon. the Earl (or Countess) of —." Begin letters to earls, viscounts, or barons, with "My Lord." A letter to a viscount or viscountess should be addressed, "To the Right Hon. the Viscount (or Lady Viscountess) —." A letter to a baron should be addressed, "To the Right Hon." The younger sons of earls, and all the sons of viscounts and barons, are addressed, "The Hon. —, Esquire;" and the daughters, and sons' wives, "The Hon. Mrs. —, or Miss —." Letters should begin, "Sir," or "Madam." If addressing ambassadors, begin, "My Lord," and use the title, "Your Excellency," throughout, wherever the pronoun "you" would ordinarily be used. The same title is used in addressing the Lord-Lieutenant of Ireland, and the Governor of Western Australia. The Governor-General of Canada and the Governor of Dover Castle are addressed as "Right Honourable." A letter to a baronet is addressed to "Sir William —, Bart.;" one to a knight, "Sir William —." Begin letters to baronets, knights, or their wives, "Sir" or "Madam," except, of course, in cases where acquaintanceship exists, when formality ceases, and letters are begun, "Dear Sir William —;" "Dear Lady —."



1245. **LEGAL AND OFFICIAL ADDRESSES.** Judges are addressed as "Right Honourable." In addressing a consul, write, "To A. B., Esq., Consul to Her Britannic Majesty, at——." In directing a letter to any member of the Privy Council, prefix "Right Hon." to the name, and add after it the title of the office held. Observe the same rules in addressing members of the Royal Household. Letters or addresses to the House of Peers as a body are addressed, "To the Right Hon. the Lords Spiritual and Temporal in Parliament assembled;" and to the House of Commons, "To the Honourable the Commons of the United Kingdom of Great Britain and Ireland." The Speaker of the House is addressed as "The Right Hon.——, Esquire, Speaker of the House of Commons." Individual members, who have no title, are addressed by their Christian and surname, followed by "Esq., M.P.," except, of course, in those cases where they have a title. In beginning letters to the House of Lords, the correct form is, "My Lords, may it please your Lordships;" and to the Lower House, "May it please your Honourable House." Petitions to the Lords conclude thus: "And your Lordships' petitioners will ever pray;" and to the Commons, "And your petitioners will ever pray."

1246. **THE CLERGY AND MILITARY AND NAVAL OFFICERS.** When clergymen have titles, these should be inserted after the word, or rather abbreviation, Rev., in addressing a letter. The following are the forms for addressing our Church dignitaries: "To His Grace the Archbishop of——." "To the Right Rev. the Bishop of——." "The Rev. John Smith, D.D." "The Very Rev. the Dean of——," or, "The Very Rev. John Smith, D.D., Dean of——." "The Ven. Archdeacon——." Rectors and Curates are addressed as "The Rev. John Smith;" "The Rev. William Jones." Holders of the higher appointments in the Army and Navy are addressed as follows: "To Lieut.-General the Duke of——, K.C.B., Commander-in-chief of Her Majesty's Forces," &c. "To Field-Marshal the Viscount——, K.G., Master-General of the Ordnance," &c. "To the Right Hon. Lord——, Commander of Her Majesty's Forces," &c. "To Colonel the Hon. A.——." "To Sir——, K.C.B., Admiral and Commander of the Channel Fleet," &c. "To Sir——, Captain of Her Majesty's ship *Black Prince*." In addressing majors, captains, or lieutenants, add the names of the regiments to which they belong. In the Navy, address "Lieutenant Brown, R.N., on board H.M.S. *Rasistance*." "Mr. Smith, Midshipman of H.M.S. *Devastation*." In addressing gentlemen who are sons of peers it should be remembered that if in the army or navy the official title *precedes* the dignity; thus, "Captain Lord G——," "Colonel the Honourable John T——; but if they are in the Church the case is reversed, "The Honourable and Rev. Oscar H."

1247. **HOW TO MAKE PRESENTS.**—There is an art in giving as well as in receiving presents. Whole chapters written on etiquette could not teach it to either giver or receiver, but yet it may in some

degree be cultivated. To think of what is most convenient to ourselves to give is scarcely the best way of leading up to a graceful gift. It is kinder to allow our imaginations to rove over the field of the pleasure our gift is to convey to the receiver, and we shall then gradually approach the point of view from which a present ought to be viewed. To give a poor person something whose utility is unmistakable while its beauty is conspicuous by absence, may commend itself to common sense, but not to any finer sense. To give a rich person some little ornamental nothing which has merely cost *money*, and no labour or trouble to ourselves, is to lay that person under the semblance of an obligation to the giver with no equivalent for that obligation in value. If the giver has not much command of money, all the more should the gift represent some other outlay—that of time, skill, patience, or thought. These make valuable some trifle that represents a very small sum indeed in money.

1248. WEDDING PRESENTS. These are sometimes, from their absurd unsuitability, the subject of fun and derision on the part of the receivers. Nor is there any ingratitude implied in this. To laugh at a well-meant gift would be ill-bred to a very high degree, but when the gift is merely the transfer of some utterly useless article from the possession of the donor to that of the recipient because the occasion calls for some kind of present, gratitude is impossible. It is difficult even under more favourable circumstances when wedding gifts multiply of their kind in the inconvenient manner in which they occasionally do. Half-a-dozen card cases for a bride, who will not be called upon to pay more than a score of calls in a twelvemonth are an embarrassment of riches. This repetition of gifts could sometimes be avoided by timely thought and consultation among intending givers. Wedding presents should be sent to the bride's house some days before the wedding, when she is supposed to have a little leisure wherein to write her notes of thanks and acknowledgment. It is not in good taste to be present when one's gifts are presented. It is better to send them so that the recipients are unwatched during the moments of inspection. Brides are apt to be critical about their presents, and, be the emotions excited by the first sight what they may, let them enjoy the friendly shelter of a private view. Christmas and New Year's gifts are almost exclusively confined to the family circle so that etiquette has but little to do with them.

1249. ACKNOWLEDGING PRESENTS. Over-abundant thanks are to be avoided. They are oppressive to the giver, if not injurious to the self-respect of the receiver. Most people hate to be thanked. A few earnest words may convey more true gratitude than a quarter of an hour's repetition of "*so much obliged*," "*how very kind of you*," "*you really are too good*," and similar repetitions.

## CHAPTER LXXVIII.

## FUNERALS AND MOURNING.

First duties upon the occasion—The Funeral—Mourning.

1250. **FIRST DUTIES UPON THE OCCASION OF A DEATH IN THE FAMILY.** The first sign to the outer world that one of a certain home circle is "smitten by the common stroke of death," is the closing of the blinds at the windows of the house and the non-appearance in public of the female members of the family. The next step of the head of the family, or whoever stands in that place for the occasion, is the ordering of the coffin, sending notes to all relations and particular friends apprizing them of the mournful intelligence, and despatching obituary notices to the newspapers, which must be prepaid according to the tariff of the different journals. The funeral arrangements are usually left in a great measure to the undertaker employed. Everything should be quiet and void of senseless parade, and in this regard it is very satisfactory to see that an improved public taste is leading to the gradual but sure abolition of much of the absurd and ostentatious pageantry which upholders were—and are—so fond of introducing into a ceremonial which can hardly be too simple.

1251. **THE FUNERAL.** The relatives and friends invited arrive at the house at the time appointed (generally in the morning), and being assembled in the library, or other suitable room are each provided by the undertaker with a hatband, scarf, and pair of gloves. Ladies do not usually follow, but there are frequent exceptions to the rule. When they do so, they do not leave their own rooms until the procession is about to start, when they proceed at once to the mourning coach or coaches provided for them. In the order of procession, both to the church or cemetery and in the ground, the nearest relative follows next the hearse or the coffin, and the others according to their nearness of kindred to the deceased. The empty broughams, &c., of acquaintances, sent out of compliment, come of course last in the cortège. Arrived at the church, the coffin is carried in and placed in the chancel, where also the mourners have seats allotted to them. When the first part of the solemn ceremony is over, the clergyman leads the way towards the grave, followed by all the mourners in order, who group themselves around the grave, the principal mourner usually standing at its head. After the service no order of proceeding is formed, the

chief mourner or family representative follows the clergyman to the vestry to supply the facts relative to the deceased necessary for registration and to pay the fees.

1252. **MOURNING.** Ladies if chief mourners wear dresses made of stuff and crape only, and gentlemen black suits and neckties, a crape scarf worn across one shoulder and crape hatband. Those not related to the deceased wear black with a moderate-sized hatband and black gloves.





## CHAPTER LXXIX.

## ETIQUETTE OF THE COURT, PRECEDENCE, TITLES, &amp;c.

Presentations at Court—Presentations of Ladies—Presentation of Gentlemen at Levées—Routine of Presentations—Dress at Drawing-rooms—Precedence of Guests—Precedence amongst Ladies—Precedence amongst Peers, Peeresses, &c—Descent of Precedence.

1253. PRESENTATIONS AT COURT. A few words respecting the etiquette of this important ceremony may not be unwelcome. A young lady is presented on first coming out, and in the fashionable world does not attend balls or large parties until after this ceremony. She is presented by her mother, or, if she should not have one, by some near relative. A bride is presented on her marriage, and usually by a near relative of her husband. It is now imperative that a lady must attend the same drawing-room as the lady whom she presents, though it is not necessary that they should go together ; indeed, they very often do not even see each other in the crowd.

1254. PRESENTATIONS OF LADIES. When a lady has found a friend to present her, she procures a large blank card, and writes legibly upon it her own name and that of the lady who presents her, thus : "Mrs. Percy, presented by Lady White ;" or, "Mrs. Charles Grey, on her marriage, by her mother-in-law, Mrs. Grey ;" "Miss Alice Blank, by her mother, Mrs. Blank ;" "by her sister, Mrs. Howard ;" or, "by her aunt, Lady Stair," as the case may be. This card is left in the Lord Chamberlain's office in St. James's Palace at *least* two clear days before the drawing-room, and is accompanied by a note from the lady who is to present, stating her intention of attending that particular drawing-room, and of presenting the lady named. The names are submitted for her Majesty's approval, and on sending to the office two days later the lady can obtain two "presentation" or pink cards, on which she writes legibly the same words as those on the former card. These cards she takes with her to the palace, one being left with the page-in-waiting at the top of the grand staircase ; the other is taken by an official at the door of the presence-chamber, and passed to the Lord Chamberlain, who reads the name to her Majesty. A lady who has been presented before, and who is not about to present any one else, does not communicate her intention of attending the drawing-room to the Chamberlain's office. She merely

goes to court, taking with her two large cards with her name *legibly* written on them.

1255. PRESENTATION OF GENTLEMEN AT LEVEES. The formalities attending a gentleman's levée are precisely similar to those requisite for that of a lady at a drawing-room. People are presented again on any change of office—an officer, for instance, as he obtains each successive step in rank; but one presentation suffices for his wife, as she remains Mrs. Jones, whether he be captain, colonel, or major-general. If, however, Mr. Jones assumes the name of Brown, or adds it to his own and becomes Mr. Brown-Jones, both he and his wife must be again presented. So when a peer succeeds his father he is re-presented "on accession to the title," and his wife and daughters are likewise again presented.

1256. ROUTINE OF PRESENTATIONS. The first persons who pass before her Majesty at a drawing-room are the *corps diplomatique* and those persons (members of the Government, royal households, &c., with their wives and daughters) who have the privilege of the *entrée*; and after they have passed, the general company are admitted. The doors of the palace are opened at two o'clock, and the Queen enters the throne-room at three. At the door of the picture-gallery the train is removed from its wearer's arm by the attendants in waiting, and the lady passes across the gallery with her train flowing at full length to the door of the throne-room, where her card is taken by an official and handed to the Lord Chamberlain, who announces the name to the Queen. If the lady is to be presented she must have her right hand ungloved, and as she bends before the Queen she extends her hand *palm downwards*; the Queen places her hand upon it, the lady touches the royal hand with her lips, and the presentation is over; the lady passes on, curtseying to those members of the royal family present. When she has done so an official replaces her train on her arm, and she leaves the throne-room. It is very seldom, however, that all the members of the royal family are present, but a curtsy must be made to each member who is. When her Majesty is fatigued and retires, the rest of the company are received by the Princess of Wales, and the ceremony of hand-kissing is omitted; as is also the case with gentlemen when a levée is held by the Prince of Wales on behalf of the Queen. Her Majesty salutes peeresses and daughters of peers on the cheek at the time of their presentation, in lieu of their kissing her hand. Gentlemen do not attend drawing-rooms unless they wish to attend the ladies of their family, and even then they rarely pass the Queen (though they may do so, and are even occasionally presented), turning off from the last waiting-room into the picture-gallery, and there awaiting the ladies. They are really, however, of no assistance, as the carriages are not called, but come up in rotation, and the names as they come up are called out by the royal servants. There are generally three drawing-rooms every season—one before and two after Easter, and her Majesty also holds a "court," generally

before the first drawing-room ; but to this court no one can go who does not receive a royal command to do so, and that is reserved principally for diplomatic and official personages.

1257. DRESS AT DRAWING ROOMS. The question of dress is an important matter at a drawing-room. Only full dress (low bodice and short sleeves) is admissible, and those ladies who from ill-health are compelled to wear high dresses are required *each year* to obtain a certificate of necessity from their medical man, which must be forwarded to the Lord Chamberlain's office, when a permissive authorisation will be given. A court train is also *de rigueur*, and should be from three to four yards long, according to the height of the wearer. Except at the moment of passing the Queen, it is carried over the arm, carefully folded, the end hanging outwards. The other imperative portions of a court costume are the plume and lappets. There has been a great inclination latterly to wear coloured feathers ; but these are not strictly court dress, and are regarded unfavourably in high quarters. The white plume is correct, and may be arranged according to taste : it is generally arranged on the left side, and the lappets on the right. Those ladies who possess lappets will find them much more graceful and becoming than a tulle veil, though the latter is quite correct, and may be worn if preferred. The hair may be arranged according to taste, and flowers, ribbons, or jewels worn in it or not, as liked. The bouquet is not incorrect, but is by no means necessary and very much in the way, as the handkerchief, fan, cards, and right-hand glove, if a presentation, fill the hands sufficiently.

1258. PRECEDENCE OF GUESTS. The arrangement of the precedence of guests is an important matter to all hostesses. In society the precedence of ladies is more important than that of gentlemen ; thus, if at a dinner party it is impossible to send both ladies and gentlemen down in order of precedence without sending a married couple together, or otherwise pairing people undesirably, it is the ladies' order of precedence that must be adhered to, the gentlemen's being altered to suit the circumstances, with the proviso that the gentleman of highest rank must take the hostess.

1259. PRECEDENCE AMONGST LADIES. Sir Bernard Burke tells us that, "Married ladies and widows are entitled to the same rank amongst each other as their husbands would respectively have borne between themselves, *provided such rank arises from a dignity, and not from an office or profession*. It should be clearly understood that by rank through dignity alone, and not by profession or office, is precedence conferred upon a lady." Thus, for example, the Archbishop of Canterbury takes precedence of all peers, save dukes of the Blood Royal, but his wife has no special place in the scale, and a baronet's wife or daughter would take precedence of her. Similarly the Lord Chancellor is the second peer of the realm, but his wife as a peeress (the Lord Chancellor is invariably created a peer) has merely the precedence of the date of her husband's creation. Also privy councillors,



who are entitled to the prefix of Right Honourable, rank before younger sons of viscounts, but their wives are not styled Right Honourable, nor have any special precedence. Judges likewise have a special precedence, taking rank immediately after younger sons of earls and elder sons of barons, according to the courts wherein they preside, and the dates of their creations. Military and naval men (who in the absence of any social rank are simply esquires) have various degrees of precedence among themselves, but these ranks proceeding from an office or profession confer no precedence upon their wives or children. Bishops, too, who as spiritual peers rank immediately after younger sons of marquises in order of consecration (with the exception of the Bishops of London, Durham, and Winchester, who in this order take precedence of the rest), give no rank to their wives. Naturally in a party where all the ladies are the wives of esquires, and possess no claim to precedence, the wife of a bishop, or of a privy councillor, would have a claim to precedence; but the daughter of a baronet, or even a knight, would take precedence of her. When a judge is knighted his wife obtains precedence, not as the wife of a judge, which is an *office*, but as wife of a knight, which is a *dignity*: she takes rank immediately after the wives of knights of the military orders, which rank as follows: The Bath, the Star of India, and St. Michael and St. George. In these orders the wives of Knights Grand Cross (K.G.C.B., K.G.C., S.I., &c.) take precedence of the wives of Knights Commanders (K.C.B., K.C.S.I.). The only lawyers whose rank is a *dignity*, not an office, whose wives are consequently entitled to precedence—taking rank immediately after the wives of knights—are serjeants-at-law, by virtue of a statute of King Edward VI.

**1260. PRECEDENCE AMONGST PEERS.** Among peers or peeresses of the same rank, precedence depends on the date of creation. Thus an earl whose patent dates from 1760 takes precedence of an earl whose patent is dated 1761. This rule governs the peerage, and also baronets and knights. The eldest sons of dukes, marquises, and earls are called by one of their father's other titles. Thus the eldest son of the Duke of Athole is Marquis of Tullibardine; of the Duke of Buccleuch, Earl of Dalkeith; of the Marquis of Exeter, Lord Burghley, and so on. These are termed "courtesy titles," and their bearers take rank not as marquises, earls, viscounts, or lords, but as the eldest sons of dukes, marquises, and earls. The eldest son of a duke takes rank after marquises and before earls; the eldest son of a marquis after the younger sons of dukes of the Blood Royal, and before the younger sons of dukes and before viscounts; the eldest sons of an earl after viscounts and before the younger sons of marquises and bishops; the eldest son of a viscount, who has no courtesy title, but is styled Honourable, after barons', and before earls' younger sons; the eldest son of a baron, also styled Honourable, after earls' younger sons and before privy councillors and judges. The precedence of the wives is, of course, the same as that of their husbands. The younger sons of dukes and marquises are lords: Lord Claud Hamilton, son of the Duke of Abercorn; Lord



Albert Seymour, son of the Marquis of Hertford. It is a common error to omit the Christian name, and say Lord Hamilton, but this is quite wrong. "Lord Hamilton" would imply, either that the person addressed was a peer or the bearer of a courtesy title; "Lord Claud" expresses clearly the younger son. The younger sons of dukes take rank after the eldest sons of marquises and before viscounts; the eldest sons of marquises after those of earls and before bishops; the eldest sons of earls after those of viscounts and barons; the eldest sons of viscounts after privy councillors and judges, and before the younger sons of barons; while the eldest sons of barons take rank after those of viscounts and before baronets. Baronets rank in order of their creation, after them follow knights according to orders; serjeants-at-law, masters in chancery or lunacy, companions of the orders of knighthood; eldest sons of the younger sons of peers, baronets' eldest sons, eldest sons of knights according to orders, baronets' younger sons (their wives following the same precedence), esquires.

1261. **PEERESS, &c.** The daughters of a house almost always enjoy the same rank as their *eldest* brother, and follow immediately after his wife. Daughters of dukes, marquises, and earls, are styled "Ladies:" "Lady Georgiana Hamilton," "Lady Elizabeth Campbell." It is a solecism to omit the Christian name, and say "Lady Hamilton" or "Lady Campbell;" for "Lady Campbell" would imply the wife of a peer or a baronet. It is a common saying that a lady can never *lose* rank, but this is not strictly the case. Thus the daughter of a duke takes precedence of a countess; but if she marry a viscount or a baron she takes her husband's rank, and the countess takes precedence of her. She only keeps her precedence by marrying *positive* rank; thus, the daughter of a duke marrying the eldest son of a marquis retains her own rank, and instead of being Viscount and Vicountess A., they are styled Viscount and Lady Mary A. When, however, her husband succeeds to his father's title and becomes a peer, she takes his rank and loses her precedence of birth. If, however, the lady is of the same rank, she takes the courtesy title, and in the case of a duke's daughter marrying a duke's eldest son, or a marquis's daughter marrying a marquis's eldest son. A peer's daughter marrying a baronet or an esquire retains her own rank; an earl's daughter married to an esquire takes precedence of a baroness, but her children derive no precedence from it, unless in the rare instance of her being a *peeress in her own right*; for, as a rule, dignities descend only in the male line. The method of addressing a letter to a "lady in her own right," as the daughters of the three highest ranks of the peerage are termed, is "The Lady Mary Jones," "The" being placed on a line above the name. The daughters of viscounts and barons are Honourables; if married, letters are addressed to them, "Honble. Mrs. White," "Honble." being on a line above; and if unmarried, "Honble. Mary Green," "Honble. Georgiana Brown." In commencing a letter, they are styled, "Dear Lady Mary," not "Lady Mary Jones." The wife of a baronet or of a Knight is styled "Lady," like the wife of a baron; but in addressing a letter to

the latter, it is necessary to put "*The Lady A.*," while the prefix "*The*" is not used for the wife of a baronet or knight. A peer's daughter married to a baronet or knight is "*Lady Jane Black*," or the "*Honble. Mrs. Black*."

1262. **DESCENT OF PRECEDENCE.** When a gentleman is created a peer, his children become Honourables, but it in no way affects his brothers and sisters. When, however, a peer's (let us say a marquis's) eldest son, who is married and has children, dies before his father—when the marquis dies, and his grandson succeeds to the title, the young peer's sisters and younger brothers are accorded the rank of the sons and daughters of a marquis, which would have naturally been theirs had their father lived to succeed in due course, but his mother retains simply her husband's courtesy title. This case applies to all peers; the rule is not extended to baronets. A peeress is styled Dowager when her son is the actual peer and is married. It is only the mother of the actual peer who is simply Duchess or Marchioness Dowager; if she be his grandmother—that is, if there are three peeresses of the title—she would be styled "*Emily, Duchess Dowager*," "*Jane, Viscountess Dowager*," "*Louisa, Dowager Lady A.*" If, however, the peer who succeeds her husband is not her son, but some other relative of the late peer, she is styled "*Mary, Marchioness of B.*," "*Katherine, Countess of O.*" It should be understood that age has nothing to do with precedence, and that a young unmarried lady would take precedence of a married one of inferior rank.



## CHAPTER LXXX.

## THE ART OF CONVERSATION.

Requisites for a good Conversationalist—Etiquette of Conversation—Avoiding Unpleasant Topics—Breaches of Confidence—Sarcasm and Positiveness—Caution necessary in introducing certain Topics—Slang Phrases, Controversy, &c.—Society Small Talk.

**1263. REQUISITES FOR A GOOD CONVERSATIONALIST.** To form a perfect conversationalist many qualifications are requisite. There must be knowledge of the world, knowledge of books, and a facility of imparting that knowledge ; together with originality, a good memory, an intuitive perception of what is best to say and best to omit, good taste, good temper, and good manners. An agreeable and instructive talker has the faculty of going "from grave to gay, from lively to severe," without any apparent effort, neither skimming so slightly over a variety of topics as to leave no impression of any, or dwelling so long upon one subject as to weary the attention of the hearers. To be a perfect conversationalist, a good voice is indispensable—a voice that is clear, distinct, and silver-toned. If you find that you have a habit of speaking too low, "reform it altogether." It will certainly render your talk unintelligible. Few things are more delightful than for one intelligent and well-stored mind to find itself in company with a kindred spirit—each understanding the other, catching every idea and comprehending every allusion. Such persons will become as intimate in half an hour as if they had been personally acquainted for years. On the other hand, the pleasure of society is much lessened by the habit in which many persons indulge of placing themselves always in opposition, controverting every opinion, and doubting every fact.

**1264. ETIQUETTE OF CONVERSATION.** Do not talk too loudly in company. It is presumptuous for you to take it for granted that everybody present is anxious to listen to you ; and you may, besides, disturb the conversation already going on between others. You must also avoid talking to any one across any considerable interval of space. If you have something particular to say to an individual, wait until you can get an opportunity to seat yourself by his side. It is a breach of etiquette to repeat the name of any person with whom you are conversing. With your guests appear to feel that they are all equal for the time, for they all have an equal claim upon your courtesies. Those of the humblest condition will receive as much attention as the rest, in

order that you shall not painfully make them feel their inferiority. An author has well said that there is no more common or absurd mistake than supposing that because people are of high rank they cannot be vulgar; or that, if people be in an obscure station, they cannot be well-bred. There have been seen as many instances of vulgarity in a peer as could be found in a grazier, and as many examples of a perfect freedom from the least taint of it in persons in humble life as could be desired in a duchess.

"Honour and shame from no condition rise;  
Act well your part, there all the honour lies."

In company a gentleman will start no subject of conversation that can possibly be displeasing to any person present. The ground is common to all, and no one has a right to monopolise any part of it for his own particular opinions, in politics or religion. No one is there to make proselytes, but every one has been invited to be agreeable and to please. At such times you should avoid appearing dogmatical and too positive in any assertions you make which can possibly be subject to any contradiction.

**1265. AVOIDING UNPLEASANT TOPICS.** In conversation, everything should be avoided that will have a tendency to remind any one who is in the company of past or present troubles, or which can cause uneasiness of any kind to any individual. Any conversation (that is not interdicted by decency or propriety) which can be pleasing to the whole company is desirable. Amusement, more than instruction, even, is to be sought for in social parties. People are not supposed to come together on such occasion because they are ignorant and need teaching, but to seek amusement and relaxation from professional and daily cares. The books on etiquette usually tell you that "punning is scrupulously to be avoided as a species of ale-house art," and a savage remark of Dr. Johnson is frequently quoted on the subject. But punning is no more to be avoided than any other kind of wit; and if all wit is to be banished from the social circle, it will be left a stupid affair indeed. All kinds of wit, puns by no means excepted, give a relish to social parties, when they spring up naturally and spontaneously out of the themes of conversation. But for a man to be constantly straining himself to make jokes is to render himself ridiculous, and to annoy the whole company, and is, therefore, what no gentleman will be guilty of. If you are really a wit, remember that in conversation its true office consists more in finding it in others than showing off a great deal of it yourself. He who goes out of your company pleased with himself is sure to be pleased with you. Dr. Johnson, in retiring from a party, where everybody had spent the evening in listening to him, remarked, "We have had a pleasant evening, and much excellent conversation."

**1266. BREACHES OF CONFIDENCE.** Whatever passes in parties at your own or another's house is never repeated by well-bred



people. Things of no moment, and which are meant only as harmless jokes, are liable to produce unpleasant consequences if repeated. To repeat, therefore, any conversation which passes on such occasions is understood to be a breach of confidence, which should banish the offender from the pale of good society. In a mixed company, never speak to a friend of a matter which the rest do not understand, unless it is something which you can explain to them, and which may be made interesting to the whole party. A sure way to please in conversation is to hunt up as many of each other's excellencies as possible, and be as blind as possible to each other's imperfections. There is no compromise of principle in this, for you are to consider that a social party is not intended as a school for reform, or a pulpit to denounce sin.

**1267. SARCASM AND POSITIVENESS.** Avoid railing and sarcasm in social parties; they are weapons which few can use. Malicious jests, at the expense of those who are present or absent, show that he who used them is devoid both of the instincts and habits of a gentleman. When two individuals or the whole company agree to banter each other with good-natured sallies of wit, it is very pleasant, but the least taint of ill-nature spoils all. Never remind any one of the time when their situation was less genteel or less affluent than at present, nor tell them that you remember their living in a small house or in a remote street. If they have not moral courage to talk of such things themselves, it is rude in you to make any allusion to them. On the other hand, if invited to a fashionable house and to meet fashionable company, it is not the time or place for you to set forth the comparative obscurity of your own origin by way of showing that you are not proud. If *you* are not proud, it is most unlikely that your entertainers will be pleased at your ultra-magnanimity in thus lowering yourself before their aristocratic guests. These communications should be reserved for *tête-à-têtes* with old and familiar friends who have no more pride than yourself. When listening to a circumstance that is stated to have actually occurred to the relater, even if it strike you as being very extraordinary and not in conformity with your own experience, it is rude to reply, "Such a thing never happened to me." It is rude, because it seems to imply a doubt of the narrator's veracity; and it is foolish, because its not having happened to you is no proof that it could not have happened to anybody else. It is very discourteous when a person begins to relate a circumstance or an anecdote to stop them short by saying, "I have heard it before." Still worse to say you do not wish to hear it at all. There are people who set themselves against listening to anything that can possibly excite melancholy or painful feelings, and profess to hear nothing that may give them a sad or unpleasant sensation.

**1268. CAUTION NECESSARY IN INTRODUCING CERTAIN TOPICS.** In talking with a stranger, if the conversation should turn toward sectarian religion, inquire to what Church he belongs, and then mention your own Church. This, among people of good sense and

good manners, and, we may add, of true piety, will preclude all danger of remarks being made on either side which may be painful to either party. In giving your opinion of a new book, a picture, or a piece of music, when conversing with an author, an artist, or a musician, say, modestly, that "so it appears *to you*"—that "it has given you pleasure," or the contrary. But do not positively or dogmatically assert that it is good or that it is bad. Unless he first refers to it himself, never talk to a gentleman concerning his profession; at least do not question him about it. For instance, you must not expect a physician to tell you how his patients are affected, or to confide to you any particulars of their maladies. These are subjects that he will discuss only with their relatives or their nurses. If anyone pass any unfavourable remark upon some custom or habit peculiar to your country, do not immediately take fire and resent it, for, perhaps, upon reflection you may find that he is right, or nearly so. All countries have their national character, and no character is perfect whether that of a nation or an individual. If you know that the stranger has imbibed an erroneous impression, you may calmly, and, in a few words, endeavour to convince him of it. But if he shows an unwillingness to be convinced, and tells you that what he has said he heard from good authority, it will be worse than useless for you to continue the argument. Therefore change the subject, or turn and address your conversation to some one else. In being asked your candid opinion of a person, be very cautious to whom you confide that opinion, for, if repeated as yours, it may lead to unpleasant consequences. It is only to an intimate and long-tried friend that you may safely entrust certain things that, if known, might produce mischief. The practice so prevalent with officious people of repeating to their friends whatever they hear to their disadvantage cannot be too severely condemned. True, no lady entitled to the name will wantonly lacerate the feelings and mortify the self-love of those whom she calls her friends by telling them what has been said about them by other friends.

**1269. SLANG PHRASES, CONTROVERSY, &c.** By all means avoid the use of slang terms and phrases in polite company. No greater insult can be offered to polite society than to repeat the slang of bar-rooms and other low places. If you are willing to have it known that you are familiar with such language yourself, you have no right to treat a party of ladies and gentlemen as though they were too. Do not dispute in a party of ladies and gentlemen. If a gentleman advances an opinion which is different from ideas you are known to entertain, either appear not to have heard it, or differ with him as gently as possible. You will not say, "Sir, you are mistaken!" "You are wrong!" or, that you "happen to know better;" but you will rather use some such phrase as "Pardon me; if I am not mistaken," &c. This will give him a chance to say some such civil thing, as that he regrets to disagree with you; and if he has not the good manners to do it, you have, at any rate, established your own manners as those of a gentleman in the eyes of the company. And when you have done that you need not trouble yourself about any opinions he may advance con-

trary to your own. Even if you are not a good talker try to sustain some share of the conversation ; for you as easily insult a company by maintaining a contemptuous silence as by engrossing all the talk. Listen attentively and patiently to what is said. It is a great and difficult talent to be a good listener, but it is one which the well-bred man has to acquire at whatever pains.

1270. SOCIETY SMALL-TALK. In nothing is the ease imparted by the habit of living in good society more apparent than in this very "small-talk," which is to true conversation as a game at "Beggar my neighbour" is to chess. To be good-humoured without being familiar, playful yet not loud, and to suit what you say to the person to whom it is addressed, does not come quite naturally to the *parvenu*. To be perfectly easy with another requires that one shall first be perfectly at ease oneself, and this can scarcely be the case with those who are feeling their way, as it were, for the first time in society to which they have been transplanted ; who are painfully adjusting themselves to their new position in a garden in which they have not grown. But sometimes perfectly well-bred persons feel a difficulty in providing the kind of talk that is necessary for bridging over odd moments in society. In "The Caxtons" Lord Lytton shows us the two noble-hearted brothers, Austin and Roland, in some such plight. They listen in wonder to the talk about nothing that goes on around them. "So the company fished for minnows," said Austin afterwards ; "and not a word could we say about our pearl-fisheries and coral-banks." Frequently, those who have a gift of small-talk get on a thousand times better in society than those who, lacking it, have better hearts and clearer heads. The accomplishment may, however, be cultivated ; and though it may seem not a particularly valuable one, it is worth the trouble of cultivating, for the reason that the learning of these necessarily involves a degree of training for the voice that cannot fail to act upon it beneficially.





## HOME NEEDLEWORK.

### CHAPTER LXXXI.

#### BODY LINEN.

The Chemise—Description—Measurement—Cut—Make—Different Varieties.

1271. THE INVENTION OF THE SEWING MACHINE has threatened to make hand-needlework one of the lost arts ; but of late years a reaction in favour of the latter has tended to revive the use of the needle. It is with the view of assisting those whom the use of mechanical aid has deprived of some portion of their former skill that this small volume has been produced ; and it has been the endeavour of the writer to render it as practical, and the instruction it contains as clear, as possible. She earnestly hopes that she may have succeeded, in some degree, in attaining her aim.

1272. A CHEMISE (fig. 1) consists of eight parts, which are :—

1. The body of the chemise.
2. The gores.
3. The sleeves.
4. The gussets.
5. The bands for the sleeves.
6. The band for the neck.
7. The shoulder-straps.
8. The trimming.

1273. FOR CUTTING OUT and making all the varieties of chemises and shirts there are fixed rules to be followed, and when once these invariable rules are conquered, but little difficulty will be experienced in making the various kinds. This end will be attained by a careful analysis of the component parts, as these, when examined *separately*, will give a better understanding of the whole. We commence, then, by describing the chemise, the making of which is much less complicated than that of the shirt.

1274. MEASUREMENT. In making a chemise it is not important to be very exact as regards measurement, as in no case does the gar-



ment fit closely to the body. Plenty of width ought always to be allowed, yet it is necessary to ascertain :—

1. The measurement of the length of the chemise, taken from the shoulder to half-way down the leg.
2. The size of the top of the chemise, taken from one shoulder to another.
3. The length of the sleeves. This, in the case of a nightgown (which has much similarity to a shirt, and which will be fully treated further on), with the sizes of the neck and wrist, are all of importance.

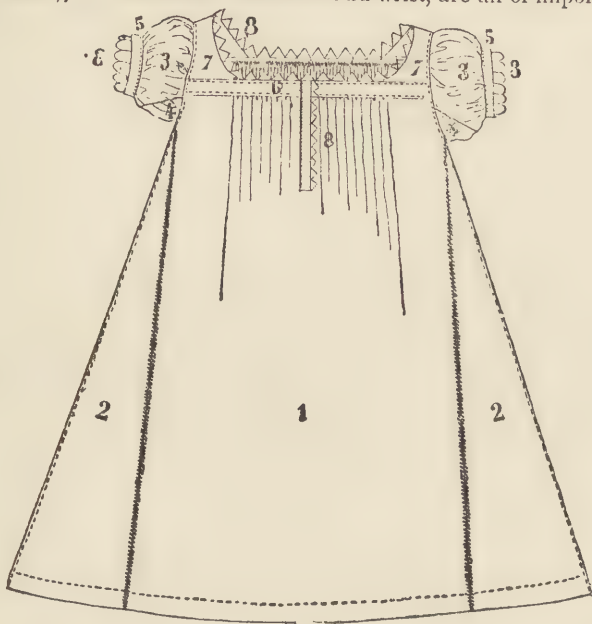


Fig. 1.

The length of the chemise sleeve is according to taste. These measurements are generally taken from a pattern chemise, but failing this they must be taken from the figure of the intended wearer. It will then be easy to ascertain the quantity of material required. Thus, for a person of medium height about two yards and a half of linen or calico would be necessary. The material must be at least a yard in width, but greater width than a yard and a quarter would occasion waste.

Material may be greatly economised by cutting out several garments at the same time, and this is usually done, as half-a-dozen at least are usually added at the same time to one's stock.

1275. **TO BEGIN WITH** a simply-made chemise about a yard and a half long, the sleeves four inches in length. For this it will be requisite to have three yards of material; as this is composed of two widths of the calico, besides a quarter of a yard for the sleeves, in all about three yards and a quarter will be required. From this quantity the piece for the sleeves ought first to be taken, say a quarter of a yard. The rest of the chemise will then be formed of the remaining three yards. Divide the material in two equal parts, one to form the back width, and one for the front. It will at once be perceived that in leaving the body of the chemise thus there would be too great a width at the top, and not enough at the bottom. The desired shape is, therefore, given by the *gores*.

Fig. 2. *Gores*.—These are strips of material cut from one side of the length, pointed at one end. There are different ways of preparing gores.

*1st Method.*—To cut these gores from each side of the chemise the width required for the neck ought carefully to be marked by pins. From each pin to the edge of the chemise there should be several inches (say five), which represent the width of the gore at its base *e*; from this the stuff must be cut on the cross and narrowed to a point towards the middle of the chemise—that is to say, to the outside edge of the material. For a beginner it will be better, before cutting the stuff, to fold it firmly on the cross, making a mark where the scissors ought to go. After these first gores are cut (two are cut at the same time, one from the back width and one from the front), and after having cut in the same manner the gores from the other side of the chemise, let all the four gores hang by a few threads on each side of the body of the chemise. Then turning them towards the lower edge they must be sewed by the selvage to the edge of the chemise. This method gives a pretty cut to the top of the chemise and forms short gores, such as are now preferred.

*2nd Method.*—The gores can be placed on one side only of the chemise. This plan is excellent where the material is very wide. In such a case it is only necessary to cut two gores from one side of the chemise. These (one for the back width, and one for the front) must be larger than if they were taken from both sides. These gores are sewn to the opposite sides from which they have been taken. The gores in this (and in all cases) are sewn by their selvage to the selvage of the chemise, and then closed at the sides by running and felling the seam. Again, if the material be very wide, the four gores can be shaped from a straight piece taken from each width of the stuff. These long narrow pieces must be folded and cut on the cross, each straight piece then making two gores. These gores are first fixed and tacked to the chemise by the selvage or straight sides, and are afterwards neatly seamed.

Fig. 3. *Second Method.*—This is useful to know, as it is very quick and simple, and requires no preparation for the gores. After having cut off the material required for the sleeves, &c., that intended for the chemise is folded into three parts, *a, b, c*, so that two ends meet in the middle of the material, then the sides are sewn together; this forms a bag, or rather a double bag having two ends, *d, e*. It is from each side of the bag, near to the sewing, that the gores are to be cut, so that the straight ends of each of them meet in the middle of the under portion of the bag. The edges of the opening of the bag are the lower ends of the chemise, which lie exactly on the centre of the material; that centre is the top of the chemise. It is from the lower portion of the chemise that the gores are cut, taken, as usual, from



Fig. 2.

the width remaining after the size of the shoulders has been arranged. Illustration 3 allows one gore to be seen, after noticing which the method will be easily understood. When all the gores are cut the bag is unfolded, and the gores will be found to be sewn up. (Illustration 3.) It only remains to finish the chemise according to one of the ways described further on. When the chemise has been closed at each side by a seam run and felled from the slope, and when the hem, of about one inch and a quarter in width, has been made, the neck must be finished off.

**1276. NECK. GENERAL RULE.** (Fig. 4.) Whatever form may be chosen, whether square or oval, the front is cut deeper than the back. This understood, the manner of proceeding is first by cutting one half of the neck; snipping breadth *a* of the chemise then cutting on one side with the scissors the centre of the front at the depth arranged for the slope, and only to a certain distance to the edge *b*,

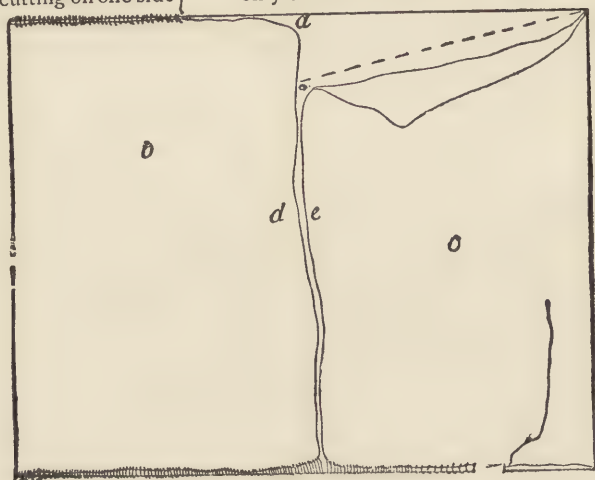


Fig 3.

which reserves about three inches and a half for the shoulder-strap or uncut piece. Cut straight on to *c*, and down towards the back, *a*, to the intended depth of the slope, then cutting through the back width to the centre. The part which has now been cut out from the neck, and which forms the first half, ought to be pinned on to the other side, in order that the second half may be cut exactly like the first. The part that has been cut away will serve for gussets, &c. These gussets, large or small according to their destination, are simply square pieces of material folded into a double triangle. Their form may, on occasion, be slightly altered, whether by cutting off the top of one of the corners or rounding off the square, &c. One half is sewn on the article in the slit made to receive it, and the other half is turned over the back and sewn over the stitches. The neck is then folded down to be hemmed to the

depth of an inch ; a hem thus made would have some gathers, and would not set well at the corners.

To avoid this little inconvenience, four little gussets ought to be cut and fixed in the four corners of the neck, where the hem ought to be snipped to receive them. They must be made of the same depth as the hem. There should be two gussets at the back and two at the front. It is to be observed that by the aid of these gus-



Fig. 4.

sets the neck can be made either round or square, according to whether the top of the gusset is turned towards the top or the bottom of the places made to receive it. In the former the neck becomes square, in the latter round. The hem made, it will serve as a running. For this two holes must be pierced in the centre to pass a string through. We have described this simple and primitive mode of finishing the top as many persons still practise it, and we shall afterwards revert to other and prettier methods.

#### 1277. CUT OF THE SLEEVES FOR NIGHTDRESSES AND SHIRTS.

A sleeve is not made by sewing up a piece of calico at the sides, longer or shorter as the case may be, and intended merely to



cover the arm. As it is to be larger at the shoulder than at the wrist, it is necessary that the make of the sleeve be in accordance.

*General Rule.*—The length of the sleeve on the outer side of the arm ought to be more by some inches than that on the inner part, which

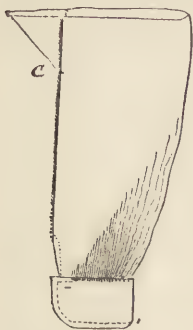


Fig. 5.

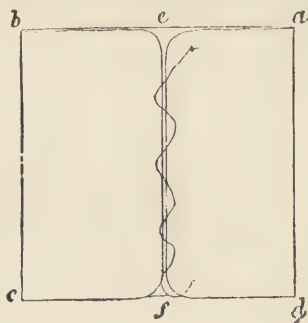


Fig. 6.

ought to be sloped. There are many ways for cutting sleeves. (Fig. 5.) Formerly a gusset was always added to the top of the sleeve, in order to enlarge it. As this fashion is not totally abandoned, it is as well to explain it. The material intended for the sleeves is cut into two halves equal in breadth ; each piece will form a sleeve after adding a gusset, *a*, which (taken from the cutting of the neck) will be smaller or larger according to the size required for the sleeve to fit into the armhole. The old-fashioned plan is replaced by a pattern at once prettier and more suitable to the arm, allowing the sleeves to be cut from the material reserved for them without resorting to the aid of further calico for the gusset.

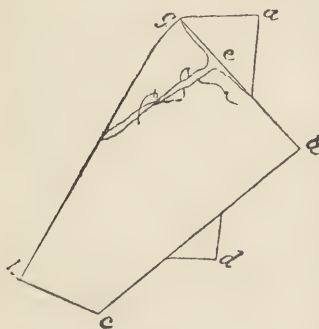


Fig. 7.

folded that the two selvages meet, not at the side, but in the centre of the material at the line *e f*, which thus divides two straight sleeves. Care must be taken not to separate them ; it is best carefully to tack the selvages together.

Fig. 7. Thus prepared the cloth is again folded as shown in Fig. 7. The fold is now the cross, and passes through the centre of the selvage. The respective ends of the fold are shown as *g h*. This proceeding arranges the width of the wrists. It is therefore to be understood that it is through the fold shown at the letters *g b* that the sleeve is to be cut.

By noticing the letters *a*, *b*, *c*, *d* on Fig. 7, and referring to the same letters on Fig. 7, it will be seen that the intersection or gore is placed exactly where it ought to be.

**1278. MAKING A SLEEVE FOR A NIGHTDRESS OR SHIRT.** The gore is sewn to the edge to which it has been tacked; the sleeve is run and felled in a neat hem. The shape is given to the top of the sleeve by rounding the part *a*, and by sloping the under-part *b*, which is near to the seam. The wrist is hemmed or stitched to the depth of nearly an inch. After having shaped the armholes, the sleeves are fixed in by running and felling. Care must be taken that the arm-hole is not larger than the sleeve; it is better that the sleeve should be the fuller of the two.

**1279. DIFFERENT PATTERNS OF CHEMISE.** Differences are found in the sleeves and neck of chemises. Thus the neck, instead of being finished with a simple hem, can be made with a little band; the top of the chemise can be gathered at the back and front, leaving the part for the shoulders quite plain. For this it is necessary that the body of the chemise should be larger than the exact size round the shoulders, to allow for the gathers being made. These are drawn together, leaving the piece quite plain on the shoulders, and thus made to fit comfortably. The neck-band must be made of a strip of double calico half an inch wide. This is laid upon the neck in the *front* of the chemise, to be *hemmed* upon the gathers and *stitched* upon the shoulders; the reverse side of the band is hemmed entirely round the top of the chemise. With these neck-pieces there is generally a slit made in the front of the chemise to the depth of some inches. Ordinarily these slits have simply a narrow hem, but frequently a false hem is placed on the reverse side and stitched. This stitching is made sometimes to resemble a hem about three-quarters of an inch in breadth, which passes over to the other side and is fixed at the bottom of the slit by one or two rows of stitching. Sometimes the false hem is sewn so as to necessitate a little gathering at the bottom of the slit; these gathers are then concealed by a small gusset.

**1280. THE MOST APPROVED FORM** for modern chemises is that which fits rather closely to the figure at the waist. This is called the Princess shape, and is very comfortable when well cut. When badly cut, it drags and pulls in a manner very conducive to discomfort. We have indicated the shape by the dotted lines on diagram 1. There is a seam down each side, as in the ordinary chemise, and in other respects it is also similar.

**1281. COMBINATION GARMENT.** This lately invented garment consists of chemise and drawers cut in one, and is advocated by doctors and others on hygienic grounds. On the score of convenience it has also its merits.

It buttons to the end of the bust in front, the gathers at the back being mounted with a narrow band. In other respects it is made and finished like the ordinary chemise and drawers,

1282. SLEEVES. *Puffed sleeves.*—For this style they are increased in their intended breadth to about one-third, as of course the puffing lessens the size; the sleeve, when finished, ought not to exceed 4 inches. After having sloped the top and the bottom of the sleeves the two ends are gathered, the top of the gathered sleeve being fixed into

the armhole, and the gathers at the bottom are put into a band (see fig. 1).

*Short Crossed Sleeves.*

—These sleeves are cut in a form resembling a fichu; the point is placed, according to fancy, above or below the arm, and the two ends cross each other.

*Buttoned Sleeve.*—This sleeve, cut in the same manner as that described above, is furnished with a button and buttonhole, and fastens near the shoulder-strap. This style is useful for full dress.

*Trimming.*—The trimming is always placed on the sleeves and neck of a chemise; these can be trimmed with lace, crochet, or embroidery or Valenciennes lace. A very pretty style is that which consists in em-

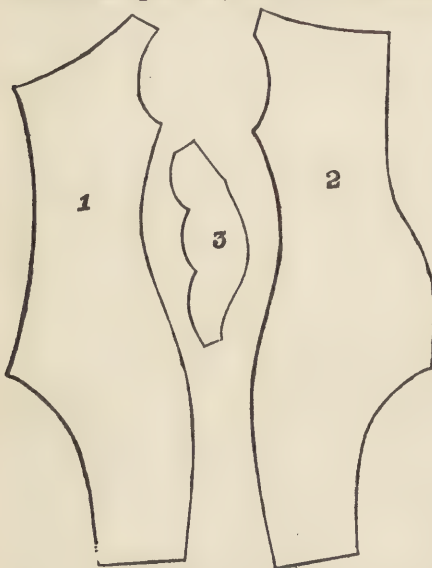


Fig. 8. DIAGRAM OF PIECES COMPOSING THE COMBINATION GARMENT.

broidering the slope of the neck instead of putting a band or neck-piece.

If desired, the part in front of the neck could be cut out in any form—for example, in a fan shape, and placing in the hollow thus made a species of breast-plate, which could be made of embroidered linen or a mass of lace arranged or crossed in almost any manner. In fact, no rule except a feeling of good taste can be given for trimming.



## CHAPTER LXXXII.

## SHIRTS.

Names of the different parts of a Shirt—Measurement—Cut and Make—Different Sorts.

1283. A SHIRT IS MADE of several parts (see Fig. 9). The chief are—

1. The body of the shirt.
2. The shirt front.
3. The sleeves.

The accessories are—

4. The shoulder-piece.
5. The collar.

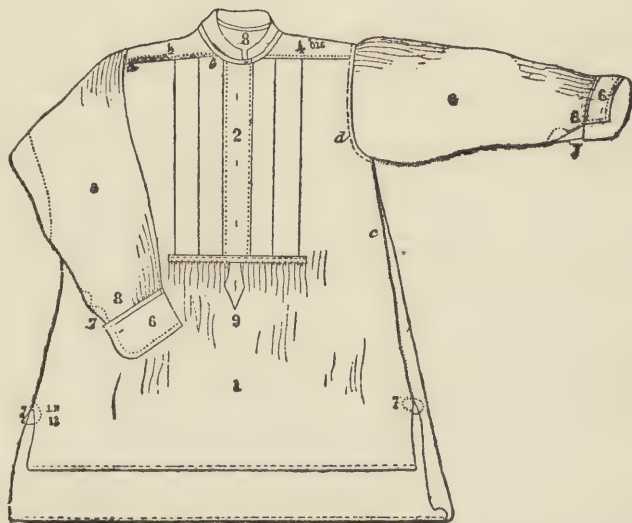


Fig. 9.—DIAGRAM OF A SHIRT.

6. The wristband or cuff.
7. The gusset.
8. The collar band.
9. The tongue.



1284. **THE MEASUREMENT FOR** a shirt should be much more exact than for a chemise, the former being intended to fit well across the chest. In default of having a good pattern shirt, the measurements should be taken, as in other cases, from the person for whom the shirt is intended.

1. *The entire length of the shirt.*—This is to be taken from the back from the nape of the neck to the knee.

2. *Length of the shirt front.*—The measurement to be taken *first* at the centre from the neck to the waist; *secondly*, from the shoulder (by the neck) to the waist.

3. *Width of the chest.*—This is to be taken from under one arm to the other.

4. *Size of the neck.*

5. *Length of the sleeve.*

6. *Size of the wrist.*

1285. *Cut.*—**THE EXPLANATION HOW** to cut a shirt is simplified by supposing one of a certain size; say that the length of it is to be about 1 yard 4 inches, the length of the sleeve about 24 inches; taking then the accessories into account, about four yards of material will be required for a man of medium height. From this quantity the material for the sleeves, etc., must first be cut off, leaving somewhere about 2 yards 9 inches for the shirt itself. The body of the shirt is composed of two widths. The material is to be folded (across the width) with two parts, making one part 1 yard 6 inches long, and the other 1 yard 3 inches in length. The longer width is intended for the *back* half of the shirt, and the shorter piece for the *front*. The two widths are to be separate by being cut straight across.

As each half of a shirt is prepared differently and in rather a complicated manner, it is found to be an easier method to make each separately. This proceeding is in general use, and has many advantages, especially in schools and work-rooms where several hands are employed on the same garment, and where, therefore, the different parts can be distributed according to the skill of the workers.

*Fig. 10. The front half of a shirt.*—Take the shorter width and commence on it by preparing the breast-pleats. In order to do this it is necessary to slit the centre of the width to the place intended (as explained above) for the length of the shirt front. At the bottom of this slit—shown by letters *a, b*—cut across the material from *c* to *d*, leaving untouched about eight inches at each side. The edges of the slit in the front are folded down, and tacked to the depth of about an inch. These two are to be hemmed; the *right* side is to receive the buttons, and a double row of stitching is to ornament the *left* side, intended for the button-holes. At the sides of these hems make two or three pleats, and tack them down. These are shown by the letters *f, g*, upon the left side of the illustration, the right half being left untouched, so that the explanation can be better followed. When the pleats are made, the hems are to be crossed, putting the left hem, which is stitched, over the right, and fixing them thus firmly together in order to slope the neck.

It must be remembered that this is only done *after* the pleats are made on *both* sides of the shirt, and also after the back of the shirt is joined to the front. At the

bottom of the shirt front the shirt must be gathered into the edge of the slit (*i.e.*, to the lower edge of the pleats) cut across the shirt. This gathering must be drawn up after being equalised, until it is of the same size as the pleated shirt front. After this two small bands are to be cut, the length of which is to be equal to the length of the gathering which they are intended to cover. These bands are to be about an inch and a half wide, and after being slightly turned in, one is first to be *tacked* on to the front of the shirt, *half* upon the pleats and *half* upon the gathers, taking care that each stitch (of the hem) takes a gather. After this, the second band is to be first tacked upon the reverse side of the shirt, against the front band, and then simply hemmed all round.

The lower end of the shirt is finished off by a firm hem, which ought to be firmly and evenly folded down throughout *its entire length* before commencing to work on it.

**1286. BACK HALF OF THE SHIRT.** (Fig. 11.) The top is gathered in a straight line *a, b*, to a distance of about seven inches from each of the sides which remain plain. The gathers are to be equalised, and the length made according to the width of the *shirt front* upon which it is usual to measure the gathering. The lower edge of the back of the shirt is hemmed like the front part.

It is now necessary to prepare the piece which is to be placed upon the top of the gathers.

**SHOULDER-PIECE.** There are two methods of cutting this (see Figs. 12, 13). Fig. 12 consists of one piece split up nearly half of its length. (This pattern is only used for very ordinary shirts.) Two pieces have to be cut, each about eight inches wide; these are to be split half way up, cutting away a small piece. These slits when again joined form the slope of the shoulder. These parts are to be stitched at the top of the pleats in front and sewn on to the gathers at the back, and to be stitched also on to the plain sides of the shirt (see Fig. 11). The sleeve is slightly gathered into this shoulder-piece, which, when the seam is made at the top of the shoulder, forms a sort of fork between the *branches* of which the gathering is placed (see Fig. 9).

Fig 13. This only shows one-half of the back, this pattern should be first cut out in paper, and afterwards pinned on to the material as shown in Fig. 13. *Four* pieces of the same size are to be cut. Two of the pieces are joined by the edges; this join shows the centre of the back. These are slightly *turned* down, and sewn together on what is

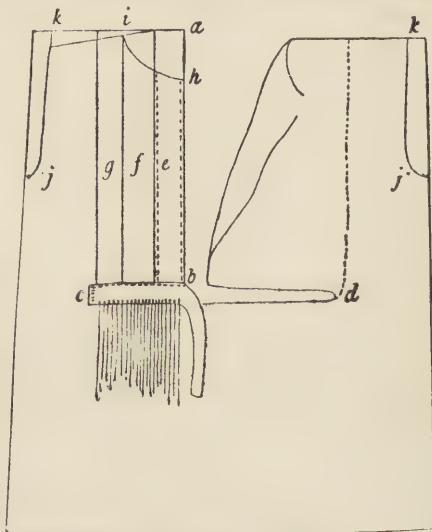


Fig. 10.—FRONT OF SHIRT.

to be the *wrong* side. This is to be the top or outside of the shoulder

piece. The two other pieces are joined at the same edges, and serve as the underneath part, or *lining* of the shoulder-piece.

It is between these two pieces, the upper and lower, that the gathers of the back of the shirt are to be fixed (see Fig. 11); the top piece is *hemmed* on to the gathers and *stitched* on the plain side. The lining placed on the wrong side is hemmed all the way.



Fig. 11. BACK VIEW OF SHIRT.

of the armholes. These openings ought to be cut to half the length of the shirt *front*.

1287. REFERRING to Fig. 9, the two halves of the shirt are joined by tacking the shoulder-piece (made after Fig. 12) upon the front width, from the end of the *shoulder*, *a*, as far as the *neck*, *b* (see Fig. 9), and then stitching it upon the pleats as before described. The sides of the shirt are joined by the selvage, *b, c*, leaving an opening, *d*, for each

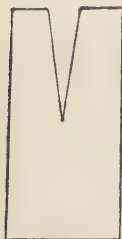


Fig. 12.  
SHOULDER-PIECE.

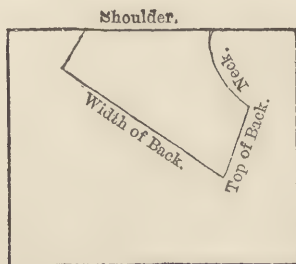


Fig. 13.  
MODE OF USING PAPER PATTERNS.

For a shoulder-piece made after the pattern of Fig. 13, the front width of the

shirt must have the front of the shoulder cut from it, as seen in Fig. 10. After cutting from *k*, which indicates the top of the shirt front by the shoulder, to *k*, which it will be observed represents the top of the shoulder by the neck (see Fig. 10), the neck is sloped *at the back*, entirely in the shoulder-piece.

**1288. THE TWO WIDTHS** of the shirt are now joined together, the back width having a thoroughly made shoulder-piece (after Fig. 13) attached to it. The sides are joined by the selvage, as before described. The space for the arm holes are cut as seen at *k, j*, in Fig. 10.

It must be remembered that the back width, or half of the shirt, is always larger than the front by about three inches; besides this, there is always a slit or division at the seams; also about three inches at the top of these, at each side of the shirt, a small gusset must be placed.

**1289. THE FAULTS IN THE SHIRT** are easily ascertained after it has been worn once. The most usual mistakes are:—1st, not giving enough slope to the neck. (When sloping this out of the shoulder-piece it is better to refer to the size of the neck, which ought to be previously taken.) 2nd, the shoulder-piece being too large, thus giving too great a width across the chest, which causes the shirt to gape open and bulge, and also makes most uncomfortable folds round the arms.

*Collar.*—As there are different varieties of collars which will be described further on, it will only be mentioned here how to place them on the shirt, which is the same for all kinds.

To take the collar on Fig. 9. This is composed of two parts—first of the collar or band for *round* the neck, which consists of two bands of material (Fig. 14), each about two inches wide, and of the same length as the neck of the shirt. Then, for the collar

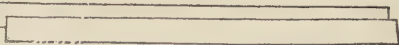


Fig. 14.

properly called, take a piece of stuff about four inches in width, and about two inches less in length than the neck (of the shirt), double the piece to the depth of about two inches, place the lower edges between the two bands for the neck, tacking them all together, and then turning in slightly the strips intended for the band, stitch all firmly together and make one or two rows of stitching at the top of the collar. To turn this collar down it is only necessary to alter the stitching, placing it on the wrong or inner side of the collar. The lower edges of the neck band are then sewn to the neck of the shirt. (See for this collar Fig 18.) In order to sew the collar well on to the shirt it is of importance carefully to get the exact half of the band fairly to the middle of the shoulder-piece, tacking it first all round. It must then be stitched on the *right* side of the shirt and hemmed on the *wrong*. If care be not taken about exactly finding the centre of the collar and of the back of the shirt, it is a most usual fault for a beginner to get the collar larger on one side than on the other.

**1290. MAKE OF THE SLEEVES.** When sleeves are cut on the cross, as shown in Fig. 15, or on the straight with the gussets, as described in last chapter, and seen at Fig. 5, it must be remembered that they are always fastened first at the wrists before the seams are made. A slit is cut, about three inches long (see *a*, Fig. 15), of which the edges are to be hemmed.

**1291. THE CUFF** made double ought to be  $3\frac{1}{2}$  inches deep; the length must be regulated by the size of the wrist. When the edges



are stitched together (in the same manner as in the shirt collar) the cuff must be fastened on to the gathers; that is done by first neatly hemming the outer half of the cuff on to the gathering, and then hemming down the inner half over the gathers on the wrong side of the sleeve.

A *turned down cuff* is made exactly like the collar described above, of course conforming to the size of the wrist.

When the cuffs are in the sleeves then the seams are made. After doing this it will be necessary to slope the top of the sleeve. The size of the top must be ascertained by referring to the armhole. It must always be remembered that the armhole must in no case be wider than the sleeve; on the contrary, it is as well to



Fig. 15.

In sewing the sleeve into the armhole care must be taken to hide the gore (if it be used) by turning it inwards. The sleeve has to be run and felled round the armhole on the inner side of the shirt. To finish the shirt it is now only necessary to make the button-holes, and to sew on the buttons.

**1292. THE BUTTON HOLES** are made on the left hem of the shirt front. Three or more can be made, one or two must be placed on the band at the neck, and the same number at the cuffs. Opposite to these button-holes the buttons must be sewn: these will be small or large according to the quality of the material.



Fig. 16.

Fig. 16.—Often a species of *tongue* is placed beneath the lower edge of the shirt front; on this *tongue* is made a button-hole, which, being fastened to a button on the waistcoat, is intended to keep the shirt front in its place.

**1293. DIFFERENT VARIETIES OF SHIRTS.** The only variety that can be made in any class of shirt is in the make of the *shirt front*, the *collar*, and the *cuffs*.

The principal ornament in a shirt is the *front*; this, with the collar and cuffs, is often made of a much finer material than the body of the shirt. When this is the case, the quantity of stuff required for these accessories must *not* be calculated with that required for the actual shirt.

**1294. SHIRT FRONTS.** To make a shirt front of other material, the front of the shirt which would have made the pleats must first be cut away: the size of the cutting shown, at Fig. 10, by the dotted line. The fine linen, a cambric, chosen for the front must be a little longer than the piece taken from the shirt; this, divided in two, gives generally the two sides of the *front*. The width cannot be given exactly, as each

front varies according to the quantity of pleats put into it, and whether the pleats are sewn together or have a space between them, of course would alter the size. First it is necessary to fix the pleats and the hem at the edge. The hem is always on the left. In a fine material it is necessary to place a tape in a strip of stuff at the back of the hem to strengthen it ; in this the button-holes are made.

**1295. THE TWO HALVES** of the shirt front being pleated are sewn on to the shirt, commencing at the top of the space from whence the original material was taken. A strong back stitch is used. When the shirt front is fixed into its place, the shirt is finished in the same manner as before described.

There are *plain* shirt fronts ; they can be made in the original stuff or separately of a different material.

In the first case, after having slit down the front, the stuff must be cut away until the exact width of the chest is arrived at. The hem in front, and on the left-hand side, can be folded outward or inward, and must be ornamented with one or two rows of stitching. The button-holes are always made on the left side. These shirt fronts when they are made separately can be formed in various ways, and composed of a variety of materials.

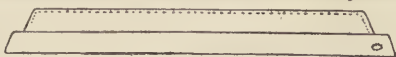


Fig. 17.

**1296. FRILLS.** A word here about frills may not be out of place. Frills are trimmings sewn on the left edge of the front. A band of linen or cambric is cut about two inches wide, this is hemmed very neatly at one side and run or pleated at the other ; the head of the pleating or frilling sewn on to the front is hidden by a band of material placed upon it. For dress shirts, sometimes double button-holes are made on the front and at the wrists. Pearl buttons are used for these.

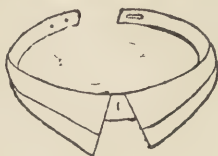


Fig. 18.

**1297. COLLARS.** There are two sorts of collars—1. The Stand-up (fig. 17). 2. Turned-down collars (fig. 18).

These collars can either be made in one piece, or in two pieces. It is necessary, as a general rule (for whole collars) to slope the lower side ; this slope, *a*, is scarcely visible in a stand-up collar (Fig. 19), and rather greater for a turned-down collar (Fig. 20). It is also necessary in the second place to cut away these collars at the end, *b*, to about an inch, in order to allow the neck to have full play. The part of the collar which surrounds the neck will receive the button-hole and the button.

**1298. THE COLLARS MADE** in *one* are fixed on the shirt by a stitching which fastens the outer side ; the inner side is folded down and hemmed. It is to be observed that all collars are made of *double*, and sometimes of *triple*, material. The corners of all collars can be pointed or rounded, made short or very long, according to taste. The

collars are placed on the shirt by sewing the collar *band* on to the neck of the shirt.

*False Collars.*—These are collars made after one or the other of the above patterns, but not sewn to the shirt. To allow of a false collar being worn, a *band* must first be sewn around the neck of the

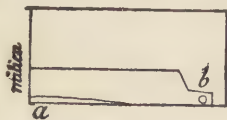


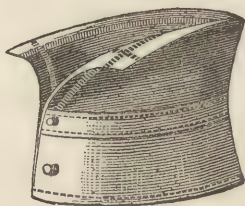
Fig. 19.



Fig. 20.

shirt, the collars are then attached to the shirt with a button or strings. The false collar can be made to fasten either at the front or the back of the neck.

The cuffs worn by men do not admit of the same variety in shape as those intended for women ; but, nevertheless, the longer they are, the larger they become at the top, *a* ; they can be altered at the corners and the outside edge. False cuffs can be made in the same manner as false collars, and are fastened by studs or sleeve links ; for the latter button-holes are made in both sides of the cuff.



## CHAPTER LXXXIII.

## NIGHTDRESSES, DRAWERS, HOODS.

Ladies' and Children's Drawers—Ladies' Hoods—Children's Hoods—Measurement—Cut—Make—Varieties.

1299. IT MAY BE SAID the only difference which exists between shirts and nightdresses consists in the trimming. The former being necessarily very plain, while the latter are frequently much ornamented. It must, however, be remembered that, unlike the shirt, the widths of the nightdress are never separated at the lower edge ; also, that the latter are made very long. The pleats, which may be stitched or not, according to taste, remain free at the waist, although they can be fastened there by a narrow band of stuff stitched on at the back. The sleeves, which are always long, are fastened at the wrist by a band or turned down cuff. The neck is finished by a little collar, either upright or turned down, and ornamented by a simple stitching or trimmed with lace or embroidery. The front can be made entirely of pleats, or pleats alternately with embroidery. The hem of the opening (in front) can be embroidered or trimmed. The cuffs, as well as the collar, ought to be trimmed to match the front. The various methods which have been now described ought to be sufficient to aid the most inexperienced person, and to show how, with a little invention, much variety may be obtained in these several garments.

1300. MEASUREMENT. Only the following measurements for this pattern (fig. 21) are required. These must be taken either from the person for whom the drawers are intended or from a good pattern.

1. The measurement of the length of the side taken from the outside of the leg from the waist to the calf.

2. The size of the waist which is marked at the calf (Fig. 21). A straight line (*a, b*) is drawn upon which the measurement of the length of the side is marked *a, c*. Then three lines are drawn from left to right. The first line at the top makes an angle with *a*. The second line at point *d* shows the centre of the line *a, c*. The third line near the extreme end makes an angle with point *c*. These three straight lines indicate, first, the measurement of the waist ; secondly, the width at the lower part of the thigh ; and thirdly, the width of the lower part of the leg. The measurement of the waist is taken at point *a*, and is shown at the right at point *e*. If the length of the side be 30 inches, the half (fifteen inches) will be the measurement of the widest part of the leg. This width is to be laid at *d*, upon the straight line at the centre shown at point *f*.

1301. THE MEASUREMENT for the lower part of the leg is marked upon the third straight line. The length of this line must always depend more upon personal convenience than upon custom. This size is to



be placed upon the pattern at *c*, and the length shown at *g*. By the help of the above measurements carefully marked, the pattern for the front half of the drawers may be traced in the following manner:—A few inches from *e* a straight line is to be drawn to *b*, which ought to be at half the distance from the second line *d, f*. A slanting line is to

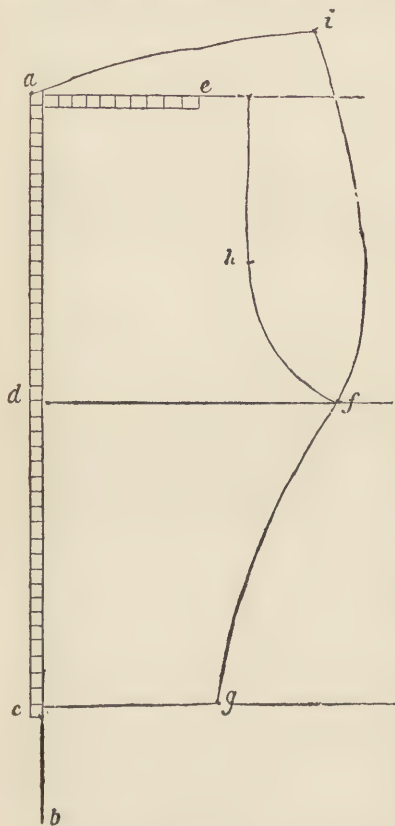


Fig. 21.

may be necessary for a hem and a waist-band also, if desired, sufficient to allow of some little pleats for ornament.

If, for example, the measurement of the side is thirty inches, the hem one inch, and the waistband four inches, it will be requisite to have two yards of material of nearly a yard in width.

be drawn from *h* to *f*, to form the *slope* of the drawers. Again, another slanting line hollowed out in the centre, and almost straight at the end, is to be drawn from point *f* to *g*. This line is for the inner seam of the leg.

The back of the drawers differs in one respect from the front, as it has to be made higher and wider.

In order to do this about five inches must be marked off above the first straight line *i*, which will not be exactly over *e*, but taken some inches towards the right.

A sloping line from *i* to *a* is to be drawn for the shape of the top, and a curved line from *i* to *f* for the line of the back.

Fig. 21 shows at the same time the pattern of the front and the back of the drawers. The two halves are always cut at the same time from one piece of material. This will be explained further on.

**1302. THE LOWER PART** of the leg is meant to reach to the top of the calf, but the drawers may be made longer or shorter than this according to convenience; but the pattern must be first drawn as explained above and then the desired length can be cut.

*Mode of Cutting.*—The quantity of material required is generally double the measurement of the *length of the side* (*a, c*), only adding what

With this allowance, however, it will be necessary to make use of the cutting to be added to the top of the back *a i*, and sometimes even to add to the width.

If great economy is not required, an addition of a quarter of a yard will be advisable. The material (linen or cotton, etc.) is to be folded in the centre of the width, and the pattern laid in it placing the line *a e* down the fold in the centre of the stuff. This is to be held in its place by pins.

1303. **THE MATERIAL** is cut double after the shape of the pattern from the lower end *c* to the top *f*. Then the stuff is to be unfolded in order to cut half after the shape *c, e, h, f*, and the front part, and the other half to follow the shape *a, e, f*, of the back, not forgetting to allow everywhere about half an inch of stuff for the seams. The pattern taken off and the material unfolded shows one half of the drawers. The second half is to be cut in precisely the same manner.

Fig. 22.—Each half of the drawers is first joined at the inner edges by a run and felled seam; from the lower end *g* to the slope *f*, the hem at the lower end *c, g*, can then be made. The two halves are next joined in the front, by a strong seam from the waist *e* to *h*, where the slope commences. The two back halves remain separate, from *e* to *f*; thus (if the drawers be made after Fig. 22) there remains but to hem the outer edges to put on a band, either the size of the waist, into which the top of the drawers is gathered, or a larger band to which the drawers are sewn almost flat; from one side *a* to the edge *i*, this band is made with a running from *a*, where the string is placed on the inside of the drawers.

*Another Method.*—Drawers can also be made in another form by joining the two sides of the back from *i* to *f*, by a flat run and felled seam; the edges of the slope are hemmed, or more frequently closed also. For this plan the back is separated from the front by a slit made on each side from *a* to *j*, to the depth of about six inches. The slits ought to be backed by a false hem, and they ought also each to have a small gusset at the end. The top of each half of the drawers is then gathered to the size of *half* the waistband, between which the gathers are sewn. At the ends of the band buttons and button-holes are placed.

1304. **THE DRAWERS** are marked either at the slit at the side *a*, or at the end of the band at the back *i*.

*Bathing Drawers* (Fig. 23). A description of bathing drawers of a useful shape may not be out of place here. They differ from those just described, being made with a bodice. The bodice of the drawers being all in one, they are cut in one piece, and somewhat resemble the combination garment before described. They are, however, much wider and looser, and larger than the measurement given above. In order to form the body it is only necessary to lengthen the drawers from the waist *a, e, i*, to a given height, taken from the waist to the shoulder. These drawers are closed on all sides, thus having the seams sewn on the inner side of each half from *g* to *f*; the halves are joined by sewing the two front parts from *j* (which is the centre of the body) to *f*; there the two back halves are sewn together from *f* to the top of the body *h*, this is gathered and finished like the neck of a chemise, whether by a hem in which to place a string, or a shoulder-piece, as represented in Fig. 24. A small sleeve is placed in a large

hollow. The edges of the slit *l, j*, are hemmed in front, the buttons being placed on the left, and the button-holes on the right side. These drawers are made in woollen material, most frequently in black or red flannel or in thick linen. They may be trimmed in coloured braid.



Fig. 22.

*Children's Drawers.*—This pattern suits children of either sex, from the time they begin to walk to about five years of age. Although the width ought not to be great, as in the case of the bathing drawers, yet after the measurements have been taken from the child, plenty of room ought to be allowed ; the only difference is in

the make. The two halves are joined at the centre of the front from *l* to *h*; the slope *l, f*, is hemmed to *i*. The two halves of the back from *i* to *k*, have a hem about an inch in width, and are closed by buttons or by strings from *k* to *f*. Later, when children have left off frocks, in the case of little boys, the drawers are entirely supported from the bodice. They are also completely closed with the exception of a slit from *e* to *l*. The body is furnished with buttons, and the band of the drawers has corresponding button-holes. These serve to hold the little garment tightly round the child's waist.

False hems are placed at the edges of the slits; that on the left is placed above, and intended for the button-holes; the hem on the right receives the buttons and consequently is crossed under the other.

Slits are made (see Fig. 26) *a* to *m* to admit of pockets being added. When the drawers or trousers are large at the lower ends, the extremities *o, g* are often gathered and fastened into bands. These bands can have elastics run in them (this plan is especially convenient for boys); they are always arranged so as to fasten beneath the child's knee.

These little trousers can be trimmed with rows of buttons or braid down the sides *a, o*, or trimmed in various ways.

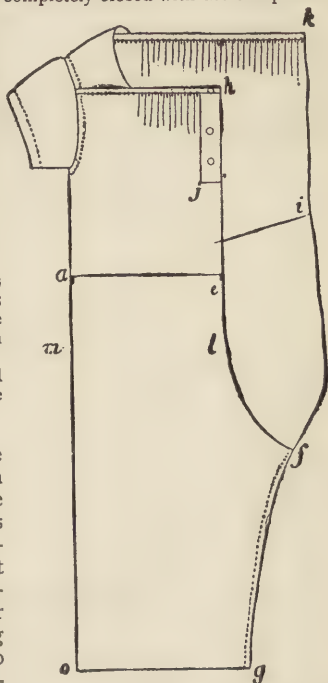


Fig. 23.

**1305. IN CONCLUSION**, it may be mentioned that ladies' drawers can be fastened with a band below the knee, "knickerbocker" style. This is sometimes found to be very convenient, the band being made to fit the leg comfortably, having a button and button-hole on the inner side of the leg, a small slit being made in the seam to enable this to fit properly. In this case the extremities of ladies' drawers are either finished with embroidery or tucks, and sometimes with both.

**1306. THE SIMPLEST MODE** of making a hood and cape in one—such as are worn by very young children—is, to take a square of material and to fold it on the cross, so that it forms a double fichu. One of these fichus, or capes, is placed on the head, the corner falling over the forehead; the other covers the shoulders. It will be requisite to make some pleats upon the line which separates the actual hood from the cape, and also to fasten the hood under the chin by a clasp or ribbon, &c. It can easily be understood that this simple form can be improved on, and the hoods lined or wadded as may be required. This will be found a most becoming shape for an opera hood.



**1907. THIS PATTERN** (Fig. 24) has a back made very large, the front being exceedingly narrow—in fact, almost imperceptible. The back, which is cut on the cross, through the centre, and the entire shape rounded, is drawn together by an exceedingly full gathering, although the cap itself is tight to the head. In order to make this gathering, it is calculated that the outline of the back ought to be a third larger than the edge of the front.

*1st Kind.*—The front can be dispensed with, and the cap made entirely of a back like the above, kept firmly round the head by a gathering. This class of cap is generally surrounded by a full trimming either of lace or ribbon.

The back made smaller, formed either by a broad lace, gathered and rounded as

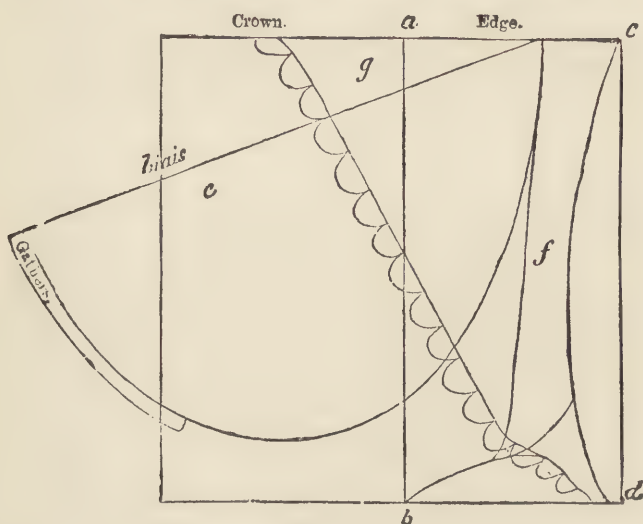


Fig. 24.

a shell, or a piece of lace laid upon a back of tulle, covering only half the head, and trimmed with some knots of ribbon or a flower, forms a pretty head-dress for an elderly lady.

*2nd Kind.*—If the back be entirely suppressed, and the front enlarged, so as to leave the chignon uncovered, a cap can be made as elegant as that just described. The front can be fashioned to any shape, even elongated into a species of veil and flung back as a mantilla, &c.

**1308. PATTERNS OF HOOD** (Figs. 25 and 26) exclusively intended for children. It is made in three pieces: *e* is the front made lower in height; the piece *f* is the back, which is larger than the front. To cut out these two parts, two pieces of stuff must be prepared after piece *e*; the back is placed upon the stuff folded double and on the straight, the line *g, h*, resting upon the fold. The material cut after

the pattern of this back is in one piece, which is like a band, of which the end *h* (of the back) will be narrower than the front *b*. This band will be sewn between the two pieces *e*, gathering slightly the space which surrounds the slope of these several pieces.

1309. THIS PATTERN (Fig. 26) is in two pieces; the back is a *round* or *star*, around which the large front is gathered, forming one piece with the back. To cut this *back*, a corner is simply rounded out of the square, and laid on the stuff folded

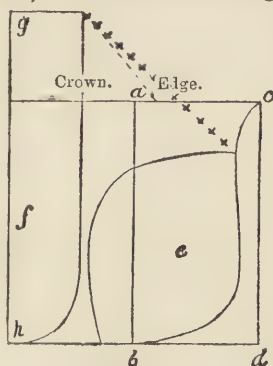


Fig. 25.

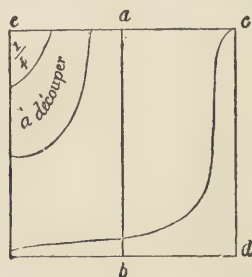
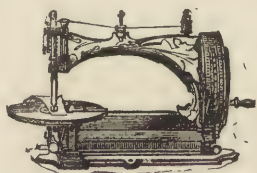


Fig. 26.

into four, taking care to pin the pattern firmly on to the material. The pattern of the quarter of the round back is in form of a fan. After cutting this the slope of the front must be enlarged in order to gather it around the crown.

These shapes enlarged answer as hoods. It is unnecessary to observe that all these caps can be made in the most common material, as well as in the finest lace and embroidery. For the trimming, it is only requisite to follow the fashion, and, above all, to keep in good taste. Though English children rarely wear caps now, yet we give the patterns necessary for cutting them out, it being impossible to calculate how soon the revolving wheel of fashion may return.



## CHAPTER LXXXIV.

GENERAL REMARKS UPON CUTTING OUT AND MAKING UP.—  
DRESSMAKING.

Patterns—Measurements—Cutting-out—Making up—Different kinds of Skirts.

1310. THE ATTENTION OF the inexperienced is drawn to the fact that the directions given in these articles for cutting-out the patterns are not to be mistaken for cutting out the material itself upon which the ready-made pattern, or that made from these given instructions, is to be laid. The hints which are about to be given for cutting out dresses, etc., must have the indispensable aid of plates of the current fashion or the ready-made pattern. It must be remembered that this latter can be altered to suit any figure, but the difficulty of altering a pattern is almost equal to that of making a new one. Always to succeed in making a good pattern, and to know how to adapt it to different figures, without, however, detracting from the style of the pattern, it is necessary to take measurements from the person for whom the garment is intended.

A high body (unpicked) may answer the purpose, but very imperfectly in comparison to the measurements taken from the figure itself. Every one does not understand measurements in the same way. Some make them incomplete, and give wrong measurements which only embarrass and create such mistakes as to render the garment useless.

The right proportions of the human figures are perfect and so beautifully combined that, if the size of one part be known, the exact measure of all the other parts can be ascertained.

Thus it may be noticed that the measure of wrist, neck, and waist is often taken, so that either forms a starting-point for the whole. Thus the size of the wrist is *half* the measure of the neck; that of the neck *half* the waist; *half* the waist in the length from the waist to the throat. The size of the waist is equal to the inner length of the arm; the length of the arm is equal to the width of the chest; two-thirds of the size of the waist are equal to the length and width of the back; one-third the size of the waist is equal to the width of the shoulders and the length of the side, and thus throughout.

1311. PREPARING PATTERNS. Calculations based upon perfect proportions are not of much service to the inexperienced, considering that figures in exact proportion form the exception and not the rule. A pattern prepared in accordance with the rules of proportion may look exceedingly nice, but, as is continually the case, will not fit without many alterations. It will therefore be seen that the more simple and direct plan is to take some additional measurements, which, being always exact and directly applicable, will prevent wrong calculations.

Thanks to the exactness of eye obtained by the good habit of never

working without measurements, habit will make easy the different alterations required by different figures. Thus let us suppose that a pattern has to be made for a distorted figure, this can be cut allowing for the personal defect, of which the measure will have been especially taken.

As the form of all outer clothing ought to define, as exactly as possible, the outlines of the body, especially at such times as fashion decrees that garment be made so as to cling tightly to the figure, it will be easily seen that it is necessary to make the *seams* of all clothing as regular and even as possible. It is of great importance to know how to *sew* well, and even when possessing a sewing machine it can scarcely be supposed that the perusal alone of our "Home Needlework" is sufficient to ensure success. The object of this course is to aid in a gradual and methodical way those who are desirous of perfecting themselves in the art of cutting out and making clothes, and at the same time making the study easier and quicker, for which end a little practice is always necessary.

No theory or explanation can benefit a person who has not learned how to use a needle skilfully. Such an one must do much for herself if she wishes to acquire a certain dexterity of the fingers which is indispensable in order successfully to undertake making garments. It is of consequence to understand the different sorts of seams. All seams are ugly if they are drawn up or shortened by drawing the cotton too tightly. Also it is of importance to know how to make button-holes (these, it may be observed, are exceedingly difficult to make well); also, how to place a string and sew on a button. In fact, it must be understood that the better a person knows how to do "plain sewing" (*i.e.*, make linen garments, the instructions for which formed the preceding chapters), the better will she be able to make dresses.

1312. THE NECESSARY MEASUREMENTS required for easily making a pattern for oneself are here carefully shown:—

	Yards, Inches,	
1. Length of skirt in the front ... ..		
2. " " at the back ... ..		
3. Length of the front of the body ... ..		
4. Width of the chest ... ..		
5. Height of the side ... ..		
6. Size of the waist ... ..		
7. 1st height of shoulder ... ..		
8. 2nd " " ... ..		
9. Size of neck ... ..		
10. Length of the back ... ..		
11. Width of the back ... ..		
12. Width of the shoulder ... ..		
13. Size of the armhole ... ..		
14. Width of the shoulders from one side to the other		

By the aid of a table such as the above, every measurement can be inserted *without* exception.

Upon measurements taken with precision, and inscribed upon such a table as just shown, depends the fit of all garments. A yard measure, upon which the



inches are clearly marked, is absolutely necessary. The *length* of all parts when ascertained is to be marked in full, but in the case of the width only *half* the measurement is noted. The reason for this is that the back and the chest represent two equal halves ; it is therefore evident that it is sufficient to know the size of one half of the back and chest rightly to obtain the other, and thus the *whole* width. It is for this reason that never more than half a pattern is made or required. If such be cut, for instance, for the right side, and placed in the material which is to be cut from it, by turning the pattern *over* the left side can be obtained and the material cut from it. This plan, besides saving the trouble of cutting out both sides of the pattern, has the merit of insuring that both sides (when cut from it) are of exactly the same size.

**1313. MEASUREMENTS I AND 2.** *Length of skirt, front and back.*—One end of the yard measure is placed at the lower end of the back at the centre of the waist, and drawn down until the required length of the dress has been obtained. The length of the front of the dress is taken from the waist to the feet. These measures are marked in full, being those of *length* as above explained.

*Length of the front of the body.*—The measure is to be placed at the hollow of the neck, in a straight line to the waist. It must be remarked that the waist ought to be fairly shown, the exact position of which ought to be just above the hips. If a straight line be held across the hips, the centre of the line will be the spot where to place the lower measurement for the length of the body. In the case of the jacket-bodices so much in vogue the waist is firmly indicated, and this measurement would be the same as for a plain bodice, with the additional number of inches added which might be required for the casque of the jacket.

*Width of the chest.*—The measure is to be laid from one side of the chest at the side of the right arm, and taken loosely across the fullest part of the chest towards the left arm. This measure being that of *width* is shown at the half.

*Length of the side.*—The measure is placed under the arm and taken to the hip. This measure is marked in full.

*Size of the waist.*—The yard measure is to be placed round the waist and joined in front, allowing about a quarter of an inch more than the exact size. This is marked in the half.

*Height of the shoulder.*—Two measurements are necessary, because the form of the shoulder causes a graceful curve from the neck to the turn of the arm ; and as this curve is more or less pronounced in different figures, it is necessary to take *first* the height of the shoulder at the neck, and *secondly*, its height near the arm.

*First height of the shoulder.*—The measure is to be placed at the waist, and carried over the shoulder by the neck to the end of the back at the centre of the waist.

*Second height of shoulder.*—The measure is laid at the waist by the hip, and taken over the shoulder by the hollow of the arm to the lower part of the back, at the side of the waist. These measurements are carried over the chest, etc., as it is impossible to state exactly where the shoulder-seam is to be placed.

*Arm-holes.*—Passing the measure under the arm, it is to be made

to meet (without being tightly drawn) at the top of the shoulder. This is to be marked at the half.

*Length of the arm.*—The measure is to be laid under the arm and taken to the wrist. This measure is to be marked in full.

*The length of the outside of the arm.*—To obtain this the measure is to be laid from the shoulder about half way, and carried over the elbow (which must be bent slightly during the process to allow of free action in the sleeve) to the back of the wrist. Of course this length is noted in full.

*Height of back.*—This is to be taken from the nape of the neck to the waist, and must be marked in full.

*Width of the back.*—The measure is to be placed at the top of the "side-pieces" from one arm to the other, drawing the measure somewhat tight. This measurement is to be marked at the half.

*Size of the neck.*—In order to obtain this the measure is to be placed lightly round the neck. This is to be then folded into six parts for the whole; or three parts for the pattern and half the neck, one-third (of the half) showing the front and lowest part of the neck; the next again higher; and at the back, or nape, of the neck the highest part of the body.

Each measurement should be written down as soon as ascertained, and should be taken as exactly as possible, as even the smallest inaccuracy may be sufficient to produce a misfit. If, however, our instructions are carefully followed, little or no difficulty will be found in fitting even the most exceptional figure.

1314. **AN ENTIRE DRESS** consists of a skirt and a bodice, or both in one, as in the shape called princess. It is impossible to state the quantity of material required to make a dress, owing to the variety of widths in different stuffs. According to the width of the material a greater or less quantity is required in the skirt. Although seldom or ever now worn, it is as well to mention that to make a straight skirt (*i.e.*, of the same width at the top as at the bottom) nearly double the material is required as to make a gored dress. Fig. 27.—A straight skirt is made with all the widths the same breadth top and bottom. (See Figs. 3 and 4.) It is of course understood that a gored skirt means one in which the widths are much narrower at the top than at the bottom; indeed, according to the present fashion, nearly tight to the figure. A gored skirt can be widened out to almost any width, and made any length at the bottom. (See Figs. 27, 28, 34.) The material for the skirt must be divided into widths, and then for the gores the widths must be folded and cut more or less on the cross. The front width ought alone to remain whole (see Fig. 28), or it can be slightly sloped on the sides. All the widths must be of the same length as they are at the back. It is a good plan, when the two first gores are cut, to take one as a pattern and pin it carefully on to the width that next has to be cut, and so on. This insures all the gores being of equal size.

We give instructions as to the method of cutting all kinds of dresses, irrespective of present modes, hoping thereby to render our chapters permanently useful throughout the numerous changes of fashion.

1815. CARE MUST BE TAKEN, in the case of thin stuffs, grenadines, or muslin, that sufficient is allowed for a hem ; but in other materials,

such as woollen stuffs, silk, or velvet, etc., it is usual to make a false hem of lining or alpaca. In the latter case it is only necessary to allow a small quantity for turning in at the gathers or pleats.

*False hems.*—As an exception to the general rule, the strips of lining for a false hem can be better cut in the *length* of the stuff than in the *width*. It has been proved that the hem then sets better, while numerous joints are thus avoided. It is as well, when the skirt is gored, to tack the false hem on the inner side before sewing it, so as to arrange the pleats regularly. These pleats in the lining (which may be from four to eight inches in depth) arise from the bottom of the skirt being wider than the part a little higher up. When the gores are cut very much on the cross, it is as well to cut each band of the hem of the same shape as the part of the gore it is intended to line.

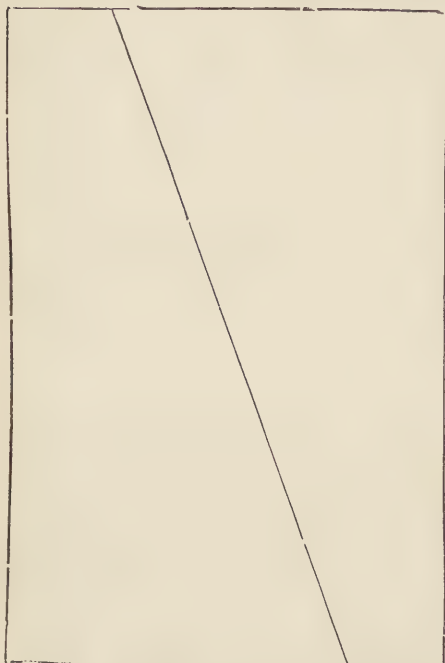


Fig. 27.—SHOWING MODE OF CUTTING GORES.

Fig. 28.—The gores in this illustration are joined in the following manner : The front width

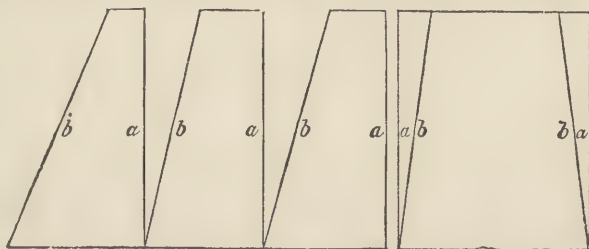


Fig. 28.

(either straight or sloped at the sides) is joined to the others, com-

mencing the seams at the top, so that the straight side, *a*, of one gore is sewn to the side, *b*, of the other, and side, *b*, ought to be turned to the back. It is necessary to tack the gores together before sewing them, taking care not to draw the gore too tightly. This ought to be laid lightly on the straight side, and tacked without being dragged in the least. All material when on the cross is apt to stretch when running the seam.

**1316. THE GORED SIDE** should be nearest the worker. Another plan, and one very generally in use, is to have a plain width at the back as in the front of the skirt. Therefore this is first to be cut

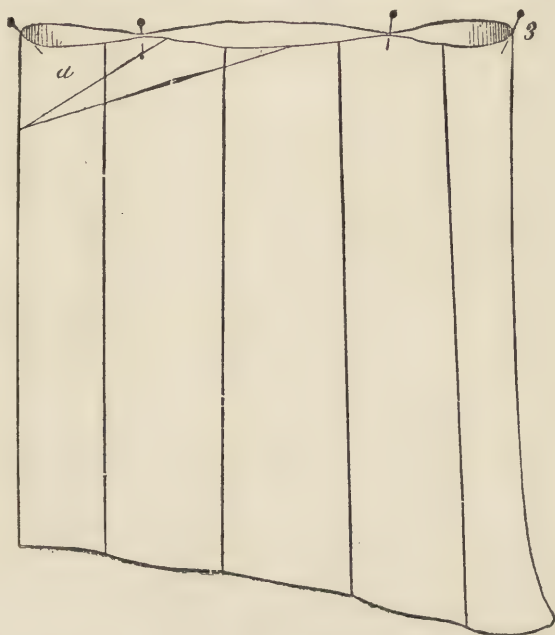


Fig. 29.

to the desired length, likely in days when trains are worn very long. Then three more widths of the material is cut off all of the same length as the back, and these, folded and cut on the cross, will form six gores, three on either side of the skirt. The length of the front width must be taken from the waist of the intended wearer to the ground. All the six gores (or four, if the material be wide and the gores cut large) and the two plain widths must be joined together, beginning at the top and keeping all the pieces quite level, so as to



have the top of the skirt quite straight. Supposing, as above suggested, that the skirt is intended to be very long, the desired train effect is obtained by cutting away (the pieces, thus apparently useless, will form pockets or cuffs, and add to the quantity allowed for trimming) the lower part of the gores, from the *front to the back*. This, if skilfully done, will make a graceful sweep to the skirt.

It is advisable, after cutting one half of the bottom of the dress (say from the centre of the front width to the centre of the back), to double the skirt, and fit the

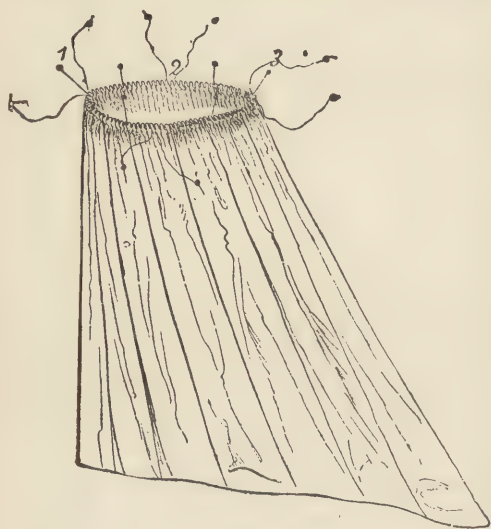


Fig. 30.

side now sloped on to the other, and cut the latter by the former. It is very important to make the skirt quite even on both sides, and this can only be done by following this plan. In order to effect this it is as well also to pin both sides of the top evenly and firmly together. Fig. 2, while showing how the gores are placed, &c., only represents a skirt of the same length all the way round—say a walking length. By referring to any of the current fashions the different lengths of skirts now in vogue can be seen; and it must be remembered that, however trimmed (and therefore apparently greatly differing from each other) the basis of all dresses is the same, as they are all cut as above explained.

Fig. 29.—When all the widths are joined and the hem finished, the skirt is ready to be placed in a band. Pins must be used to mark the centre of the back and of the front widths, and the two halves must be kept together. Thus prepared the skirt is to be folded into three parts. The first will be for the front, the second and third for the sides and back. All dresses and skirts are thus arranged for placing into the band. It is sometimes necessary that dresses and skirts should be sloped in front in order to fit the figure comfortably. This is done by cutting to a greater or less depth in the centre of the front width, turning it in until it suits the figure.

**1317. GATHERED SKIRT.**—Fig. 30.—This skirt is gathered by a running on four threads—that is to say, two from the front (one to either side) and two from the back to each side. By drawing these threads the gathering is made to fit the waist.

Having obtained the size of the waist, and drawn up the dress or skirt accordingly, a band is made of the required size. If for a dress or skirt it is as well to make a band of a strip of the material, and to line it; if for a white petticoat, a piece of folded calico is all that is required. In either case the band must be first made before attempting to fit the skirt. When this is done it is, like the shirt, to be folded into three parts (see Fig. 31), and it is necessary that each of these three



Fig. 31.

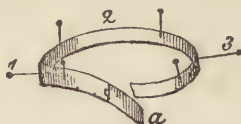


Fig. 32.

parts in the dress, carefully marked by pins (see Fig. 30), should be sewn exactly into the three corresponding parts of the waistband.

Fig. 32.—If the dress or skirt is to be fastened at the side instead of at the back, the length of the waistband must be increased by two or more inches. This part is not to be taken into account, but remains over and above the division into three parts of the band. The edge of the skirt is hemmed, or has a false hem, at the left side, and the top of the band is intended to cross over this slit, so that the skirt may not come open.

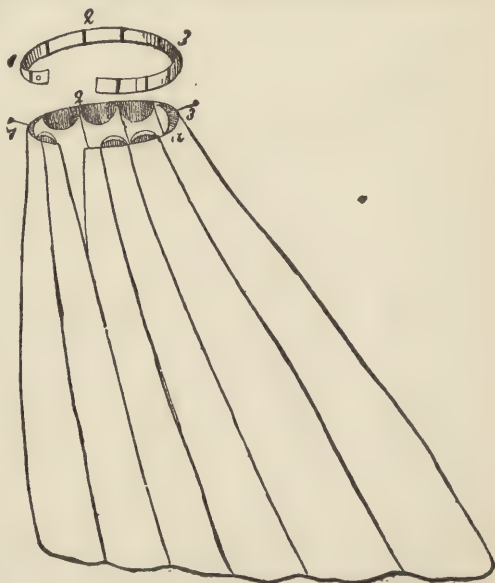


Fig. 33.

### 1318. PLEATED SKIRT.—Fig. 33.—

This can have as many pleats as desired, or each of the three divisions as many times as pleats are intended. The waistband must be folded to correspond. Naturally each fold of the dress contains more material than a fold in the waistband. A fold, therefore, of the band is taken for the width of the pleat, and what remains over is folded behind the pleat. After having fixed the pleats of the dress one after another, first by pins and then by tacking them, the size must be verified by the size of the waistband, and then sewn on to it, as above explained, the three parts of the band cor-

responding to the three divisions of the dress. For a dress or petticoat having a seam down the back, care must be taken that this is hidden underneath a pleat.

Without this precaution plain dresses look very bad, as they are liable to wrinkle at the sides of the waist. The folds of the waistband on the hips will of course correspond to the width of the side gores.

**1319. PLAIN SKIRTS.**—Fig. 34.—These are placed in the waistband without either gathers or pleats, and are for this reason gored to the figure. For this style the waistband is folded into as many parts as there are gores in the skirt, and the straight end of each gore ought

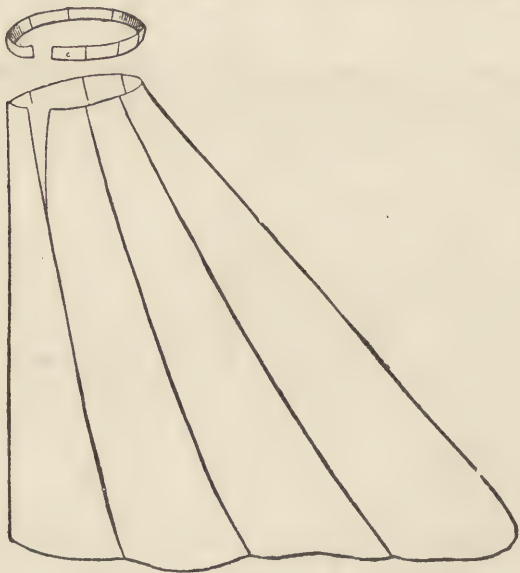


Fig. 34.

to be of the same width as a fold in the waistband. It is to be observed that the two side widths falling over the hips ought to be rather wider at the top than the back ones are.

*Varieties of plain skirts.* Often dresses are plain in front and also at the sides. In this case only the widths are measured upon the waistband which are intended to be plain, and the remaining fulness is gathered or pleated into the waist at the back part of the dress.

## CHAPTER LXXXV.

## PLAIN BODICES.

Pattern of a Plain High Body—Cut—Manner of adapting the Pattern to all Figures—Sleeves.

1820. IN ORDER TO FACILITATE the drawing of the pattern the separate parts are at first shown.

Fig. 35.—*Front.* A straight line is traced on paper, *a, b*, from the top to the bottom. This shows where the buttons or hooks are placed. At the bottom of this line a straight one is again taken—from the left to the right—making an angle

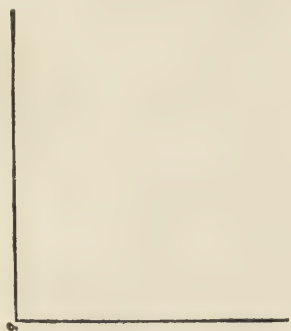


Fig. 35.

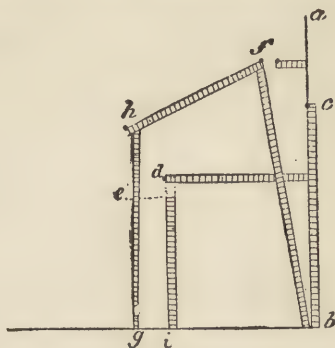


Fig. 36.

with *b*, and this shows the place for the waist. After these first lines are drawn, the different measures are marked in the following manner:—

*Length of the centre of the body.* This is laid at *b*, and taken to *c*. Reference had better be made to the chapter which gave rules for different measurements.

—*Width of the chest.* The measure must be laid on line *a, b*, at a distance of about two-thirds from the straight line, for the waist, and taken to the left and marked at *d*.—*Depth of side.* This is found by placing the width of the chest on the line of the waist at *i*, immediately under *d*. The true place for the top of the side is at *e*, which should be *one-fourth* of the straight line *d*.—*First shoulder depth.*

—The measure laid at *b* and taken to the top in a slanting direction to the left at *f*, the sixth part of the size of the neck to be laid in a straight line above point *c* of the line for the front of the slope from *f* to *c* when cut gives one-third of the neck.

—*Second height of the shoulder.* The half is taken and laid at the waist, *g*, near to the measure of the line at the side to be taken straight up and marked at *h*.

—*Width of the shoulder.* This is laid slantingly between the points of *h* of the first and of the second height. With all these different points marked it will be easy to



trace the lines between them for the pattern of the front of the body. This is done in the following manner :—A sloped line between the points *c*, *f*, and *d*, the slope of the neck, a slanting line between the points *f*, *h*, for the width of the shoulder. A sloped line from the points *h*, *d*, and from thence a slope to *e* for the armhole. A straight line from *e* to *g* for the line at the side. On a pattern thus drawn, the size of the sleeve can be exactly obtained by laying half its measurement around the slope *h*, *d*, *e*. The size of the neck can be equally rectified by the third of this being laid between the points *c*, *f*.

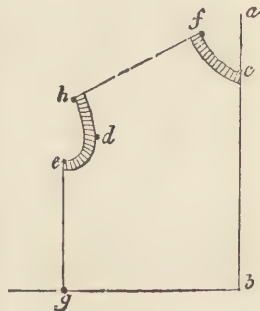


Fig. 37.

### 1321. GENERAL RULE FOR CUTTING.

1st. The pattern is cut by the lines. 2nd. They are always laid (with scarcely any exception) on the stuff lengthwise. 3rd. The lining for the body is folded double, so that the two halves of the body are cut at the same time. The pattern always represents one-half, as before stated. Thus to enlarge or diminish any pattern whatever without spoiling it, each point is placed with reference to the actual measurements taken from the person for whom the body is intended, leaving the lines of the front and the back as first placed. It is unnecessary to leave any margin of stuff when cutting the lining, except at the waist and at the

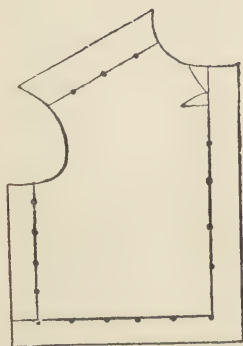


Fig. 38.



Fig. 39.

sides. The slopes of back and armholes are cut on the line. (See Fig. 42). The lining unfolded, the *centre* will be then seen to form the line of the back. It is as well to make a little pleat in the linen, as the back not being a flat surface it is likely that wrinkles will be formed there. This pleat can be done away with when the side-

pieces are made. The lining of the back, when cut, is laid upon the stuff and tacked all round (in the same manner as explained for the front), and cut away all round.

*Side-pieces* are made by drawing a line slightly curved from the centre of the armhole, *a*, to the waist, *b*, nearly at the line for the centre of the back. For stout



Fig. 40.

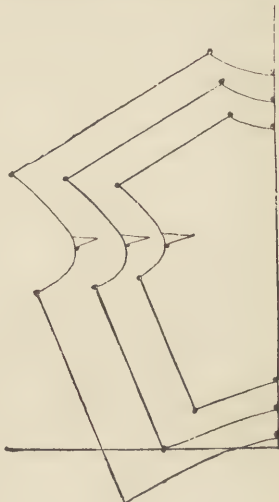


Fig. 41.

people rather more distance is allowed. The material will be raised from the lining and turned down at the cut edge, and will be tacked on the line *a, b* (on to the lining), allowing sufficient depth for stretching.

In order to have the two *side-pieces* exactly alike it is as well to fold the back (after the first has been drawn) down the centre, and tacking one half of the back to the other, using small stitches, then cutting the threads which form the sides, sufficient stitches will remain to enable a correct outline to be drawn (say in white chalk) before cutting the stuff. If preferred to have the side-pieces separately, it is as well to cut out one in the lining only so as to have a pattern afterwards. The fellow one in the lining and the two in the stuff can all be cut by using that first shaped as a pattern, and laying it on and tacking it to the material previously to cutting out the stuff. It is not absolutely necessary to cut the lining for the side-pieces; they can be cut in the material



Fig. 42.

alone and stitched to the lining. It must be observed that if a pattern for a *jacket* body

is desired, sufficient material must be left (as in the case of fronts) below the waist to form the *basques* at the back. The lines then of the side seams will be carried respectively outwards (to the right and to the left), after having passed the waist. Sometimes the seam of the side-piece is carried to the shoulder, which has the effect of making the figure look more slender. Again, it occasionally becomes fashionable to have one seam only down the centre of the back.

**1322. MAKE.—THE BACKS** and fronts are joined together by the lines under the arms, *a, b*, then the shoulders. It must be here observed that the seam is not to be placed directly on the top of the shoulder but rather towards the back; it is to enable this to be done that extra material is allowed at the front, on the shoulder (see Fig. 40). At the back of the shoulder the same quantity is turned down as that added to the front, and the seam made. This plan gives fulness and elegance to the body, and avoids making a seam at the top of the shoulder. When the shoulders and sides are joined (they are tacked strongly together) the body ought to be tried on, so that if there be any mistake it can now be altered. The places must now be arranged for the buttons and button-holes. The surplus material which has been turned down at the front must now be turned outwards, and the button-holes cut through it on the right; the buttons are to be on the left-hand side, and about one inch and a half of material must be allowed over to cross under the button-holes where the body is fastened. If hooks are used, the eyes are sewn on the left part, at a little distance from the centre line. The hooks are placed on the inner side of the right front, having a strip of lining or a tape to which to fit them, so that the stitches are not perceptible on the right side of the body. When

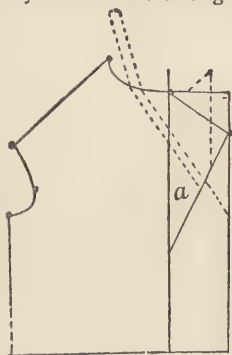


Fig. 43.

the body has been strongly sewn, the armholes and neck must be finished with a piping cord placed round them. This "piping" is put into a narrow band of the material itself, which is *cut on the cross*. Small pieces of whalebone are placed generally at each pleat in the part under each arm. These at the latter place have casings made for them of tape, which are sewn to the body. This can also be done at pleats by cutting them open and laying the tape down the centre of each pleat. It is usual to cut the bones (for the latter) to a point at the upper end.

**Different Kinds of Bodices.**—Bodice fastened at the back. This is cut and made in precisely the same manner as that just described, the only difference being that the fronts are sewn together, leaving a margin at the back for hooks or eyelet-holes, if the body is to be laced.

**Bodice open at the side.**—The bodices or low bodies without sleeves, or only having small shoulder-straps, are fastened under the arms by buttons or laces. It is hardly necessary to observe that for these the front and the back are made in two pieces, and that the extra stuff allowed for the fastening must thus be left at the sides.

*Body with revers or facings.*—According to the intended width of these facings, more or less material is left over at the edge of the fronts, and this is then cut after any form. They are folded back upon each front, either straight down the centre line (if the body is to be closed), or turned back from the neck if the body is to be open. The facings can be carried round to the back of the neck so as to form a collarette. These can either be lined with some colour, or by a piece of the dress material. They can also be trimmed round the edge with lace or braid. By enlarging only one part of each front a sort of breastplate is formed. This is the width of the chest at the top, and becoming smaller ends in a point at the waist. This "breastplate" is often ornamented by a row of buttons apparently fastening it to the body (Fig. 44, 45).

*Low bodices.*—Having obtained the measurements, a high body, it must be observed that to draw a pattern for a low one—1st, the length

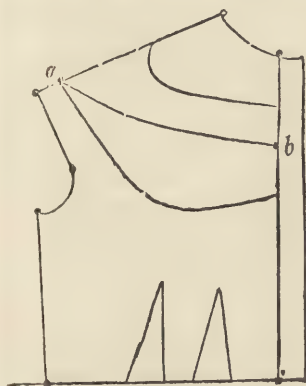


Fig. 44.

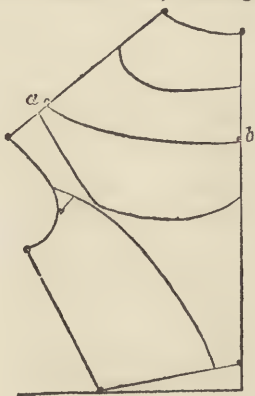


Fig. 45.

of the centre of the body has to be lessened and marked some distance below the neck, this more or less according to the intended height of the body. 2nd. That there is no necessity to obtain the first height of the shoulder, the measurement of the neck, or the depth of the shoulder. 3rd. That the slope of the top of the body is drawn by a light curved line from the second shoulder height to the centre of the back, *b*.

1323. **FRONT.**—When preparing to draw the pattern of the front, allowance must be made for the extra material which is required below waist for the *basques* of the jacket. The pattern is then drawn as for a plain high bodice. This done the paper below the waist must be utilised, and at the end of the line *a*, a slanting line is to be drawn sloping towards the left. The line for the front of the bodice, where allowance has been made of some inches for the fold (down the centre for buttons, &c.), will also be lengthened to form the front *basque*.



When the material has been tacked upon the lining (care always being taken to keep this and the stuff *quite* straight) the pleats can be marked as explained in last chapter. If the basques be not too long these can be carried to the end of the bodice. If, however, the basque is to be very deep, they must be taken to within a few inches of the edge. The second pleat is generally shorter than the first. Both, however, of these must be diminished to nothing at the lower ends. The greatest depth of the pleat will be at the waist. It has been before described that the tops of all the pleats go to nothing. The buttons or hooks in the front of the bodice can be carried down to the edge of the basque, or can be taken only to a little lower than the waist.

Fig. 47.—*Pattern of the back.*—The pattern for the back is again drawn in the same manner as that for a plain high bodice. In the

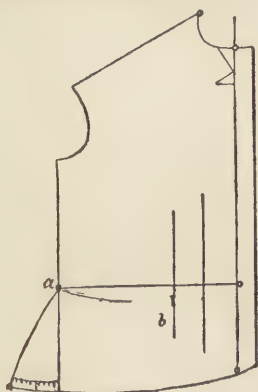


Fig. 46.

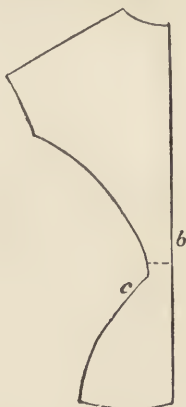


Fig. 47.

same manner also as for the front, sufficient allowance must be made for the basques at the back. These should be rather longer than those in front.

Near the centre of the armhole the little side-pieces are to be drawn, as before explained. For a jacket bodice these will come rather lower than the line of the back, *b* from *c*; the line of the side-piece is to be carried slantingly on the right (having a slope of as many inches as the required depth of the basque) to the end of the basque, *c*. In this manner the necessary fulness and depth will be given to the basques of the jacket. Cutting the side-pieces thus, however, has the effect of separating the basques from the back part, *b*. The back being thus cut through in order to form the basque to it, it will be found necessary to add a piece of paper to the pattern of the back at *b*, and this will prolong the centre line below point *b*. This has to be cut on the cross at the side, *c*, the slope being equal to that of the side-piece. This will form the basque for the back. As we have before observed, the side-piece is frequently carried up to the shoulder, a plan that has the advantage of causing the dress to fit with less trouble than if cut by the old method.

1324. **THE TINY PLEAT** at the slope of the armhole (above the side-piece) must not be forgotten. It must be here observed that the back-piece (between the side-pieces) is frequently made with a seam down the centre. This is effected by drawing out the pattern as described above, but allowing for the extra stuff required for the seam down the centre.

Figs. 48 and 49.—*Make*.—The material is laid upon the lining. Two pieces will have been cut for the fronts, two for the sides, and one cut double for the back, of which Fig. 48 shows the half; or, as just explained, instead of the back being made in one piece, it can be formed in two. The separate parts of the body are joined by first tacking the side-pieces to the back, and then tacking the others, commencing by the seams at the armholes. If any be required, alterations can now be made at the neck and arms, the lower edge of the body. It is frequently found necessary to make a small pleat at the waist from the side-pieces as far as the second pleat in front (this must be

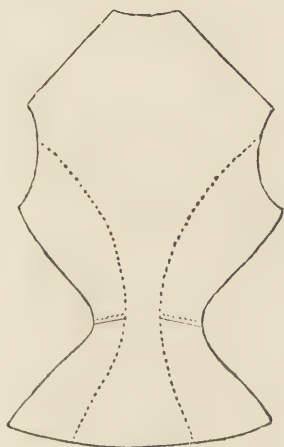


Fig. 48.

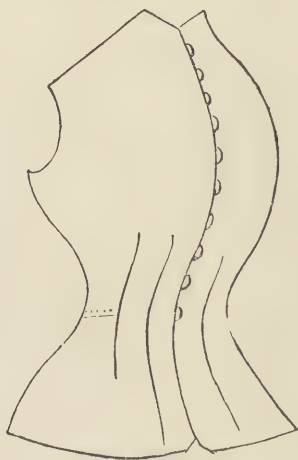


Fig. 49.

neatly stitched), so that the body fits the figure well and does not wrinkle at the hips. This pleat of course is not required if the body is shortened and without basques.

*Different shapes*—Cut longer and larger, the basques can be made to any shape. The different parts can be of different lengths and gathered and arranged in large folds, the corners turned back in the "Pompadour" or "Louis XV." style. These flaps are finished off by the edges being equalised and hemmed or edged with a border. They may be cut into points and ornamented in any style whatever. Figs 27 and 28 are basques made separately to the body, cut as above explained, but starting simply from the line at the waist. These basques have sometimes a seam

down the centre of the back. In that case they are cut rather on the cross at the back. Worn under a belt they sometimes give an air of fashion to a rather *passé* style of dress, that with the round bodice.

**1325. SLEEVES.** Although the form of the sleeve often varies, nevertheless there is one rule which never changes, and that is that the outer side of the arm is always longer by  $2\frac{1}{2}$  inches than the inner or sloped side.

Fig. 52—To draw this pattern a straight line, *a, b*, is placed at the top of the paper. On this line is laid half the size of the armhole, one



Fig. 50.

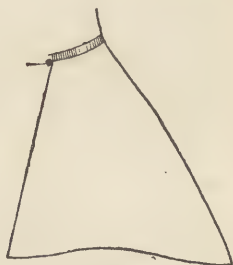


Fig. 51.

end of which is seen at *c* and the other at *a*; then the length of the sleeve is placed at *d*, and taken slantingly towards the end to point *e*. These measures taken, the pattern is drawn by a line slightly sloped in the centre from *d* to *e*. For the outside length or top of the sleeve a straight line is to be drawn, commencing about three inches above *c*—say at point *f*, stopping at *g* (which shows the centre of the inner line, *d, e*), and which point ought to form the elbow. This line is then carried slantingly and parallel to the inner line to point *h*. This latter ought to be about two inches lower than the inner part of the arm. A slanting line, drawn from *h* to *e*, will form the edge of the lower line of the sleeve. This is to be measured after the intended size of the wrist. At the upper end there are two different shapes, that from *f* to *d* for the top of the sleeve, and that from *f* to *i*, which shows the slope of the inner part of the arm. Often

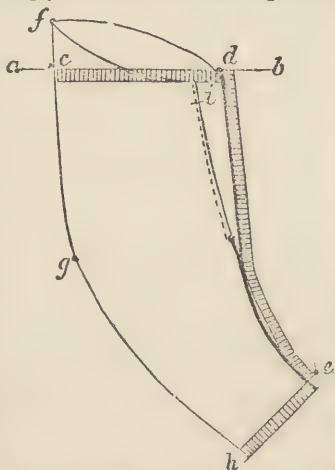


Fig. 52.

the under half of the sleeve is cut narrower than here shown, from the top to *f*, the elbow, *g*.

1326. **MAKE.** The pattern is laid upon the lining, keeping the material quite straight, and two pieces are cut for the tops of the sleeves and two for the under halves. Care must be taken to keep their respective shapes.

The material is to be cut to the shape of the lining, tacking the latter upon it, as before explained, with regard to the body. The sleeves are sewn the entire length of the seams. A good plan to hide the stitches on the inside of the sleeve is to lay both halves of the lining together and both the halves of the stuff together. Say the two halves of the lining are placed upon the two halves of the stuff, and the whole run, or, better, stitched together. When the sleeve *is* turned, both the seams being on the inner or wrong side, are entirely hidden. This plan is one generally adopted by dressmakers.

*Different fashions.*—Upon this basis sleeves wider or narrower, longer or shorter, can be made open the entire length (or partially so) of the arm either of the inner or outer side, and kept in place by ornaments placed at intervals down the open side.

A pretty puffed sleeve can be made by leaving, say, the outer side open and placing *small straps*, buttons, or fastenings of some kind at intervals down the opening, and thus drawing the two halves together, say, in five or six places, and then cutting a strip of *muslin, lace, satin*, or, in fact, anything, according to the taste of the wearer, and drawing it through the holes (formed by the clasps) into puffings. These puffings must be fastened down on either side of the inner part of the sleeve. Small pleats in the puffing answer the purpose of keeping it in its place.

Each puff ought to be double the length of the space into which it is intended to go.

The edge of the lower part of the sleeve is hemmed, or has a false hem of the material, or of silk of the same colour. It can also have a piping similar to that which it is always necessary to place round the armhole in order to strengthen it and keep the sleeve in its place. The sleeve can be made sufficiently large at the wrist to slip over the hand, or with an opening at the inner seam, which can be fastened by buttons similar to those (though not so large) on the front of the body.

Sleeves such as those in vogue for dinner dress, &c., are made after the above directions, but instead of going to the wrist, are cut at, or a little below, the elbow. These are generally trimmed with a pleating of silk the same as the dress, and a puffing of lace or tulle below it. A band, or fold, of the dress material, which is usually cut on the cross, is generally placed at the top of the pleating, and this, when fastened with a bow, gives a pretty and elegant appearance. It may be as well to add that bows, whether for trimming sleeves or dresses, are better cut on the cross, and are in five pieces, two for the loops, one for the centre-piece, and two for the ends. These are lined either with the same material or with muslin the same colour; but it is better, and even necessary, that the ends of the bows should be lined with the same material as that of which they are made, the reverse sides being frequently visible. This description of a bow composed of five pieces refers to the ordinary or "butterfly"-shaped bow. The material for the different parts should always be cut rather larger than the lining, and tacked neatly down over it, so as to form neat edges to the different sides.

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## CHAPTER LXXXVI.

## PRINCESS DRESS, OUTDOOR JACKETS, PALETOTS, FICHUS.

Fichus—Capes—Hoods—Chemisettes—Measurements.

1827. THIS CLASS OF DRESS, the body made with the skirt, is also called "*Duchesse*," and was, with some alteration, formerly known as the "*Capote*" or "*Douillette*." In order to cut it, the pattern of the jacket bodice (for which instructions have already been given), and also the directions laid down for making a gored skirt, must be taken into account. It will not then be found at all difficult to draw a pattern of a Princess dress.

The front of the bodice is sometimes cut into three different parts—*i.e.*, one piece for the front, a piece to be placed at the side pleats, and a side-piece carried under the arm. These three parts will be carried down below the waist as explained for making the *basques* of a jacket.

This dress may be composed of six or eight different parts; for the former the bodice in one piece for either part, shaped like an ordinary plain bodice with pleats, and forming a straight width on either side, being sharply gored on the *hips*. Four parts are required in the back, the two side-pieces taken to the shoulders (or not), and carried to the ground in long gores, and the two divisions of the back cut in the same manner. It must be remembered that a seam is always required down the centre of the back of the bodice, in order that the back width of the dress may be cut on the cross. It is also to be remembered that the width must be kept close to the waist. The different parts are joined according to the directions given for a jacket bodice.

A Princess dress in eight parts is that where the bodice is cut into four parts (two on either side) in the front, and the four, as above explained, at the back; a gore carried down from the first side pleat on either side (the body having, say, two pleats), a seam again on either hip, and four widths at the back. This without pleats is a good pattern for a morning dress. In fact, all varieties of Princess dresses can be made half-fitting, and can be utilised as morning dresses. In order to do this it is only necessary to omit making the pleats and to mark the size of the waist, adding to it more or less according to the desired size. The front (where the two breadths always meet) can either be left open or closed in part. Widths can be opened at the sides. The dress can be opened or remain half open over a petticoat more or less simple in style. The choice of the material and of the trimming contributes to give style to these dresses. It must be noticed that in the case of the bodice first described (having *three* parts on either side), the entire dress is thus composed of ten different pieces: three on either side of the body and four at the back, and having a seam from each of the pieces, forming the body, entirely through the skirt.

1828. PRINCESS DRESS. It is more true of a Princess dress than of those made in other forms, that true style consists, above all, in the

cut of the dress. Other alterations can be made, the fronts cut so as to form large "*reviers*" or lappets; the back enlarged to make pleats in the "Watteau" style. The bottom of the skirt may have a pleated flounce round it. This can be carried up the front (but not so wide as at the bottom), and forms a very pretty trimming to the dress. The bottom of the dress may be scalloped out and a flounce placed on the lining beneath. The Princess polonaise is simply a Princess-cut dress gathered up at the back, or the widths (some cut larger than the others) pleated into each other—in fact, arranged in any style, the basis of the cut of the garment being always the same.

**1329. OUTDOOR JACKETS** are called "confections" in French—the language of millinery. The type is that of the jacket bodice. If intended to fit the waist it is sufficient to lengthen the basque to the required depth, enlarging them in proportion.

Figs. 53 and 54.—If the garment is intended to be half-fitting it is only required to enlarge the size of the waist, upon which the size of the whole depends. It must be further observed that it is necessary to mark the depths of the side and of the front, &c., of the back, so that the length *b* of the latter is placed about one or two inches above the proper place for the waist. This shortening the waist gives the garment a more pronounced bend over the hips. If the skirt is large it will not be required to make any pleats, it being only necessary to hollow out the lines of the side *a c*.

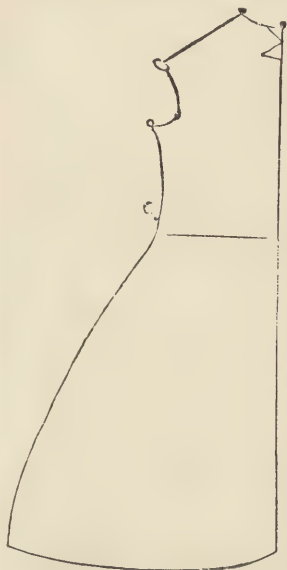


Fig. 53.

**1330. THE BACK** is finished first (if the pattern has been traced on the lining) by adding the skirt of the garment. Then the material must be cut in one piece for the back, two for the sides, and two for the fronts. These different parts are joined together, using the outline of the pattern as the place for the seams.

**1331. THE SLEEVES** can be made after any of the descriptions and styles before given, and can easily be adapted to the current fashion. The neck is finished by a band or a small turned-down collar, or a straight upright one.

**1332. THE EDGE** of the garment is bordered by a false hem or by an appropriate trimming. A simple and inexpensive one is made by cutting bands of the

material on the cross, slightly raveling out the edges and then pleating it in the centre. This looks especially well in cashmere, and placed at the top of lace or fringe, or even by itself, is exceedingly appropriate for some jackets.

This shape can be used as a dressing-jacket, and made in any material, whether

cambric, flannel, &c., or forms a handsome outdoor jacket made in velvet, cloth, &c.—in fact, little is necessary to alter this jacket from the most simple shape to any style.

One or two pleats can be placed in front to show the waist, or the fronts may be cut after the fashion of the Princess dress—*i.e.*, that in which each front is in three pieces. If the seam of the second piece be carried to the shoulder, any kind of trimming can be placed on it to form braces, fichus, &c.

Another alteration can be effected to do away entirely with the side-pieces, and to cut the back in two parts with a seam down the centre. This is sloped so as slightly

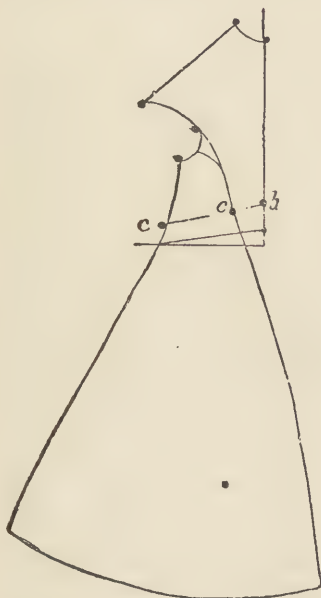


Fig. 54.

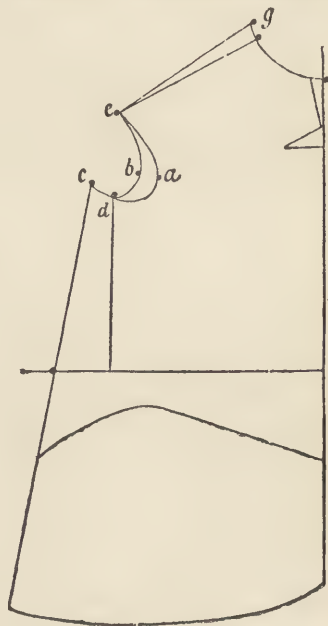


Fig. 55.

to go in at the waist. In order to do this the material must be slightly sloped at the centre of the back and under the arms. This class of jacket is something between a perfectly-fitting and quite a loose jacket.

The back being cut in two pieces does not prevent the side pieces being also formed, and a particularly stylish air is given to the garment by having the seam down the centre slightly sloped at the waist, and the two side seams carried up to the shoulders. If liked, an addition may be made to the back by cutting through the line of the waist and enlarging the lower part, or skirt, of the jacket, so as to form some pleats at the back of the waist.

In fact, any part of the jacket may be enlarged, and any shape given, making the front larger than the back, &c.

1833. PALETOTS : PATTERN OF THE FRONT (fig. 55). The pattern

of a high bodice has to be drawn, leaving below the waist the lower half of the paletot.

1. The size of the chest *a* has to be enlarged by some inches (say about three) according to the desired width. This to be marked at *b*.

2. In order to make the armhole in proportion to the size, this fourth part of the width of the chest *b* must be found, and placed between this point and the height of the side *c*, which will have been somewhat carried backward. The arm-

hole will be drawn from the second length of the shoulder *e* to the widest part of the chest *b*, and from thence to the new line of the side *c*.

3. The line of the side will be lengthened, giving a slope of 4 to 15 inches, according to the desired length.

Sometimes the collar is also enlarged, slightly raising for this purpose the height of the shoulder *g*.

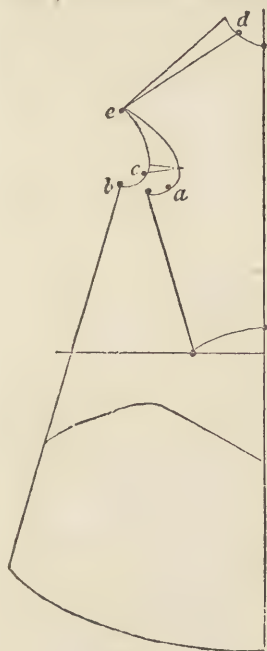


Fig. 56.

1334. **PATTERN OF THE BACK** (fig. 56). The stuff for the back ought to be some inches larger than for the fronts. The back is drawn as for a plain high bodice without side-pieces. The width of the back is enlarged by some inches, like the fronts. The back of the armhole must be enlarged, taking the line of the side *b* to about one-fourth the distance of the new width of the back. Instead of being directed to the waist, the side will be carried outwardly to the left, with the same slope on the front.

1335. **MAKE.**—Two pieces are cut for the front widths, and one piece for the back, laying the pattern of the latter so that the line of the centre of the back is placed on the fold of the stuff, folded (in its length) in two. The back and fronts are joined by the sides and at shoulders.

The edges of the garment are equalised and rounded, or cut into points, according to taste.

The sleeves are made according to the rules before laid down. The neck is finished by a little collar either standing up or laid down. The lower end is hemmed, or trimmed if the paletot is lined. In the latter case embroidery or trimming can be placed between the lining and the material, and so sewn as not to allow the other stitches to be seen.

1336. **THIS PALETOT** is altered as easily as the others. It is allowable to lengthen the back into a point, instead of rounding it; or, on the contrary, to slope the back, so as to lengthen the garment at the sides and pleats, &c., to cut the edge all round into points, to make the garment long or short, with tight or large sleeves, according to the prevailing fashion.



1337. **THE PRECAUTION** most necessary to take is that the jacket does not wrinkle near the armhole by its either being too large or too small, or by having too great a depth on the shoulders.

*Children's pinafores.*—This pattern of a straight paletot is that which is used for blouses or overalls for little boys. If not desired to leave the blouse open right down the front, the front part can be cut in one piece like the back, and when the two parts are joined a slit can be made in front, or at the side, or across the chest from the shoulder to the waist. The edges of the slit have a false hem, and so arranged that the right hem is under the left. The buttons are sewn upon the right hem, and the button-holes made in the other side. Often the blouse is fastened upon one shoulder; the buttons are then sewn upon the back of the shoulder, and the button-holes are made on the front part of the shoulder. It is sometimes considered ornamental to place a similar row of buttons on the opposite shoulder. These

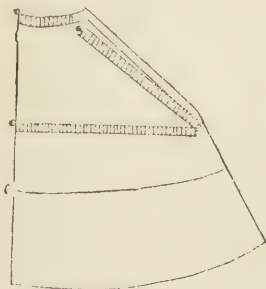


Fig. 57.

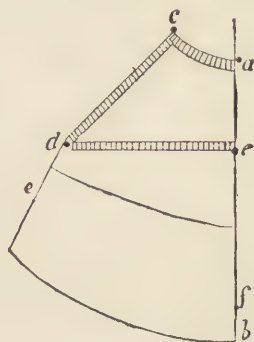


Fig. 58.

blouses are made long or short according to taste. They are drawn at the waist by a scarf of the same material, or by a coloured sash. They can be trimmed with bands of velvet, or braid, or rows of buttons, etc.

1338. **THE MEASUREMENTS** for the making of a fichu are—1st. The entire length. 2nd. The size of the neck. 3rd. The span of the shoulders (that is, the width just below the shoulders and above the arms), and the measurements of the chest and back. It is advisable to draw out these patterns on paper.

1339. **DRAWING THE PATTERN.**—Figs. 57 and 58.—A straight line *a b*, which represents the centre of the chest, is first drawn. The third of the measurement of the width of the neck is laid near to point *a*, and marked opposite at *c* at this point; the width of the shoulders is placed at the lower end, of which a quarter of the space of the shoulders is placed at *d*, and this ought to touch the front line at *e*. These different points are joined by lines drawn from each. The back is drawn on the same plan, with the exception that the sixth part of the entire neck is used instead of the third.

Fig. 59.—By rounding this shape or by making the back longer or shorter a high or low fichu can be made—in fact, almost any shape can be obtained, as can be seen by the lines in this figure.

*Crossed fichu.*—By lengthening the back and also the fronts (which can be sloped at pleasure), so as to make the ends tie at the back, or, on the contrary, to end at the waist, a crossed fichu can be made. Fichus are sometimes made by joining the back and fronts by a seam upon the shoulders, but they can also be cut without any seam whatever by laying the pattern on the material, which is folded and cut upon the cross. Fichus can be made in the same material as the dress, or in silk, muslin, lace, and tulle, etc.

**1340. CAPES.**—These are cut with or without seams on the shoulders. In the former case the seam is carried outwards as far as the centre of the arm. The back and fronts of the mantle are made, according to taste, to any length. The front widths can be carried, if desired, far below the waist, and can be rounded, squared, or pointed and trimmed with ruches, frills, laces, etc.

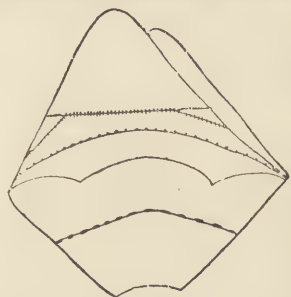


Fig. 59.

*For a hood for evening wear,* a small rounded pattern is to be prepared, of which the edge is to be folded down to a greater or less depth. The folded-down part is therefore wider than the back, and in order to make it fit it has to be drawn up round at the lower edge. This is effected by placing a running round the hood at a little distance from the edge of the front. A false hem (of ribbon or any other material, as the case may be) is sometimes placed at the back of the hood, and a ribbon run into it; this

ought to be of sufficient length to tie and form a bow and ends.

These hoods can be made of the same material as the dress, lined and quilted according to taste, and can even be made of lace, &c., and can be attached to any garment.

**1341. FLAT HOODS** are made similar to the pattern of a fichu, choosing the form preferred. The front, however, instead of being cut in one piece with the back, is cut quite separately, and can be made to any shape, turned back so as to form facings, or divided in the centre and raised by a gathering.

**1342. CHEMISETTES.**—The simplest plan to adopt is to cut a pattern like the front of a plain high body, while suppressing the side seams—in fact, it may be sloped to the waist, following the line of the last side pleat, though in some cases it might be made rather nearer to the side seam. A line has to be drawn from the second height of the shoulder to the waist. The back has also to be drawn from the second height of the shoulder to the waist. Though seldom used, side-pieces may be added if desired. In order to add them it is only necessary to carry a line from the shoulder as far as the waist—in fact, to follow the directions given for making-side pieces to a high body.

**1343. TO JOIN THE FRONTS** to the back it is requisite to make a run and felled seam, or a tiny rolled hem, according to the texture of the material. If the front is intended to be ornamented with pleats, allowance must be made on either side of the chemisette for them. The

edge of the chemisette is hemmed all round, and generally narrow strings are fastened to the back in order to tie it down firmly round the waist. The above is an explanation of the *body of the chemisette* or habit-shirt, to which any sort of collar can be fastened, either by a seam or by a band round the neck. If the collar is much sloped, it is usual to fasten it by a seam to the habit-shirt ; if, on the contrary, it is high and turned down, a band is used.

**1344.** A BIB is only the body of a chemisette, of which the front is cut in one piece and the back in two, to fasten down the centre. In no case, however, is the bib made as long as the chemisette, as it is seldom intended to reach the waist. Sometimes the bib is made to fasten on one shoulder, the back being thus cut in one piece in the same manner as the front. For infants the bib is usually cut in one piece and made to fasten down the back.

Occasionally these bibs become very fashionable, and can be worn over low dresses, and cut square or round, deeper in the front than at the back. They can be made in muslin, having either pleats, or puffings, or insertions of lace, or they can be made of linen, or in any simple material, according to the dress with which they are intended to be worn. A little stand-up frill of lace round the neck is found to be very pretty and becoming. These deep collars or bibs can be cut on the cross, but if made very deep in front they set much better if cut with a seam on the shoulders.

**1345. TRIMMING AND QUILTING GARMENTS.**—For a garment meant to be worn in cold weather, such as an under-petticoat or a mantle, or in the case of a dressing-gown, it is usual to trim with quilting—that is to say, of cotton or carded wool, which is sold in sheets of different sizes and of two colours, white and violet, and is to be employed in the following manner :—[It is necessary first to make allowance for the extra space the wadding will require.]

When drawing out the outline of the pattern on the material or the lining, allowance of from one to two inches must be made all round for the wadding, and this is in addition to the extra material always required for the seams of the garment (it must always be remembered that the patterns are made without *taking the seams into account*). The lining must be laid upon a table and the wadding placed on it and tacked to it in rows, more or less apart according to the shape of the garment, the rows, for instance, being closer together for a body than for a petticoat. In every case the stitches will be very small, almost invisible on the *right* side of the lining, whilst they are very long on the wadding, which is of course placed on the wrong side of the lining. It is as well to take the stitches from the *left* to the *right*, so that the stitch being crossed is thus rendered stronger. If a little more trouble be taken the lining can be neatly “quilted” on the wadding. This is done by first evenly tacking down where the lines of stitches are intended to be, and then stitching it either by hand or machine, the lines of stitching being about an inch or more apart. The lines of stitching first formed can have others made transversely across, and this makes the quilting somewhat in a lozenge shape. When it is all firmly fixed the wadding is slightly torn away at the edges so as to thin it at the seams. When joining the different parts of the garment part of the lining must be left free : this will be turned down better upon the seams in order to conceal the edges.

## CHAPTER LXXXVII.

CUTTING-OUT AND MAKING, HOLDING THE WORK—NEEDLES—  
THREAD, VARIOUS STITCHES, VARIOUS SEAMS.

1346. IT MAY BE USEFUL to show a simple, clear, and rapid method to facilitate the instruction in schools for making and cutting out garments. This will supplement, so to speak, the directions already given for needlework. The teacher must, in the first place, show the pupils exactly how to take measurements. In order to do this, the girls can practise on each other; then, with the aid of ruler and chalk, the teacher must draw a pattern of the size obtained. Upon the black board each class of pattern ought to be the subject of a lesson.

Two courses ought to be held, the first comprised of about six lessons, in the following order :—

- 1st lesson—chemises.
- 2nd " shirts.
- 3rd " bedgowns.
- 4th " drawers.
- 5th " caps.
- 6th " petticoats.

*Second Course.*

- 1st lesson—plain high bodice.
- 2nd " different varieties of sleeves.
- 3rd " low-fitting bodice.
- 4th " jacket body, different sorts.
- 5th " Princess dress.
- 6th " skirts, gored and plain.
- 7th " paletots, different sorts, half-fitting, &c.
- 8th " blouses, jackets.
- 9th " capes, mantles.
- 10th " hoods, fichus, &c.

1347. THE FIRST COURSE should be supplemented by the rules given further on respecting needles, cotton, holding work, &c. The directions which have been given for drawing the patterns of under-linen must be carefully attended to.

1348. THE SECOND COURSE can properly be commenced by following the plan laid down in a previous chapter for drawing the pattern of a plain high bodice, guided by the measurements as they are shown to follow each other. After the pupils have once or twice drawn the pattern, they will, if at all intelligent, be able to draw it out on paper. Some quantity of this will be required to be used instead of lining or



material. The different parts are to be joined by being tacked together. After some experiments, the pupils, whatever their degree of intelligence, ought now to be able to cut their garment out in the material itself, and should be able to make it fairly well. The teacher must show her pupils how carefully to cut the material with attention to economy. This ought to be brought to bear when cutting any stuff whatever. In order to do this, all the different parts of the pattern ought to be pinned to the stuff before cutting out any one piece. In the case of a bodice, after the lining has been cut out it is as well to *tack all* the separate pieces to the material itself before commencing to cut out. Care also must be taken to cut the material so that the right side of the stuff is always the uppermost ; also that the pattern is well placed, so that if figured or striped the pattern on both sides of the garment may correspond.

These precautions prevent useless cuttings being made. Those that are inevitable are useful for pipings, turnings, hems, &c. From the remainder of the pieces (see Fig. 60) bands can be cut and joined at the ends until a piece of sufficient

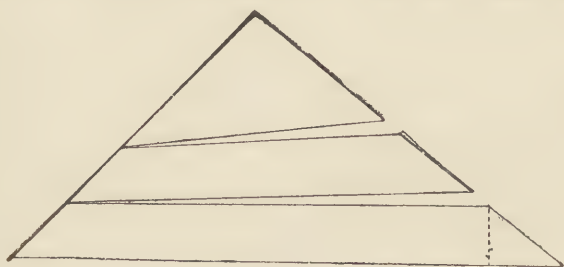


Fig. 60.

length is obtained. These must be cut wider or narrower according to the turning required ; when one piece is cut, it is as well to lay that on the stuff in order to cut the next of the same width, and this successively until all the pieces are shaped ; it



Fig. 61.

is very difficult otherwise to get all the pieces of the same size. A string can be inclosed and sewed as shown at Fig. 61, which shows both sides of a strip of stuff.

These bands can also be used as flat trimmings ; they are then termed *bias*.

1349. **THOUGH FASHION** unceasingly varies the forms and names of garments, no change can alter the foundations upon which they are made, and nothing is easier than to modify according to the caprices of fashion or to suit particular requirements. All the patterns that have been given in the preceding chapters, especially the pattern of the high body (which so well defines the outlines of the figure), will always, one and all, be the foundation for all patterns whatever they may be. The pupil relying upon rules as simple as infallible, and guided by taste, simply needs practice in order to succeed in making any article of clothing. We may add that it is useless in the school to work upon the material itself; it is quite sufficient that the lessons should begin and end with drawing out and making the paper patterns. These lessons the girls can afterwards apply in their homes or as apprentices in the workroom; practice will then soon make perfect the pupil who is emancipated from routine.

An anecdote illustrative of the absolute necessity of learning how to make a pattern suitable to the intended wearer of the garment may not be out of place here. A young girl wishing to do something for her mother decided to make a house-jacket for her in violet cachemire; she had already made one for herself, which had not answered very badly, as she had procured a pattern which happened to be nearly her size. This she still had by her, and pinning it upon the cachemire she thought that by cutting it a little larger in every direction it could not fail to answer. After having joined the different parts of the jacket the young lady went in haste to try it on her mother. Judge of her confusion when she saw her mother overwhelmed in a garment to which no name could be given; it was much too large in the neck, too narrow on the shoulders, too wide in the back, too large in the waist, and considerably too tight across the chest and the hips. The young lady sadly contemplated her work, and thought that there must be some secret in knowing how to cut out a garment unerringly. The "secret" consisted simply in knowing what measurements to take and how to take them. The "secret" learnt, any one may at once feel herself equal to cutting out any article of dress after any prevailing fashion. If in well-to-do families this knowledge is appreciated, how much more useful it ought to be in those of working men, out of whose circles some may take to the lucrative profession of a dressmaker, and who will then be able to carry into the workroom the skill gained by practice.

1350. *Holding work.*—**THE SIZE** of tables in schoolrooms do not admit of each pupil using a lead cushion to which to fasten the work. It is as well, therefore, to teach girls to hold their work well, never allowing them to fasten it to the knee, as this keeping the body bent, besides being exceedingly ungraceful, is likely to harm young and growing girls. The work should be held level with the chest, and care should be taken that the stitches are not drawn back—that is to say, that they are not *drawn* or *gathered*.

It must be noticed that when two pieces of material are joined, the side opposite to the worker is always apt to draw up, whilst the other and further side has a tendency to enlarge itself. In order to obviate this inconvenience, care must be taken—1st, from time to time gently to stretch the part underneath whilst leaving the upper free; 2ndly, never to allow the work to be rolled round the finger, upon which it ought only to rest. The seam, when sewing, has to be held between the forefinger and the thumb.

1351. *Needles.*—**THE PUPIL** should be shown needles of different sizes

and quality. The needle used ought to be the very best, and quite appropriate to the nature of the material upon which it has to work. These two conditions contribute as much to the perfection as to the celerity of the work. It is important to know the difference between good and bad needles. The good quality of a needle depends upon its "temper." To find this out it is necessary to prove it. When trying to break a needle between the fingers, one ought to feel it resist strongly before breaking, and a certain elasticity should be experienced; when finally it breaks it ought to snap cleanly in two. If it break without an effort it is too highly tempered, and consequently expensive and troublesome to use. Needles which can be bent and keep the bend given to them are, on the contrary, not sufficiently tempered. No one should ever accustom herself to work with a bent needle. The eye of the needle merits especial notice. When this is not sufficiently polished, whether "egg-shaped" or "round-eyed," it wears out and cuts the thread. Sometimes the head of the needle breaks off sharply, and this shows an imperfect make.

Needles are of different sizes, of which the different degrees of thickness correspond to the number. The most useful are those that range from 1 to 10. The first numbers indicate the largest needles. For sewing, a needle should be of medium length, and always a size larger than the cotton which it has to carry. It is the needle which ought to make an easy road, so to speak, in the stuff, for the cotton to follow. When the needle is too fine it causes the thread to be drawn through in jerks, which is very tiring, and gives a clumsy air to the worker. Darning needles are much larger and have a larger eye than those for sewing. Those for stitching cloth ought to be much shorter than for any other purpose. For tacking work it is as well to use a long needle. It may not be out of place here to add that it is as well always to keep an assortment of needles. If kept in a needle-case a little powdered soap is useful to prevent rust, but a needle-book, with flannel leaves, is in every way preferable.

**1352. Cotton.**—THE COTTON FOR SEWING should be procured of equal texture to the thread of the material it is intended to work upon, except in the case of stitching, when a coarser cotton can be used. The choice of thread merits great consideration, because upon the strength of the thread or silk the solidity of the work depends. In order to judge the strength of the thread to be used it is as well to try and break a needleful. The stronger it is the greater will be its resistance before it breaks. It ought to be round and equal, without being too twisted; it should however, be twisted sufficiently to form a sharp point, and to wear well when passing constantly through the stuff. For the same reason care must be taken not to use too long a needleful. The thread ought always to be *cut* and never *broken* off.

We must not omit to mention that most useful little implement the thimble. This little article is indispensable for giving the necessary force to the needle, but, nevertheless, many children have much difficulty to accustom themselves to it.

It ought to be exacted from the pupils that the work should be as clean when finished as it was when commenced. Children also should be taught the difference between the length and the width of the stuff—that is to say, the selvage, the woof, and the warp.

**1353. VARIOUS STITCHES—GENERAL RULE.**—In every class of

stitch care should be taken that the stitches are *even* and placed at equal distances. According to the texture of the work they can be near or far apart, so can the work be finely or coarsely done. When working on fine linen the necessary regularity of the stitches can be obtained by counting the threads.

To teach children to work evenly it is a good plan, and one that has been adopted with much success abroad, to have some square pieces of different textures (white) made into a small book, upon the leaves of which they can practise various stitches; if the pupils use coloured cotton the work will be more easily seen, and mistakes more readily pointed out.

**1354. SLIP OR RUNNING STITCH, A.** Fig. 62.—This is done by constantly running the needle into the material in front of the stitch just formed, and when the quality of the stuff permits. Several stitches may be taken on the needle at the same time before drawing the cotton through.

This stitch is always used instead of hemming in making the seams of a dress whether in silk or woollen material. "Running the seams" is proverbial; when doing so, however, it is as well to place a back stitch here and there in order to strengthen the seam.

**1355. ENGLISH STITCH, B.** For this the needle is directed in an upward direction on the cross, for which reason it is much stronger than any other.

**1356. BACK STITCH, C.** This is done in two ways—first, going from *right* to the left, the needle stitched into the work behind where it has been drawn out, in order to take a stitch of the same size in front. Passing from *left* to right the needle is inserted in front of the stitch last formed. Proceeding thus causes the stitch to appear on the reverse side as shown at A. For this reason it is frequently used for turned-down seams.

**1357. STITCHING, E.** This is composed of a row of back stitches without any interval between them, the needle being at once inserted backwards into the stitch just made to be drawn out at an equal distance in front of the stitch which has to be formed.

Extreme regularity has to be observed in this class of work; this is obtained by counting the threads of material for each stitch, more or less according to the required size of the stitches. Stitching is facilitated by drawing a thread at the place where the work is intended to be. If it has to be done on the cross or in other material besides calico it is advisable to make a tacking with some bright-coloured cotton in order to guide the needle, but when it has to be straight it is not difficult to keep it perfectly so either by drawing out a thread or by making a fold across the material.

**1358. HEM STITCH, F.**—This stitch is employed to fit a hem in any stuff, the needle to be placed under the material to be drawn out about two threads above the edge.

**1359. SIDE STITCH, G.** By the help of this stitch the folds, or rather the folded edges, of two pieces of stuff are joined together; the stitch is made slantingly in the opposite side to that which is held towards the worker.

**1360. SEWING STITCH, H.**—This is employed to join two edges of



material. The needle directed *over* the edges, stitches through the outer fold and comes under that which is held nearest the worker. A depth of some threads must be observed.

This stitch is always required to join the two selvages of calico or other cloth,

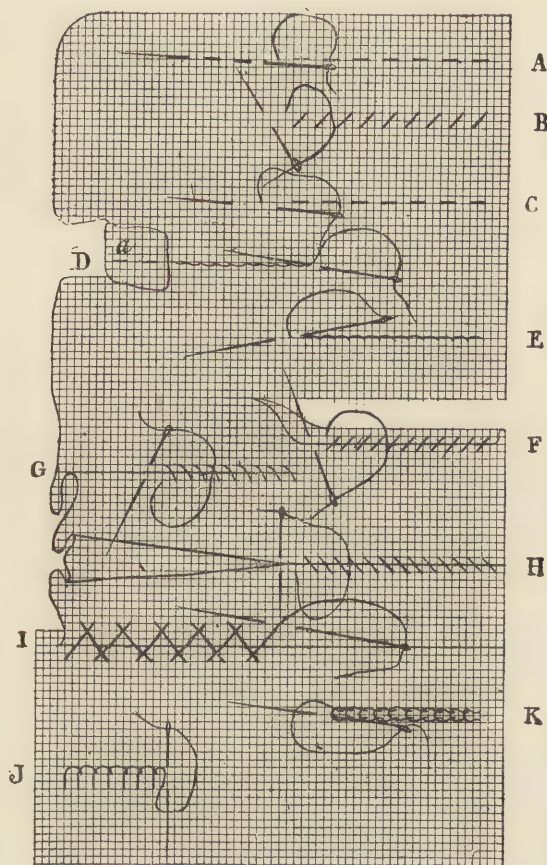


Fig. 62.

familiarly called *sewing a seam*. Great regularity is required for the stitches of such seams

1361. OVERCASTING OR OVERSEWING.—Oversewing is sewing with

very wide stitches to prevent the edges of stuff ravelling out. *Herring-bone or cross-stitch*, I.—This is used to join two edges of material, which, instead of being folded together, are laid one over the other and worked from left to right, making alternately a stitch below and one above. The cross-stitch is made by the thread being drawn out each time above the stitch which has just been done. This stitch is used particularly for making flannel garments. *Button-hole stitch*, J.—A straight slit having been cut for the button-hole—and it is of advantage in order to strengthen the work to run two threads, one below and one above the hole—when this is done the stitches are taken from left to right in the slit of the button-hole to be drawn out behind the tracing at the upper end, and making the thread form a species of knot.

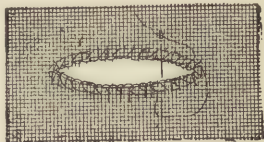


Fig. 63.

This is done either by holding it with the thumb below the needle or in casting it upwards; the thread is drawn out gently towards the slit upon the edges of which the knots ought to be formed.

It is of importance to remember when making button-holes to place some stitches at either end of the hole so as to give it a nice appearance, and also to insure its wearing well. In needlework nothing is more difficult than to make a button-hole properly, especially in stuffs of all kinds, it being easier to form them in linen or calico to any other material. There is a difference in the appearance of the back and front of the button-hole. This stitch is also used for making eyelet-holes, loops, &c. The eye-let hole is a round hole pierced with a stiletto. It is prepared for working in the same manner as the button-hole, having a thread run round below and above the hole in order to strengthen the work and to guide the stitch.

**1362. LOOPS.**—A loop is made of three or four stitches of the same length done over each other. All these threads are taken at once and worked together with the button-hole stitch. These loops are used to hold hooks or small buttons. *Chain-stitch*, K.—This is done in a similar manner, but the stitches are like rings chained together. The needle is held straight, and always placed in the last ring or stitch to be drawn out an equal distance to the length of the following ring; the cotton is to be held below the needle.

**1363. VARIOUS SEAMS.**—The various stitches explained serve to make different classes of seams, which can be called simple or double. A simple seam is that which is finished at once—for example, the hem of a handkerchief or any garment. Double seams and oversewing exact double work. The former are frequently made with two sorts of stitches, such as turned-down seams, those turned up and those flattened out, &c.

A turned-down seam is used when it is desired to give extra finish to any work. Two pieces of material are joined so that one side is higher than the other. One side of the seam is made either by the "English stitch," B, or by running stitch, A. When this is done the material is unfolded, so as to flatten out the sewing, then the longer side is turned down in a tiny fold and hemmed. These seams, which are as much flattened as possible, are made, with few exceptions, very narrow.

A turned-up or French seam.—This is used in fine linen and light stuffs. Two

pieces of material are joined together near the edge. A running or slip stitch is used. When this seam is finished the work is turned so as to make a similar seam at the back and close to the first. These seams are often employed for the bodies of habit-shirts, sleeves, &c.

**1364. FLATTENED SEAMS.**—These are employed in making the seams of garments. After the two pieces of stuff are joined, whether by a simple running or by a back stitch (the latter is far better for making bodices, &c.), they are opened and the garment laid upon an ironing-board and a hot iron is passed quickly over them. In the case of a thin material this process greatly improves the appearance of the work. When this is done the edges of the seams are fixed to the garment in question in various ways. It is best to use a cross-stitch or to run them down, taking care, however, that the stitches do not go through to the right side of the article.

Sometimes the edges are covered by a narrow ribbon being run on to the selvages of both sides above the seam. To do this both sides of the stuff are brought together and the ribbon sewn over them. This is frequently done to cover the seams of jackets (which are not lined). After they have been ironed out the rough edges are drawn up together and the ribbon bound down on each side over them. Sometimes the edges are kept in their places by a ribbon being sewn over the seam itself. This is useful for seams on the cross. The seams of shirts, chemises, and underlinen, unless they are sewn together, are made by simply running the widths together and hemming or "felling" them down.

**1365. A DOUBLE HEM OR HEMMED SEAM** is employed to join pieces of material of moderate thickness, folding them down together, and at once hemming the seam, dispensing with any other stitch.  *Rolled hem.*—This is made in fine linen, light stuffs, &c. This hem is prepared as required—that is to say, by rolling the edge of the material between the fingers while sewing.  *Whipped scroll.*—This is prepared like the foregoing hem; the difference exists in working the needle over the edge, so as to take several stitches at the same time. This "whipping" is generally used to make tiny frills for shirts, &c., as the thread, if taken loosely, can be *drawn up* to form a gathering. Gathering is formed by a running stitch, A. These stitches for running cannot be too regularly made, but are larger or smaller according to the thickness of the material. One needleful of thread is alone used to make a gathering. This is never broken off until the running is finished. This work exacts a certain amount of skill, because, while making the needle run in front, the back stitches are thrown off as they amass themselves.

When the gathering is of requisite length it is firmly fastened off at the end. This must be carefully seen to, as few things are more irritating than for the thread to run back and all the work to come undone. The running must be graduated, it being above all necessary to equalise the gathering. This is done by taking a strong needle or pin and stroking down each pleat of the gathering separately, so that it is all equally divided.

**1366. DOUBLE GATHERING.**—This consists of two or more rows of gatherings more or less apart, the stitches of which are exactly over each *puffing*. This is made like double gathering, but leaving a greater



interval between the rows of gathering, the stitches of which go the reverse way—*i.e.*, one line is run in one direction, and the lower commencing at the reverse end.

**1367. SEWING ON STRINGS, BUTTONS, HOOKS, &c.**—To sew on these different fastenings we will give as a general rule that it is as well to use very strong cotton, in order to avoid making an infinite number of stitches. Strings are turned in at the end, which has to be fastened down and stitched simply round the edge of the fold, and which should form a little square.

Buttons being so various exact different ways of fastening. For those having holes—pearl shirt buttons, &c., and also linen buttons—it is sufficient to pass the thread several times through the holes of the material, winding it several times round the buttons, and fastening it off at the back of the garment. Some buttons are made with "tails," either of the same stuff or in metal. If the material is not strong it is requisite that a round piece of lining corresponding to each button be fixed on the reverse side of the material. This must be fastened to the stuff by a series of back stitches. To this the button must be attached by stitching taken to the outer part of each little round piece. When the button is firmly sewn the thread is fastened off at the back.

**1368. MECHANICAL WORK.**—Fig. 64.—The use of sewing-machines spreads more and more. We cannot, therefore, refrain from giving some explanation upon their employment, without entering into the many varieties which the different perfections of mechanism have produced. Stitching is the usual stitch in vogue in all machines. It will be easily seen, and our readers must often have had convincing proof, that the stitching done by a machine is far preferable to that done by hand (as above explained), especially in the case of flounces for dresses, &c., the stitch being more perfect and solid. It is indisputable, however, that no matter how perfect a machine is, it can only fulfil a small part of the requirements of a family. In order to utilise it, it is not sufficient to know how to sew, but, above all, it is necessary to know how to cut out if it is to be used for making clothes. No machine has ever yet been discovered to obviate this important knowledge. While it is often seen that workwomen, so apt with their fingers, do not know how to make their own clothes, this ignorance is frequently met with in families, and, above all, in the lower classes. It is therefore indispensable, in order to make a sewing-machine a profitable possession to its owner, that a thorough knowledge of the cutting and fitting of things should be acquired. The sewing-machine was originally intended and invented in order to assist hand-work, permitting at the same time an increase of work, whilst shortening the time which the same amount would have taken.



Fig. 64.



## CHAPTER LXXXVIII.

## REPAIRS, PATCHING, PIECING, HOUSE LINEN, TABLE LINEN, KITCHEN LINEN.

Darning—Different kinds of darning—Kinds of patching—Sheets—Pillow-cases—Towels—Table-cloths—Side-cloths—Kitchen linen—Bedroom aprons—Glass-cloths—Kitchen rollers—Housekeeping or Gardening aprons.

**1369. THE FIRST CLASS** of repairs is darning, of which there are many sorts, which can be classed thus :—1. A plain darn. 2. Crossed darn. 3. An opened or figured darn. 4. The invisible or joined darn. All these are made at the back of the article in need of repairing.

For all darns a warp and a woof have to be formed ; a flat thread, whether cotton, flax, or silk, and always finer than the material itself, is used.

*Plain darn.* Fig. 65.—This is used to repair a rent, fixing a woof and a warp, and by describing how to make these it will be seen how a plain darn is achieved.

Before commencing, the edges of the worn or torn part ought to be equalised and cut even ; often it is as well to form the part to be repaired into a *square*.

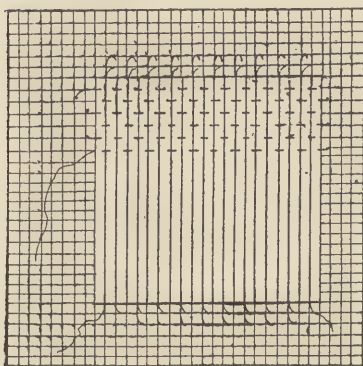


Fig. 65.

has been previously left below. To form a very even woof the needle must press the threads, from time to time, closer together. Of course this will not be necessary unless a very close darn be required. The edges to be flattened by the thimble.

**1370. THIS ONLY DIFFERS** (Fig. 66) from the above because the warp instead of being here formed thread by thread, is, on the contrary, made by taking two threads upon the needle and leaving one

beneath. The thread left in the first row is in the second taken on the needle with one of those already taken up. The third and following rows are made like the second, only alternating the threads.

**A CROSSED DARN ON THE CROSS.**—Fig. 67.—This is done by forming the woof on the cross. The first thread of this is taken through the warp in the centre of the tear, in order thus to divide the hole into two equal parts, felling first one half and then the other. By this method greater regularity is obtained in the stitches. It is as well to fit the worn part over a small piece of oil-cloth, or a card—in fact, this ought always to be done.

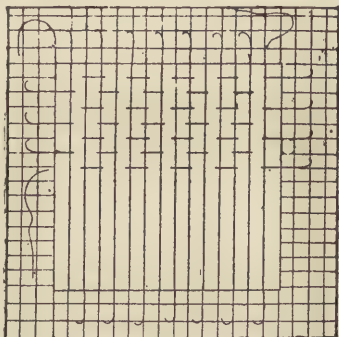


Fig. 66.

**OPEN OR FLATTENED DARN.**

—Fig. 68.—This is done like a crossed darn. It is in the woof that the pattern has to be imitated. Two, three, or four threads are taken upon the needle, according to the required pattern; then the usual crossed woof is continued—that is to say, when there is one, because often the patterns of checks, stripes, &c., form a perfect ground of themselves.

**HIDDEN OR JOINED DARN.**—Fig. 69.—This is only done where the edges of the tear can be joined naturally; or, again, in a species of patching which will be treated of presently.

Care must be taken in these repairs to equalise the edges, or to cut away the unravelled threads which are generally to be met with, and thus to render the repair almost invisible. For a hidden repair it is useless to make a warp; the edges are simply joined in the woof.

This will be quite simple for linen and crossed in other stuffs.

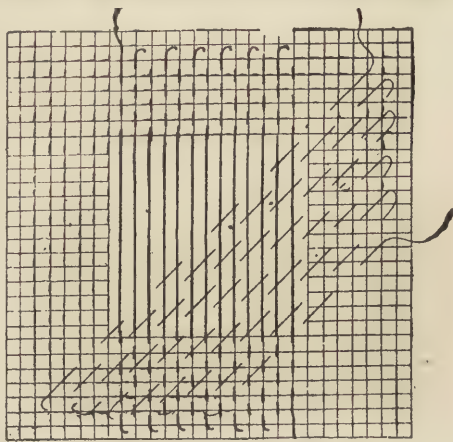


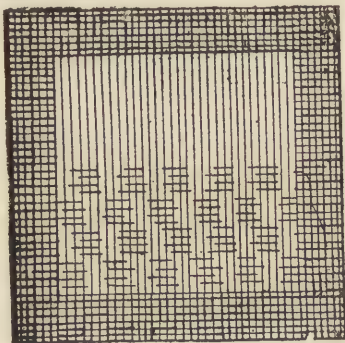
Fig. 67.

In other materials it is sometimes necessary to use the unravelled threads of the stuff in order to carry on the different shades in the material. When it is a question of repairing cloth, only *the* thickness is worked upon,

**1371. PATCHING, PIECING.** There are three sorts of patching :—

1. Patching by overcasting.
2. Ditto with a turned-down seam.
3. Ditto by darning or joining.

As a general rule, when a garment requires a patch, the torn part must be taken away with all the worn part near until sufficient resistance is found in the material



*Fig. 68.*

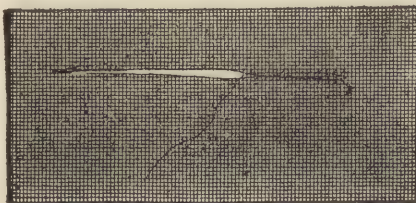
of which the garment is made to support the new piece placed on it. The hole into which the patch has to be placed is to be cut straight and quite square. About a quarter of an inch ought to be allowed all round the new piece in order to make the seam. Except for a darned patch, it is requisite to cut a little notch of some four to six threads in depth in the corners of the square hole out of which the old piece has been taken. If the material to be patched has a pattern, care must be taken to make that on the new piece exactly correspond to that on the article itself.

**1372. OVERCASTING PATCHES.**

—*Fig. 70.*—In order to make this, a little fold is made at the back to the depth of the notches upon the

edge of the rent. A similar fold is made upon the patch itself, and tacking that upon the part to be repaired it is to be overcast all round, care being taken to keep the parts clear of each other, and to make the corners well, the seam flattened down by the thimble, the edges are turned under and lightly over-sewn.

This class of repair, although frequently employed for linen, is especially used in other materials. There is also another way of piecing by overcasting intended for



*Fig. 69.*

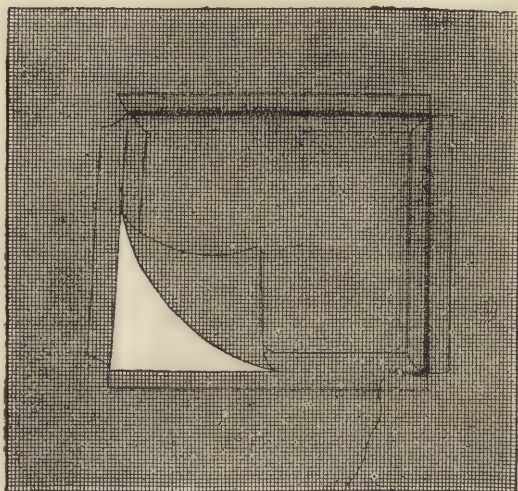
worn linen and in thick stuff. For this the worn or torn part which has to be cut away is only done so after having laid the piece upon that part and overcasting or sewing it there. It is better before doing so to tack it carefully all round. The torn part cut away on the wrong side ought to allow all round its edges sufficient to make a good turned-down seam, which often completes this class of repair.

**1373. PIECING BY A TURNED-DOWN SEAM.**—*Fig. 71.*—It is prepared like the foregoing ; it is sewn whether by over-casting or running, so that the right side (or where the stitches are placed) is always found above the turned-down seam. In this patch the corners are very difficult to form, and done by unpractised hands are sure to gather up,



It is precisely this detail which forms the greatest difficulty in patching. In order to make the corners well it is necessary to keep to the straight thread for the seam, and when the notch is arrived at care must be taken to seize with the last stitch the last thread of the woof or of the warp, following the course of the sewing into the side of the notch and never a thread beyond. In order to sew the next side, the first stitch is taken with the first thread in the notch in the opposite side, and thus following for each corner. When the piece on the back or wrong side is sewn the flattened seam is then made, folding the edge down upon the article which is mended.

**1374. PIECING BY A SEAM.**—Fig. 72.—This is rarely used for linen except when it is necessary to repair something very fine and tasteful which has been torn by accident and not by wear. It is serviceable in very clear stuffs, such as muslin, &c., when there is only a



*Fig. 70.*

little tear. It is frequently used in other materials, especially in woollen and always in cloth stuffs.

In order to place these last-mentioned pieces it is useless to cut notches in the sides, as the patch is cut exactly to the same size as that taken away; about the depth of two or three threads may be left halfway round the piece so as to make a tiny turning by which to fit it into the hole. It is kept in its place by the aid of a tuck like a darn, and then the stitches are joined by the invisible stitch explained in the foregoing chapter.

The thread used for this ought to be finer than that of the cloth material. In cloth a fine sewing silk is used, and only half the thickness of the cloth is used. When the piece is sewn in, the work is turned on the right side so as to slightly



raise with the needle the nap of the cloth upon all its repaired sides. This renders the patch completely invisible, and after this it is requisite to pass a hot iron over the sewed edges at the back, as this greatly improves the appearance of the repair.

#### 1875. HOUSE LINEN COMPRISES:—

1. Chamber linen or bedding, sheets, pillow-cases, towels.
2. Table linen, table-cloths, side cloths, table-napkins.
3. Pantry and kitchen linen, kitchen aprons, glass or coarse cloth,

chamber aprons, round towels, footman's aprons, kitchen table-cloths, dusters.

4. Body linen, shirts, chemises, night shirts and gowns, white petticoats, white stockings, habit-shirts, caps.

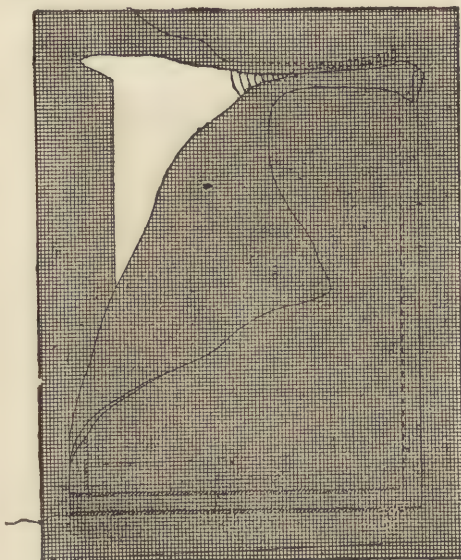


Fig. 71.

1876. MAKING SHEETS depends in some measure on the quality of the material to be used. All sheeting is sold in double and single widths. The former is made expressly for the purpose, and is from two and a half to three yards in width. Sheets, although suitable in size to the dimensions of the bed for which they are intended, are not of necessity of the

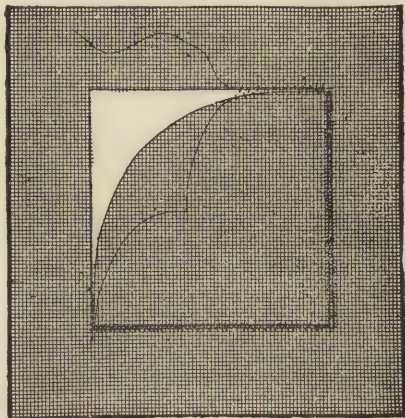
same width and length. An additional quantity is always allowed in order to turn the sheet well over the bolster and to tuck it under the mattress at the feet. The *best* sheets in a house are nearly double the length of the bed, and when the upper one is turned down it reaches almost to the foot. Approximate measurement can always be ascertained, as, save in the case of children's beds, all beds are, or nearly, the same length, the only difference being in the width, whether for one or two persons.

The ordinary calculation of the length of sheets is from three to four yards. This length is used in double width, or double the amount in single width. For a small bed, however, two yards and three-quarters to three yards of double width is sufficient for each sheet, or, as before stated, *double* this quantity in single width. For sheets made in material of double width it is only necessary to hem them at the

ends, and it is thus that the end is distinguished from the sides. The hem at the top ought to be twice as deep as that at the lower end.

**1377. FOR BEST SHEETS** the upper hem is often edged with embroidery. If ordinary material be employed the sheet is made of two widths joined by a seam. The mark is placed at the top hem, or in the centre of the sheet, in embroidered letters, or at the corner with any sort of marking stitch. The initials are usually drawn with a pencil in the length of the article which has to be marked. Then any stitch, whether cross-stitch or stitching, can be worked on the outline.

It is almost unnecessary to add that the measurements shown above can be altered according to circumstances, and that smaller sheets can be made. There is also another method in which economy and a good appearance are combined. This is by using two different sorts of material, one of ordinary and the other of better linen, the latter intended to cover the sides of the bed. These are made in two different ways, one by having one width of the better and one of the commoner material; the other way is by placing the better material as a border round a width of that which is stronger or commoner, as the case may be. This last plan is the most economical, because one width of fine linen cut in two is sufficient for one pair of sheets. This, however, takes longer to make, because two seams are required to join the side pieces to the centre, and, in addition to the hems at the ends, one must be made entirely round the sheet. It may, however, be found convenient to join the raw edges together, and leave the selvage at the side of the sheet, and thus avoid the hem.



*Fig. 72.*

**1378. PILLOW-CASES.**

Both square and long cases are made, the sizes of which ought to correspond exactly to that of the pillows or bolsters for which they are intended. The material of which they are made is about three-quarters of a yard wide. Double the length of the pillow, allowing also for the hems at the edges of the opening, is required for a case. For a pillow of nearly a yard, two yards and a quarter of material would be requisite. This is folded in the centre of the length, and sewn like a bag, joining the edges at the selvage. The edges of the opening are then hemmed from one to three inches in depth, according to whether an ordinary or a better pillow-case is required. To keep the pillow-case in its place two or three strings are sewn at the back of each hem.

For better pillow-cases the material is not folded exactly in half, because one of

the halves of the case ought to be larger than the other to the depth of the hem. This, when the case is sewn together, will be folded over the shorter side. These cases are closed by buttons and button-holes, the former being placed in the upper hem, and the latter in the lower. The mark is made upon the upper part of the case, whether in the centre in embroidered initials, or put below the hem in simple letters. Pillow-cases can be trimmed with different sorts of lace or embroidery round the edge of the case, or the upper part of the pillow-case may be embroidered. Cases made for an inferior class of beds have the upper part made in coloured material, and the lower part in white stuff.

**1379. TOWELS.** The material intended for towels is always half-width, and generally of diaper-pattern linen or huckaback, a material made expressly for the purpose. Usually they are a yard in length, and a narrow hem is made at either end. For best towels sometimes the edges are fringed or ravelled out, and the towel ought to be oversewn to prevent it unravelling further than the depth of the fringe. Towels which have simply a hem at the end have generally a loop at one corner. They are generally marked at the right-hand corner.

**1380. TABLE LINEN.—TABLE-CLOTHS.** Most households possess cloths of different sizes intended for large and small tables; and few things give a more slovenly appearance than a table covered with a cloth which is not suited to it.

Damask linen, which can be procured in patterns or striped, is manufactured expressly for table-cloths, and is made also in double width, as in the case of the sheeting. Cloths may also be obtained of different sizes, and then they have a border running round the edge, and only require hemming at either end or side. If, however, a table-cloth has to be made of two single widths of material, great care must be taken to make the pattern exactly to correspond in the centre of the cloth, sewing the two widths carefully together; the cloth has to be marked at the right-hand corner.

There are few articles in which there is a greater variety than in table-cloths. Those intended for large dinners, &c., can be, and are very costly, having in some cases the coronet, crest, monogram, &c., woven in the pattern of the damask in the centre of the cloth, and which is, of course, all in one piece. Table linen such as this, having generally sets of table-napkins to correspond, is an heirloom in the family for which it has been made. Cloths, however, intended for ordinary use are two and a half and three yards in length, the width being in proportion to the length; these are for the usual long dining-tables. Those intended for a round table ought to be perfectly square. Cloths intended for breakfast can be of rather a coarser make than the above.

**1381. SIDE CLOTHS.** These are small cloths one width wide, placed during dinner on the large table-cloth, and withdrawn always after dessert.

**1382. SERVIETTES.** For these striped linen or damask of the same pattern as the cloth is used; they are always cut exactly square, and are hemmed at the ends.

When purchasing it is better always to buy a set of, say six or a dozen, napkins. If striped damask is used, great care must be taken to cut the napkins so that exactly the same number of stripes are in each.



**1383. KITCHEN LINEN.** For kitchen use the linen should be especially strong. *Kitchen Aprons.*—These ought to be at least a yard in length, and, hemmed at the lower end, are generally placed in a band round the waist; dispensing with the band, the apron can be pleated at the waist; a wide tape fixed at the back by a double stitching; the ends of the tape to be used as strings with which to tie on the apron.

*Aprons with Bibs.*—In order to make three aprons of this useful description, three yards and three-quarters of material is required; the three-quarters should be divided into three equal pieces, intended for the bibs of the aprons. When these bibs are cut out, only a few strips of material are wasted. They are cut on the cross at each side so as to slope to the waist; the larger end will be the top part of the bib, that is hemmed round and fastened to the body by a pin on either side. Very large kitchen aprons can be made of two widths of material being sewn together so as the seam comes down the centre of one width can be cut into two, and each piece sewn to the single width, which thus forms the centre. These aprons always have bibs, to which are sometimes added braces, which, passing over the shoulder, fasten to the apron at the waist.

**1384. BEDROOM APRONS** are made in linen, cotton, or print, coarser or finer as the case may be; they are generally gathered into a band, and have usually a large pocket in the centre; this is made of a square of the material hemmed at the top and stitched on the apron.

Aprons for children's nurses are made like those above described, with the addition of two pockets instead of one; they are also generally pleated into the band, are more or less narrowed in width, and can also be trimmed at the lower end and at the sides.

Aprons for men-servants are generally about a yard and a-half in length, and have the upper part or bib cut in one with the lower; these have strings at the waist, and are hemmed all round.

**1385. KITCHEN TABLE-CLOTHS** are made of coarse linen, generally having a pattern in squares or stripes; this can be bought by the yard, and is hemmed all round.

**1386. GLASS CLOTHS.—COARSE DITTO.** The first, as its name shows, is used for polishing and drying glass articles, and ought to be of a fine texture, and always of all linen.

Coarse cloths are used for drying plates, dishes, &c., and doing rougher work; both of these, however, should be about a yard long, and always hemmed at each end, the material sold being of the right width, and having a selvage at either side.

**1387. KITCHEN ROLLERS.** These useful articles for kitchen use are made the exact width of the wooden roller upon which they are hung. Towelling is made expressly for this purpose, about half a yard wide. The length to cut the towelling is from a yard and a half to a yard and three quarters. The two ends are firmly sewed and felled together, and after being washed and marked, the wooden roller is taken down, the towel passed over it, and then replaced in its former position. Some housewives think it necessary to hem the rollers down the sides, but if the towelling be strong and good, this will be quite unnecessary.



No kitchen should be without at least two of these indispensable articles, one behind the door, the other above the sink to the right of the plate rack. Even if the sink be in the scullery, no harm will be done by having two roller towels in the kitchen as well as one above the sink. They should be made of the very strongest material, as they are given very hard wear and are constantly in the wash.

**1388. HOUSEKEEPING OR GARDENING APRONS.** When the mistress of the house is of an active turn of mind and enjoys busying herself in the house or garden, she will find housekeeping or gardening aprons almost indispensable. They may be made of almost any material that will wash, but perhaps coarse brown holland is better than any other. The apron must be made sufficiently wide to cover the sides as well as the front of the skirt. A bib is a useful addition. A large, firmly-sewed pocket on either side is indispensable, especially in the pursuit of amateur gardening, to which such articles as knife, scissors, cord, etc., are necessary.

These aprons can be made ornamental in various ways that will doubtless suggest themselves to those who like to combine the useful with the beautiful, but any trimming that will not wash is quite incongruous and out of place.





## HOME DRESSMAKING AND MILLINERY.

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### CHAPTER LXXXIX.

#### ECONOMY IN DRESS.

True Economy—Girls' Dress—Linen and Longerie—Colour—Bonnets and Hats—Silks—Cashmeres—Lace—Gloves—Neatness.

1389. "AUTHORSHIP," SAYS SCHLEGEL, "is according to the spirit in which it is pursued, an infamy, a pastime, a day-labour, a handicraft, an art, a science, a virtue." Very nearly the same may be said of economy. It is a meanness when pursued from paltry motives of parsimony : it is a virtue when followed from a spirit of self-sacrifice and regard for others.

"Meek souls there are who little deem  
Their daily walk an angel's theme."

And among these are the poor widowed ladies who deny themselves every luxury that their sons and daughters may be started in the world with good educations ; or the wives of spendthrift husbands, who, with the same motive, do violence to their own generous natures by pinching and saving whenever they can, so that when the inevitable crash comes, there may be some small provision to fall back upon.

A SAYING COMMON in America has it that "the destruction of the poor is their poverty," and never was there a truer chip of proverbial philosophy. The poor cannot afford to practise true economy. They have to buy in small quantities, a ruinously extravagant method. They have to wear their boots down for want of the immediate funds to buy others, until they are "past mending." They have to resign all thoughts of the good all-wool material at 4s. the yard, and are obliged to buy the inferior at 1s. 11½d., which begins to look shabby when donned for the sixth or seventh time. So true is this, that the remark of a lady, whose husband's salary had just been raised, was far from being the inconsistency it sounded. "Now that we are well off," she said, "I can begin to be economical."

1390. ECONOMY IN DRESS is then, in many cases, not only a vital necessity, but a plain duty ; and if the following remarks succeed in making that duty clearer and easier to follow, they will have accomplished all that their author hopes for them.

1391. NEVER WAS DRESS more elaborate and costly than it is at present, and yet never has economy been more studied than it is now. The two facts, at first sight apparently contradictory, are in reality

reconcilable, and the explanation may be applied to more matters than those of the wardrobe merely. This is an age of competition. Nation competes with nation, class with class, and, consequently, individual with individual. The little maid who trundles a perambulator over unwary feet on the pavements wears a dress of the same form and outline as that worn by our Princesses. True, she wears it "with a difference," but of that she is scarcely conscious herself. She only knows that it is an exact imitation in cheap material of one of her mistress' latest costumes, and that it has cost her more than a quarter's wages. That is enough for the little maid, who is not solitary in her experience. A little higher in the social scale the grocer's wife rustles in trailing silk on her Sunday walk with the children, who are in silk too. Higher still, the wife of Dr. A——, a young fellow who is making about four hundred pounds a year and keeps no carriage, dresses in precisely the same style as the wife of Dr. B——, a wealthy physician whose horses are among the best in London, and his turn-out the admiration of loungers in the Park. This state of things naturally inclines the emulous to the study of economy. Their aim is to appear as expensively dressed as their neighbours on an outlay of shillings where the latter spend pounds.

CLEVER WOMEN SOMETIMES accomplish wonders in this direction. Widows left with a small income manage to dress their daughters as prettily as in the days when "papa" paid the bills. Wives, whose husbands have suffered reverses that would cause their ruin if generally known, dress well on the remains of a once good wardrobe; and many a badly-paid governess contrives to be always "presentable," because she will not disgrace her friends by confessing, even tacitly, to her poverty. All honour to the good heart that often guides the skilful fingers in cases such as these.

**1392. LET US TAKE THE** case of a girl who goes into society and has only about £15 a year to dress upon. We will suppose that she is clever enough to be her own milliner and dressmaker. It will be necessary to start with a good stock of under-clothing, petticoats, handkerchiefs, collars, cuffs, &c., otherwise it will be impossible to manage on so small a sum. Everything must be replaced as it wears out, otherwise there will come a day when everything will have to be replaced at once, for garments have an astonishing way of wearing out together.

**1393. THIRTY SHILLINGS A YEAR**, judiciously expended, will then serve to keep the stock of linen and *lingerie* in repair, and, if we set apart with this sum £3 for boots and shoes, twenty shillings for eight pair of gloves at 2s. 6d., with an extra 18d. to pay for the cleaning of the lighter shades among the six pair, we shall have £9 8s. 6d. left out of the £15 for dresses, bonnets, and mantles.

WE LEAVE no margin for cab fares, stationery, stamps, washing, and other extras, as we are supposing the allowance of £15 to be spent on dress alone.

**1394. A BONNET AND HAT** for winter and one of each for summer must be managed. There are shops where these can be bought for

135. or 14s. each, but the materials are inferior, and a clever girl would make her own in preference. She must buy good materials always, as these "do up" again and again, to say nothing of the utter want of refinement shown in wearing cheap lace and "made" feathers.

GOOD LACE PAYS FOR itself in the end, and so do good feathers, if well treated. We would not advise any one who has to be strictly economical to invest in feathers, unless she can curl them herself. Our climate is a foe to feathers, and paying to have them curled every few weeks makes them expensive eventually, even if the first cost be not very much.

It is not difficult to curl a feather, especially if it be a good one, but it requires a fair stock of patience and some delicacy of touch. The operation should be begun at the tip. The feather, after having been thoroughly dried, is taken in the left hand. With the right, a paperknife, or fruitknife, is placed at right angles with each frond of the feather, which is closely pressed from the stem to the edge between the thumb and the knife. This close pressure has sometimes to be repeated. Occasionally two or three fronds may be curled together. It is a mistake (very frequently made) to curl feathers too closely or tightly together.

1395. BROWN, STONE-COLOUR, and cream-colour are always fashionable and always ladylike. With these three colours, or rather shades, perfectly harmonising with each other, we may begin our calculations as to the cost of the dress of our supposititious clever and economical girl.

IT MUST BE BORNE in mind that bright colours *date* far more than do neutral tints. A blue dress is remembered when a brown one is forgotten. This in itself is a very fair reason for the economical to refrain from purchasing bonnets and dresses of blue, pink, green, or red, even without the further reasons that the neutral shades are both more fashionable and more ladylike.

1396. SHE BUYS FOR HER WINTER costume a brown cashmere, wide width, at 3s. 6d. a yard. Eight yards make a trimmed skirt, tablier, and jacket bodice with sleeves. This is an ample allowance for even a tall person. The cashmere costs £1 8s. This may be trimmed with silk of the same shade of brown. Four yards will be sufficient. Four shillings a yard will be enough to give. Sixteen shillings and twenty-eight make £2 4s.; linings, buttons, braid, &c., come to 3s. or 4s. more, so that the dress costs £2 8s.

IF TO THIS is to be added the cost of making, a new dress will be a serious affair, so serious that we refuse to allow such a possibility to enter into our calculations. Excellent serges may now be had at a very low price, and this material may be even more suitable for a winter dress than cashmere. The trimming may be braid, or fringe, but we give in the above only an outline of the expenses. The details must be varied according to the wearer's taste and means.

1397. IF THE WARDROBE contains such a treasure as a sealskin jacket, it would come in nicely to wear with this dress. If not, a dark-brown cloth jacket must be bought, from a tailor if possible, as they have the best cut and make, and consequently wear longer. This cannot be had under £2. A brown felt or straw hat, prettily and economically trimmed at home with brown silk, like that on the dress, and, if possible, a small feather of a lighter brown, would come to about 17s.;



for the hat 5s. 6d., the rest for the trimming. Sometimes, very good felt hats can be had cheaper than this.

OR, A SHAPE may be bought and covered with velvet, matching the dress in colour. Where there are sisters, an economical way to buy the trimming is by the yard, as it cuts to much better advantage than a shorter length. A yard of silk broché, cut on the cross, will trim two hats.

1398. **THE WINTER OUTFIT** thus costs £5 5s., and, as it is not possible that the wardrobe is destitute of the remains of last season's dresses, and a jacket which can be done up to save the new, we will consider that the expenditure on out-door winter garments is finished. The cashmere dress can be worn on through the early spring months, so that we may come at once to the summer outfit.

1399. **IN THE WARDROBE**, remaining from last summer, are a black grenadine, a good white cashmere, and an Indian tussore silk (all fashionably made), two or three hollands and thick morning dresses, with a half-worn black silk (which must be respectfully regarded, for out of £15 a year how are we ever to have a new one?) We find that we have besides the dresses some other useful garments still in good condition, such as a black velvet cuirasse jacket, black cashmere jacket trimmed with Breton lace and silk fringe, and a coarse straw hat, the trimming of which has been taken off and used elsewhere.

1400. **THERE WILL BE WANTED** a dress for visiting and church. Those already in the wardrobe will do for all else, except evening parties and dinners. Bearing in mind that brown, in its various shades, is to be the prevailing colour in the attire, a summer serge or cashmere in stone colour, or a beige trimmed with silk, would be an advantageous investment. How much would this cost? About the same as the winter dress, £2 8s., as, though the material is less costly, summer dresses require to be more fully trimmed. The winter hat and the brown jacket can be worn with excellent taste with this dress on cool days. Our English summer gives us many such days.

Here is the advantage of having everything to harmonise. Better still, you may take the trimming off the felt, brush the hat, and put it carefully away till autumn, and transfer the silk trimming and a feather to a coarse brown straw hat, which will cost 2s. or 3s. With a bow of amber silk, it will look very pretty, and will harmonise with your cashmere, or your stone-coloured beige. Blue, and some shades of pink, go well with brown, so your neckties must be of either of those colours, of cream colour, of brown, or of amber.

1401. **OF THE** £15, £13 10s. 6d. are now spent, including 6s. for the hat and flower. You can vary your summer toilette with your white cashmere, worn by itself or with your cashmere jacket and your tussore, which will do with your brown hat. Your white straw hat can be trimmed with black broché silk or velvet, or white gauze or lace, to wear with the cashmere and the holland and other morning dresses.

**YOU WILL BE SURE** to spend a few shillings in doing up your dresses for the summer. The black silk will probably want fresh braid, the grenadine fresh trim-

mings, and the others will need a little outlay on ribbons, frilling, and so on. Three shillings will buy a couple of net veils, as they are now worn so small, and this brings us to the last shilling of £14, leaving £1 out of the £15. This sum should always be held in hand as a small reserve, lest a sudden occasion for anything extra should arise, such as a garden party or a ball. Twenty shillings are not much to fall back upon in a difficulty of this sort, but out of £15 we can scarcely manage more. Besides, in clever hands, a pound may be made to do great things.

1402. IT IS NOT ALWAYS NECESSARY, on the occasion of an invitation to a garden party to buy an expensive dress. Something fresh and *new* is generally advisable, as your friends probably know your dresses, and think you shabby if you wear one that has been worn several times before. Poverty must, above all things, avoid the appearance of poverty. But an unmarried girl may appear at a garden party in a costume of white cambric, or a Pompadour print, and a simple straw hat prettily trimmed, and, if her gloves and her ribbons are fresh, and her boots good, she will probably be as "well-dressed," in the best sense of the term, as the most elaborately clothed lady there. But it is sometimes necessary to get an expensive bridesmaid's dress. The bride, perhaps, arranges that her bridesmaids shall wear silk and broché, and, if you are in such a position as to be unable to refuse to be bridesmaid, you must wear what the rest wear, though it be necessary to pinch and screw for months afterwards. If possible, however, an invitation necessitating such inconvenience should be refused. On the whole, then, our items may be set down thus:—

	£	s.	d.	£	s.	d.
1 pair of winter boots ... ..	0	18	0			
1 " summer boots... ..	0	16	0			
1 " " walking shoes ... ..	0	6	6			
1 " house shoes .. ..	0	3	6			
1 " evening shoes ... ..	0	10	6			
Repairs ... ..	0	5	6			
				3	0	0
8 pair of gloves, at 2s. 6d. ... ..	1	0	0			
Cleaning light gloves ... ..	0	1	6			
				1	1	6
3 pair stockings, at 2s. 6d. ... ..	0	7	6			
Replacing worn-out under-clothing ... ..	0	12	6			
New winter flannels ... ..	0	10	0			
				1	10	0
Material for summer dress ... ..	1	8	0			
Silk for trimming ... ..	0	16	0			
Linings, buttons, &c. ... ..	0	4	0			
				2	8	0
Winter jacket or summer jacket, alternate years ... ..				2	0	0
Winter dress ... ..				2	8	0
Hat or bonnet ... ..	0	5	6			
Ostrich tip ... ..	0	5	0			
Silk for trimming ... ..	0	6	6			
				0	17	0
Carried forward .. ..				13	4	6

	£	s.	d.	£	s.	d.
Brought forward ... ..				13	4	6
Straw summer hat ... ..	0	2	6			
Flower or feather ... ..	0	3	6			
Braid for a black silk ... ..	0	0	6	0	6	0
Ribbon for re-trimming grenadine ... ..	0	3	0			
Frilling for freshening up muslins ... ..	0	3	0			
Two veils... ..	0	3	0			
In hand ... ..				0	9	6
				1	0	0
Total ... ..				£15	0	6

This is taking into consideration the ordinary exigencies of daily life; but our readers will bear in mind that it is difficult to enter into detail as to individual requirements. Each reader will alter the items to suit her own case. Some persons, for instance, wear their boots much longer than others, and would consider it great extravagance to spend £3 a year on boots and shoes. Others would consider the same sum totally inadequate, but these latter do not dress on £15 a year! One young lady might think £2 a large sum to set apart for a jacket. She perhaps makes her own; but if she were to compare notes with some one who buys tailor-made jackets she would find that the latter wear longer and look better than the home-made ones, however skilfully manufactured.

IT IS A GOOD PLAN to wear black very often for dinner, if dressing for that meal be the rule. Black grenadine is invaluable in this way. Like silk, it will "do up" over and over again, and, worn with different coloured ribbons, one does not get tired of it. Summer silks come in nicely for dinner-dress, with pretty fichus, which may be made up at small expense. Light silks may now be had at so low a price that, provided always they can be made at home, it may be a good investment to get one. But this must depend in great part upon circumstances, whether there is likely to be much occasion for such a dress or not.

1403. WITH GREAT MANAGEMENT and cleverness, £1 or 30s. might be laid by at the end of the year towards a black silk, and a timely birthday present or Christmas-box may help towards getting one. A black silk is very economical. If the texture be really good it looks respectable even in its old age, and saves other dresses. There are also the resources of dyeing and cleaning, on which we might enlarge if it were not so difficult to deal with the capabilities of a purely imaginative wardrobe. Sometimes it costs as much to have a dress dyed and made up again as it would to buy a new one, but a dress of really good material can generally be dyed at least once with advantage. Grey cashmere, for instance, may be dyed navy blue or myrtle green, and then black. Silks of the very best make, if but little worn, may be dyed with advantage, but cheap silks are apt to become very thin and streaky in the process. Dyed black, even an inferior silk may do for a skirt to wear under grenadine, tarlatan, tulle, or lace, or to be quilted into a warm petticoat.

"KEEP A THING, its use will come," is a valuable maxim in dress. Only throw away what is utterly useless. Scraps of silk, ribbon, and lace may all "come in" usefully at another time, and a judiciously-stored odd-and-end bag saves many a sixpence. A box in which to keep buttons, hooks and eyes, and such small articles, will be found useful. Old linings are never of any use, except they be of white linen, but whalebone may be used over and over again. Fringe will dye capitably, whether it be silk or woollen, and is always worth keeping. It is scarcely

necessary to remark what valuable assistants are ingenuity and taste in the matter of dressing cheaply and well. Ingenuity can make a bonnet out of as apparently inadequate materials as a French cook can convert into a pleasing dish ; and taste can give the former the *style* which is as indispensable to the bonnet as flavour to the dish. Ingenuity is valuable to others beside the possessors. An old dress may be converted into a pretty little frock and cape for a poor child, and prove a really valuable gift even though the dress itself may have been worn until it could be worn no longer.

1404. IT MAY BE SAID that we have left little margin for giving away clothes to poorer neighbours. A girl who dresses on £15 a year cannot certainly afford to give her dresses away while they retain their freshness, but if she will only *re-make* her old dresses before she gives them away, her gifts will be perhaps as much valued as those which cost the giver no trouble and are perhaps inappropriate and of small use. We fear there would be but little given away if the gift involved the trouble of making alterations to suit the person to whom the gift is made ; but there are yet many who are unselfish enough to use their talents and ready fingers in the service of others more needy than themselves. These generous hearts will always find something among their stores that may be made available for others.

1405. WE MUST NOW consider economical dressing from rather a different point of view—that of a married lady who enjoys a fair social position, but has to dress upon a very small allowance, a shilling a day or £18 5s. a year. This is more difficult than for a girl to dress on £15 a year, for married women are expected to wear richer materials and more elaborate trimmings than girls. With the remains of a good trousseau, and with great care, it may, however, be managed. It will require much time to be devoted to the study of ways and means, and to their practice.

ONE OF THE FIRST PRINCIPLES of true economy is to buy everything good, if not the best of its kind. Another is, to buy nothing that is not really wanted, even if it appear to be a great bargain. It may quite consistently be a "great bargain," and yet be very expensive to the buyer.

1406. SOME GOOD OLD LACE is an invaluable possession to a woman who has to dress inexpensively. Like jewels, it may be worn frequently without incurring the reproach that invariably falls upon the wearer of a too well-known dress. A black velvet, or even velveteen, is of great value. It never *dates*, and can be done up nearly as often as silk. A glance at our chapter on dyeing and cleaning will show that it can be re-dipped, have the nap raised, and it can be utilized in various ways after it has become impossible as a dress. It always cuts up well for children, and gives good wear. Two black silks are indispensable for a married lady who goes into society :—a good one to wear on the hundred and one occasions when a black silk is almost *de rigueur*, failing a coloured one ; and a half-worn silk that may be worn under grenadine, net, or tulle as a dinner-dress. A dark-brown or navy-blue silk or poplin makes a pleasant change from black, and silks are to be had so cheaply now that, if it could be made up at home, we might manage to get one every three years out of our £18.



WE FIND IT NECESSARY to calculate upon the remains of a good trousseau, for otherwise, we fear it would be difficult always to look as nice as our neighbours who spend upon their wardrobes at least £100 a year. To keep up an already good stock of under-clothing, including petticoats, stockings, handkerchiefs, collars and cuffs, should not cost more than £3 a year. Of course, in this case, long cloth must be bought by the piece, and made up at home. Paper patterns of each article can be bought, and will last for years. These ought all to be carefully labelled and kept together in a box or drawer. *Tidiness* is an essential part of true economy.

1407. TWO BONNETS and two hats every year will cost, to the home dressmaker and home milliner, who uses her materials again and again, £2 10s. at the very most, and this will admit of a good feather being bought now and then, and also good flowers. We should be sorry to recommend any other, especially as it must be borne in mind that the poorer we are the less we can afford to wear *cheap* articles of dress.

THIS MAY SOUND like a contradiction, but we all know the story of the duchess who went to a ball blazing in mock diamonds, and was not found out, simply because she *was* a duchess, and as such above suspicion. The jeweller to whom she had pledged her own diamonds to pay her gambling debts was eventually the means of enlightening society on the subject, by offering the unredeemed jewels for sale.

1408. A NEW WINTER JACKET becomes necessary every three years at least, and we shall set apart for this purpose £3 every three years, but this, as well as £9 for a new silk every three years, will come out of our savings of £4 a year. These savings are not a luxury; they are a necessity, as the new triennial silk and jacket are a necessity, and neither can be bought out of one year's income. Boots, shoes, and gloves are heavy items. Here, too, we must buy the best that can be had—not, perhaps the most expensive, but certainly the best. Good boots can be had from 18s. per pair, good house-shoes at 3s. 6d., and evening shoes at 10s. 6d. Excellent two-button gloves may be had at 2s. 6d., and taking one year with another, and including mending of boots, and cleaning of gloves, £4 should be sufficient to spend on these three articles of dress. Boots should be bought six months before they are wanted; should be worn for a few hours, then rolled in soft cloth or flannel, and put away in a drawer. They wear better when this is done.

GOOD GLOVES WILL LOOK like new after having been cleaned once; oftener than that we do not recommend as a general rule, but sometimes they will clean twice and even three times without losing the slight roughness of surface that is necessary to make kid draw on comfortably. Boots should be repaired *immediately* they begin to need it, otherwise they will get worse and worse, and soon be quite beyond the reach of art.

1409. AFTER DEDUCTING ALL THE above-mentioned sums, £4 15s will remain out of the income of a shilling a day or £18 5s. per annum. Out of this sum, the material and linings for a good every-day dress for walking and visiting must be bought. The dress will be made at home, so that it will not cost more than £2 at the most. It will be advisable to choose a material that can be worn during all but the hottest

months, as it does not conduce to economy to lay by dresses from season to season. They get out of condition and out of fashion. The material for a light summer dress may also be necessary, but if there be a dress of some light woollen material and one or two white dresses in the wardrobe, these can be remodelled and no summer dress will be necessary.

Though it is obviously impossible to pretend to accuracy in drawing up a list of yearly expenditure, a rough calculation may serve more clearly to illustrate our remarks, and may also be useful as a guide to the prices on which we have founded our calculations.

	£	s.	d.	£	s.	d.
Longcloth for replacing worn-out under-clothing, 18 yards at 8d. <sup>1</sup> ... ..	0	12	0			
6 pocket handkerchiefs ... ..	0	10	6			
				1	2	6
3 pair summer stockings, at 2s. 6d. per pair	0	7	6			
3 pair winter stockings, at 4s. 6d. ..	0	13	6			
8 pair cuffs and 8 collars ... ..	0	12	0			
Jaconet for new camisoles, 4 yards at 10d.	0	3	4			
Tapes, buttons, &c. ... ..	0	1	2			
				3	0	0
Materials for summer bonnet ... ..	0	10	0			
Materials for re-trimming summer hat ...	0	10	0			
Winter bonnet, felt or chip ... ..	0	5	6			
Winter hat, felt or straw ... ..	0	5	6			
Materials for trimming both, with good feather ... ..	0	19	0			
				2	10	0
1 pair of winter boots ... ..	0	18	0			
1 pair summer boots ... ..	0	16	0			
1 pair summer walking shoes ... ..	0	6	6			
1 pair house shoes ... ..	0	3	6			
1 pair evening shoes ... ..	0	10	6			
				2	14	6
9 pair of gloves at 2s. 6d. ... ..	1	2	6			
Cleaning gloves ... ..	0	1	6			
Gardening or driving gloves... ..	0	1	6			
				1	5	6
Material for good walking dress, including linings and trimmings ... ..				2	0	0
Thick winter petticoat ... ..	0	12	6			
Neckties, veils, ribbons, &c. ... ..	1	0	0			
Flannels ... ..	0	10	0			
Savings ... ..	4	0	0			
In hand ... ..	18	12	6			
				18	5	0

This leaves in hand a balance of 12s. 6d., which will probably be swallowed up in a parasol or umbrella.

A muff is to the majority of Englishwomen almost a necessity, but we have not allowed for one in our list, concluding that *monsieur le mari* sometimes brings home a little *cadeau* to help out the 1s. a day.

<sup>1</sup> Excellent longcloth may be bought at a lower price than this.

If he objects to that on principle (some very unpleasant people do!) the muff, if indispensable, must be bought out of the savings. Ten shillings' worth of new flannel every year is enough to keep up a very good stock.

ECONOMY IS MUCH furthered by taking care of one's garments. Dresses, when taken off, should be well-shaken, and, if silk, dusted, if of woollen material, thoroughly brushed. Mantles and jackets the same. Under-clothing becomes spoiled and discoloured if put away damp. Gloves should not be folded together, but laid flat in a glove-box when taken off. Boots should be dusted after having been worn in dry weather, and dried at some distance from the fire after having been wet. Kid-reviver is not as much used as it should be, principally, perhaps, because servants have such an unaccountable preference for blacking, which is both troublesome and disagreeable, while the kid-reviver is neither. Dresses should not hang too long on a nail. They get into folds that do not look well on the person. Folded smoothly, they should be laid away in a deep drawer, if not wanted immediately. Bonnets and hats should be carefully dusted before being put away. The more becoming they are, the more carefully should they be dusted!

1410. IN CONCLUSION, WE would remark that it is only possible to dress on so small an allowance when one has plenty of time to devote to making one's own dresses. Ingenuity and taste are also necessary. A great many stitches go to the making of a dress now-a-days, and the sewing-machine is not always an advisable assistant, since the economist has so frequently to alter her dresses. We would counsel those who have to be economical in dress always to be very particular about their cuffs and collars. These should be of the finest linen and most carefully got up. With neatly arranged hair, well-fitting boots and gloves, and spotlessly white collar and cuffs, a girl need care little whether the fabric of her dress costs much or little, so long as it is clean, neat, well made, and becoming.



## CHAPTER XC.

## DRESSMAKING AT HOME.—INTRODUCTORY REMARKS.

Home Dressmaking—Relative Cost—Individual Taste and Ingenuity—Autocracy of Dressmakers.

1411. IN THESE DAYS of sewing-machines, paper models, and fashion magazines, with their accompanying illustrations of the ever-changing mode, there can be no more reason why a lady should not employ her leisure time in making her own dresses, than there was in earlier days against the maids and matrons of England's upper and middle classes sitting at the distaff and manufacturing their own linen. In fact, there are many reasons in favour of such a practice. Economy is forwarded by it, and a lady can afford to trim her dress much more handsomely when she has in hand the 20s. or 25s. that would otherwise have gone to the dressmaker for mere making. Besides, many things already in the house can be utilized in home dressmaking that one would not like to ask a dressmaker to use up. And on other accounts it is also advantageous. For instance, it is almost invariably the case that those who make their own dresses fit themselves much better than any regular dressmaker. This may seem improbable, because the professional hand has naturally much more experience, but when our readers reflect that among so many patterns for so many different figures a dressmaker may often get confused, and that in the case of home dressmaking the pattern and figure are all one and the same, it will appear less unlikely that an unprofessional hand may succeed in this case better than a professional.

ANOTHER ADVANTAGE is that, when the technical difficulties have been surmounted, each lady is enabled to exercise her individual taste, and, without rendering the cut unfashionable or the trimmings *outré*, to make her own costume somewhat different from those she sees around her. Dresses bought ready-made in shops are apt to exhibit a distressing similarity, and dressmakers, when not really first-rate *artistes*, are very prone to fall into a groove, and to dress all their customers to one pattern, without due regard to individual differences of figure or complexion. Well-educated women ought, from their education, to have some idea of the fitness of things, and, if possessed of leisure, although not of well-lined purses, may yet achieve toilettes more ladylike, *distingué*, and becoming, than ever emanate from the hands of the middle-class dressmaker, whose only idea is to follow servilely the last Paris pattern, without either the ingenuity to modify its peculiarities or the taste to adapt them to the special requirements of the customer.

1412. OF COURSE WHEN dressmaking is undertaken at home it involves considerable trouble. To be able to attain any proficiency in it requires application and perseverance, but when the preliminary



difficulties are disposed of the occupation is a pleasant and amusing one ; there are distinct and tangible results, and the economy effected is almost incredible. How much more entertaining an employment would it be to make up a pretty dress, which every time it was put on would be a sort of trophy of skill and industry, than to fabricate yards of tatting or to crochet antimacassars—which are a constant weariness of spirit to their possessors ! In a large family there would arise a pleasing rivalry as to who could exhibit the most taste, could best turn to account a somewhat short length, or could invent the newest and most appropriate trimming.

IF INSTEAD OF DELIVERING themselves into the hands of persons competent to fit on dresses and to copy fashion-plates, but uncultivated in every other respect, educated women would give their attention to the subject of dress, and would bring their cultivated tastes to bear on that necessary, even if frivolous, subject, we might perhaps be emancipated from the strange shapes and incongruous colours which are decreed by the *modiste* as “the fashion,” without reference to their beauty or suitability. But dressmakers are accustomed to be autocrats. Such and such a colour is *the* colour, therefore they have patterns of no other ; such a material is the only one they will admit to having in stock ; such a cut is the correct *mode*, and therefore all their *clientèle*—old or young, tall or short, stout or thin—must and shall wear no other.

1413. A PATTERN OF the figure carefully taken by a professed fitter will be found very useful to the beginner.<sup>1</sup> It is by no means costly, and is of immense assistance. Beginners should always commence with plain materials ; figures, stripes, and checks complicate the difficulties of cutting-out and fitting immensely, and are best avoided until some proficiency is attained. Tissue-paper patterns are invaluable to those who wish to make their dresses at home. It is, of course, possible to cut out without them, but the low price at which they are sold renders this unnecessary, and we introduce them occasionally in the following lessons.<sup>2</sup>

## LESSONS IN DRESSMAKING.

### LESSON I.—SELF-MEASUREMENT.

1414. IT IS A FACT that some persons are more difficult to fit than others, just as it is true that there are a few people who can never get ready-made boots to fit them, but must always have them made for themselves. This difficulty of fitting figures would not exist if dressmakers had only as excellent a system of measurement as tailors have. The haphazard way in which the former too often go about the business of taking one's measure is discouraging to hopes of a successful fit.

<sup>1</sup> Patterns are fitted to ladies' figures at 40, Tavistock Street, Covent Garden, every Monday, Wednesday, and Friday, from ten till four, at a moderate charge.

<sup>2</sup> Madame Letellier, 40, Tavistock Street, Covent Garden, supplies all varieties of paper patterns, made-up or flat. For price list, see advertisement on diagram sheet.



FIG. 1.

With a proper system for cutting out there need be no necessity for all this pinning and cutting on the figure. The accompanying diagrams will assist our readers to understand the mode to be pursued.



FIG. II.

TAKE A GOOD TAPE yard-measure with the figures plainly marked upon it. The first measurement to be taken, as will be seen from diagram No. 1, is the width of the chest. This measurement is a very important one, and is taken round



the body under the arms. Make a note of the number of inches. The second is the size of the waist, of which also make a note. Proceed in the same way with No. 3, which will give the width of the fronts; No. 4, the size of the neck; No. 7, the length of the fronts; No. 8, the length of the same measured from the top of the shoulder; No. 9, the measurement from the lower part of the shoulder; No. 10, which will afford the length of the sides, under the arms, completes the measurement of the front of the body. The sleeves must then be considered, and No. 11 gives the length, No. 13 the width round the elbow, and No. 14 that round the wrist. The only remaining measurement for the front portion is the length of the skirt, which is a very important one. The "set" of a skirt often proclaims a home-made dress in its failure of grace; but if the measurement of length be carefully taken, and our instructions carefully followed, there can be little doubt of success.

**1415. HAVING CAREFULLY TAKEN** down all these measurements, and numbered them as on diagram No. 1, we next turn to the measurements for the back, which will be found on diagram No. 2.

NO. 1 GIVES THE continuation of the important measurement indicated by the same number on the first diagram. No. 5 gives the width of the half of the back. (It has been found that bodies sit much better with a seam up the back, and consequently they are almost universally made with a join now, thus allowing the back to be cut to the figure, as it could not be in the absence of a seam. This method also makes it easier to fit the body.) No. 6 gives the length of the back; No. 9 the measurement from the lower part of the shoulder to the waist. We now come to the skirt measurements, which, as I said above, are all important. No. 15 gives the length at the back, and No. 16 the length at the side.

**1416. WE WILL NOW SUPPOSE** that you have all the measurements noted down, and that you have made yourself mistress of the details. If they seem a little complicated at first, a little study of the diagram, and of the various parts of any tissue-paper bodice you have before you, will soon render them simple. You must get a good tissue-paper pattern of a bodice to assist you in obtaining the outlines.

TAKE A PIECE OF stout calico, which shall last you as a pattern as long as you refrain from growing stouter or guard yourself from becoming thinner. Lay this calico on the table, which must be of a large size, and on which there should be no table-cloth. With the selvage of the calico lying towards you, take the yard measure in your hand, look at your note of the number of inches opposite No. 7 on your notes, and measure off a corresponding number of inches down the selvage of the calico, beginning your measurement three inches from the end, to allow for the extra height of the shoulder. Mark off this length with a pencil, and proceed to get measurement No. 8, studying the diagram that you may judge of the direction in which this line runs. Mark this measurement also with a pencil. Then get No. 9, which you will mark in the same way. No. 3 must now be measured off and marked, and after having done this you may begin to cut out.

LAYING YOUR TISSUE-paper front on the calico, draw a line from the upper part of No. 8 to the upper part of No. 9, continuing it an inch and a half beyond it in the same direction. Cut the calico over this line. This gives you the shoulder. Now cut the calico *straight down* from the end of the shoulder. Proceed to cut the armhole, which is done by drawing a curved line from the end of the shoulder to No. 3, and thence to the top of No. 10, a measurement which must be got by measuring from the waist-line of the calico—the number of inches marked on your notes after No. 10. The tissue-paper pattern will help you to get the outline of this armhole, but you must in addition be careful to observe your own measurement. Having cut away the calico straight at the waist, you have now the front completed, with the exception of the pleats to fit it to the figure, and these must be arranged



on the person, taking care not to make them too high. Now proceed to get the back. Line No. 6 on diagram 2 is the first to be measured. It gives the length, and, if you have a seam down the back, this line comes to the selvage. Mark it off, and then get measurement No. 9, after which you cut the shoulder in the same way as you did for the front, laying the paper pattern on the calico. Next measure No. 5, cut the armhole round to it by your paper pattern. Cut the calico away straight at the waist, and you have the half of the back. Now take this back and the front, pin or lightly sew them together under the armholes and on the shoulders. Then put them on, arrange the pleats, pin tighter under the arms till they fit quite closely, and cut away at the neck. If you are very careful in performing this part of the operation you will find yourself supplied with an excellent pattern for your dresses.

1417. **IT IS WELL TO HAVE** a good paper pattern of a sleeve, but you must be careful in cutting your own pattern to observe your measurements of length and width, only using the paper model as a guide to the outline. With an accurate measurement of your own you will find that you can readily use any paper model, however new and original, by simply laying the latter over your own pattern and taking care only to modify, not alter, the details of the former.

1418. **MANY PERSONS PREFER** to cut their pattern from that of the bodice of a dress that fits them well. The following is, in this case, the *modus operandi*. Get some moderately thick brown paper, and cut it in pieces, severally sufficiently large to cut the front, the two sides of the sleeve, and half the back, for it is almost impossible for a beginner to cut an accurate pattern when using a large sheet of paper. To begin with the front, fold down the edge of the paper about an inch, lay it upon a table, and pin the buttonhole side of the bodice upon it, putting edge to edge down the front. If the edge is sloped either at the neck or waist, allow for it on the paper, but usually it is straight.

IF POSSIBLE, THE bodice from which the pattern is cut should be without basques, as it is much easier to cut from one that reaches only to the waist.

1419. **THE REST MUST BE** done upon the hand. Keeping the paper underneath, pin it across the front to the armhole just above the pleats, afterwards at the throat and about half an inch from the shoulder-seam, see that paper and bodice are quite flat together, then turn it inside out, fold the paper to the shoulder-seam, mark it round the throat and the armhole to where it is pinned, and cut it out, so far leaving no turnings. The next thing is to make the pleats, and still keeping it inside out it is best to pin it between them, then again on either side allowing what you think, judging from the bodice, would be sufficient paper for each pleat (they should be of the same size), then crease this in the centre and cut out the pleats, beginning from the top. Now pin and cut the remaining part of the armhole and the side seam, and, lastly, cut it round the waist.

THE CUTTING OF THE back and sleeves will be found comparatively easy. For the former, cut in one piece half the back, and before taking it off mark it at the seams, and cut it into as many pieces afterwards. Now comes the sleeve. Put one of the pieces of paper on the table, lay the sleeve front uppermost flat upon it, the other piece of paper on the top, and pin all together: turn the outer side, which

is the larger, over to the seam, mark and cut it down the back of the sleeve, then the inner side to meet it and the edges of the front seam cut together, then fold it and cut it round the top and at the wrist, and put a mark where the shoulder-seam of the bodice joins the sleeve, which will be your guide afterwards in putting it in.

1420. SHOULD YOU NOT succeed the first time you attempt to take a pattern in this way, do not be discouraged, but try again, and get a correct one before you commence upon the lining.

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## LESSON 2.—CUTTING OUT AND MAKING A BASQUE BODICE AND A SKIRT.

1421. HAVING SECURED A GOOD paper pattern of a basque bodice, lay your lining, right side upwards, on a table, which must be long and rather wide. (Failing a good-sized table, you must cut your pattern on the floor.) Place the front of the jacket on the lining, with the front edge to the selvage, but an inch or an inch and a half within it. This is to allow for a hem. It is better not to cut out any part until you have laid all on the lining, as then you can the better place it so as to save as much as possible. For this reason it is sometimes advisable to cut a *second pattern of the front in paper*, especially when cutting the material, as well as of the whole of the back, and also a second side-piece, when these are used, and a second sleeve. Care must be taken not to make both fronts for the same side, a very easy error to fall into. Then lay the patterns of the different parts on the material, all in the same direction—that is, lengthwise, and not across—pin them on, cut them out, and tack them all round with white cotton about  $1\frac{1}{2}$  inches from the edges. In cutting out the sleeve allow two inches more at the cuff to make the hem. Then spread the material on the table, and cut out the different parts by the linings you have already cut.

AN EXCELLENT AUTHORITY advises three-quarters of an inch everywhere for turnings, and two inches for the hem in front. In case of accident, this is perhaps advisable. It is a common fault in English dressmakers to cut dresses narrow across the chest, and when there are four inches of turnings to fall back upon, it is possible in some degree to rectify this mistake.

1422. WHEN SIDE-PIECES ARE WORN they make the task of home dressmaking more difficult to the amateur. Arranging them on the back is one of the nicest operations of the whole. Having arranged the side-pieces and tightly sewed them on the back, tack the pleats of the fronts and turn down the hems, then tack the fronts and back together on the shoulders and under the arms, and try the bodice on. If it be likely to fit, take it off, sew on the buttons, and work the button-holes. This is always the first thing done, as it is almost impossible to judge of the fit of a bodice by pinning it.

IN FITTING THE BODICE, put the edges of the front together and pin it, first loosely together, afterwards tightening it by putting another row of pins behind the first. Do not make it tight, for nothing looks worse than fronts which seem to drag

at every buttonhole ; also allow plenty of width across the chest. The seams under the arms and upon the shoulder may require a little alteration, but if you have cut the pattern carefully they ought not to do so. Take a strip of linen long enough to go round your waist, fold it about  $1\frac{1}{2}$  inches wide, and put it on as a belt and pin it to the bodice.

**1423. IF YOU HAVE NOT HAD** any practice in making button-holes, it is easier to work them if you previously sew them over lightly with silk. They should be cut with a sharp penknife, or with the scissors that are made for the purpose, one side of which is very sharp and pointed, and the other rounded. Tailor's twist, with which they should be worked, is sold at 1d. a yard, and it is better to buy a yard and a half, as that cuts into two convenient needlefuls. Three-quarters of a yard will work a large-sized button-hole. In working these, the usual order of things is reversed. You work from left to right instead of from right to left. The stitches must be set very closely together, and the silk must be put round the needle while the latter is in the stuff. This helps to keep all even and smooth.

**TO MARK THE** position of the buttonholes tack a line of white cotton on the button side of the front about one-third of an inch behind the crease, and the other fold over the same width beyond the crease, so that the buttonhole side is a little the wider of the two. To find the position for the buttons, pin the front over to the line you have tacked on the other side, put the buttons through the buttonholes, and pin each shank on the other side, then unpin the fronts and sew the buttons on, and put hooks and eyes at the neck and waist.

**1424. HAVING TRIED ON** the bodice again, with the buttons and buttonholes, and made any necessary alterations, stitch all the seams very firmly and closely, press them open with a hot iron, sew the edges over, and put the whalebone in.

**TO DO THIS,** take a piece of tape slightly wider than the whalebone, and sew it firmly down at each edge and at the top. The stitches, being on the laid back turnings, will not go through to the right side of the dress. Then push the whalebone up through the tape, and secure it at the top by a firm stitch. Pull the tape tightly over it, and firmly sew the button over and over, so that the whalebone shall not escape.

**1425. YOU MUST NEXT** make the sleeves, joining them at the creased lines and hemming them at the wrist, so that the stitches do not come through upon the serge: then put them in, pinning them first with the sleeve next to you, beginning from the mark you have made where the shoulder-seam comes. Try them on to find out if any more slope is necessary. If it is the fashion to pipe the sleeves (it makes them much stronger), make some piping by cutting some of the material on the bias, about an inch wide, and tacking some piping cord into it, sew this round the armholes, and then stitch in your sleeves.

**A WORD OR TWO** about making the sleeves. If unlined, the seams must be very neatly sewed over. If lined, the best way to make them is as follows: Lay the two right sides of the material together, and over these the two linings. Pin or tack the four together, and then stitch them—in the sewing machine or otherwise. When you turn them out there will be no seam visible inside.

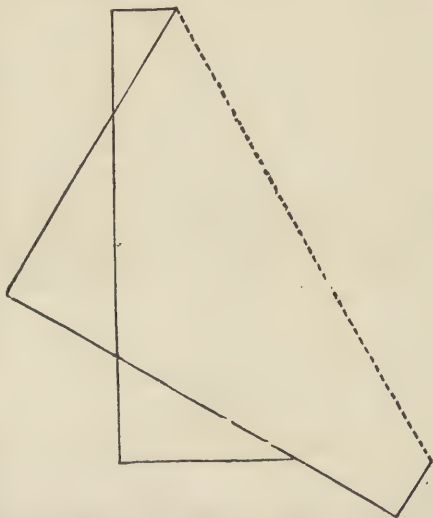
**1426. THE BAND ROUND THE NECK** of a bodice should be cut on the bias. Straight bands do not sit well round the neck. The neck will require "sloping"—that is, shaping out to the size of the neck. Be careful not to cut it too low, and, on the other hand, if it be left too high it will not sit well. All that now remains to do is to hem up the basques of the bodice. If it be in a thick material, a little bit is turned up and braid sewn on instead of a hem. If in a thin material, it is simply hemmed up. The bodice is then, if meant to be untrimmed, complete.

1427. OUR ATTENTION MUST NOW be turned to the skirt, which is not in reality difficult either to cut or to arrange, though the constant changes of fashion make it appear so.

Measure the length of your dress in front (and we will say, for example, that it is 40 inches), cut a breadth 44 inches, another 46, another 50, and another 58. Put aside this last and gore all the others, which you can do by measuring 6 inches at each end at opposite sides of a breadth. Lay it flat upon the table, fold it diagonally across and cut, taking care that your cut be a straight one.

MODE OF FOLDING A BREADTH IN ORDER TO PRODUCE TWO GORES OF  
EQUAL SIZE.

IT MUST BE REMEMBERED, in cutting gores, that if a material is not the same on both sides, and one breadth is cut into two gores, these gores will be for the same side of the dress. For instance, in cutting a print dress, the two gores cut from one breadth will both have to be placed at the right side of the front breadth, and the cutter-out must take great care not to cut all four gores for one side of the dress. This may be avoided by proceeding as follows : having cut two gores, lay one of them right-side down on the right side of the breadth from which the other two gores are to be cut. Then follow the outline of the gore, and you cannot make a mistake. With materials that are the same on both sides the same care need not be taken, for one side of the breadth can be turned out for the first gore, and the other for pattern, one which it will not do at all. Each breadth must be as well as possible in cutting the



the first gore, and the other for the second. With a material that has a decided pattern, one which it will not do to turn upside down, this style of gore will not do at all. Each breadth must be gored, and the portion cut away must be utilised as well as possible in cutting the sleeves, fronts, or back.



1428. IN THE CASE OF a plain or striped dress, the gores may be cut without any waste of material. For the four gores, cut two whole breadths by the measurements given. Fold these over as shown in our diagram, and you have your two gores. This completes the cutting out of the dress. The question of trimmings we reserve for another chapter.

1429. TO MAKE up the skirt proceed as follows: Having placed the breadths together in the right order, pin them here and there if the skirt is to be made by hand, or lightly tack them together if a sewing-machine is to be used.

#### CORRECT ORDER OF THE BREADTHS.

IN THE CASE of a skirt being lined throughout, the lining must be cut exactly the size of each breadth and tacked to it all round before the breadths can be stitched together. Thin silks and dresses of light texture are greatly improved in appearance by being lined throughout, and this also preserves the dress, and, if a silk, makes it look fresher when turned.

1430. IF A DRESS IS intended to fasten down the front, the following will be the plan to pursue in joining the breadths, the seam down the front making some slight difference in the method: Take the two shortest gores, put them selvage to selvage, and run them together with strong cotton, or, what is better, thin thread, to within 18 inches of the top. This leaves the two sloped sides, and to these the straight ones of the gores next in length must be run. To join them together lay them on the table with the sloped side uppermost, and begin at the top, leaving  $1\frac{1}{2}$  inches beyond in the longer breadth. (Be careful in joining the seams not to stretch the sloped side upon the straight.) Take the same course with the next two breadths, and, lastly, put in the back one, joining it even with the others at the top.

IN FOLLOWING THESE instructions, it would be better for the amateur dress-maker to commence with some inexpensive material, and for this purpose nothing could be better than a cheap blanket serge, which would be found a most useful dress, costing about 10s.—a very small sum for one that will stand a great deal of wear and tear, and which, when well made, is very becoming. Eight yards are sufficient to make a dress for a person of ordinary size. It can be procured for about 9d. or 10d. a yard, and the following is a list of all that is required to make a dress of this description:—

	s.	d.
8 yards of serge at 10d. ....	6	8
2 yards of body lining at 6d. ....	1	0
$2\frac{1}{4}$ yards of skirt lining at 5d. ....	0	11 $\frac{1}{4}$
5 yards of braid at $\frac{3}{4}$ d ....	0	3 $\frac{1}{2}$
2 dozen buttons at 5d. ....	0	10
$1\frac{1}{2}$ yards of twist for button-holes ....	0	1 $\frac{1}{2}$
Whalebone ....	0	1 $\frac{1}{2}$

10 0

1431. THE NEXT CONSIDERATION is the sloping of the skirt. In default of a large table, it will be necessary to lay it on the floor to do this. The dotted lines in our diagram show where it is necessary to cut the breadths away.

## METHOD OF SLOPING THE SKIRT.

**1432. NOW COMES THE LINING.** Cut the  $2\frac{1}{4}$  yards lengthwise into four, join them, and lay the strips thus obtained upon the skirt 2 inches from the bottom, pinning it here and there. Then turn over the 2 inches of serge over the lining, and tack it firmly about  $\frac{3}{4}$  inch from the edge on the right side. Then bind it with the braid, which must have been previously scalded with boiling water and dried, as otherwise it always shrinks and gives a puckered appearance to the bottom of the skirt, very disfiguring to an untrimmed one such as ours. Now hem the serge down upon the lining, and again lay the skirt upon the table or the floor, pin the lining down, making pleats in it when necessary, and be careful that you get it to set flat with the material.

AS TO LININGS, these vary with the materials of the dress. Velvet is always lined with silk; silk with fine alpaca; other materials with alpaca, Victoria lawn, or linen, according to their heaviness or lightness of texture. Another mode is to run the lining against the edge of the skirt on the right side. It is then turned over and neatly hemmed up. The braid is then sewed on, and all that remains is to put the skirt on a band.

**1433. IF THE TRIMMING** on an unlined skirt is to be carried to the knee, the lining ought to be carried to the knee also, except in the case of very thick materials. Having tacked it carefully in, turn down a hem half an inch wide all round and hem without taking the stitches through to the outer material. Then hem the upper edge of the lining very lightly, as, if there be no trimming the stitches must be as little seen as possible, and if there be trimming the sewing of it on will keep the lining in its place. The skirt is now made all but putting it into the band. To do this it must be fitted on the figure over a well-cut underskirt. Having made a band of stout material, and sewed on the hooks and eyes in their proper place, hook the band round your waist, and, with the skirt on you, pin the breadths on the band, taking care that they sit as plainly as possible in front and at the sides. To attain this you will find that you will have to slope the front breadth out a good deal in the middle. Some figures require a much greater slope than others. Then sew the skirt on the band without any fulness as far as within two inches of each side of the back. Into these four inches must be crowded all the fulness of the skirt.

THE BEST WAY to put this lining in is, for beginners especially, to do so before the last seam is sewed up. The skirt can then lie flat, and the necessary pleats in the lining, fitting it to the gore, can more easily be arranged.

IN ORDER TO KEEP all this fulness quite at the back, pieces of wide elastic are sometimes sewed at intervals down each of the side breadths on the wrong side. On this elastic are placed buttons and strong loops or buttonholes, which, when fastened, keep the dress quite tight to the figure. Strings may be substituted for elastic, but the latter is the more secure arrangement for holding the long folds in position.

**1434. AN EASY WAY** to loop back the skirt is to sew strings of tape at the second seam from the front on either side 10 inches, and again 20 inches from the top, between which in a direct line put little loops

of tape, through which pass the strings, and tie it back as tightly as you please. Nothing now remains to be done but to make the pocket and put in, and the place for it is between the two strings on the right side.

SOME EXPLANATION OF the various small minutæ of making up may here be found useful.

Sleeves are generally put in with piping in order to make them wear well. Piping is made as follows: Cut a strip of the material exactly on the cross, or bias, an inch in width. Tack the piping cord into this, and, having sloped the arm-hole, lightly sew the piping round its edge. Then tack in the sleeve, and, having tried it on to see that it sits properly, stitch it close to the piping. If it is not stitched quite close the piping will look very loose and untidy.

French hemming is frequently used for finishing off the edges of frills. It is done as follows: Fold the material back over the right side about an inch, and close to the edge run both together. To form the hem turn the narrow part over and hem it down on the row of running, so that the stitches shall not be seen on the right side. This mode of hemming causes the hem to look like a little roll of the material at the edge and forms a neat finish. At the same time it is troublesome and rather tedious, as it looks very bad if any of the stitches are taken through. It cannot be done with the sewing-machine.

The best way to finish a coat-sleeve at the cuff is to line it two inches deep with the material of the dress. Having cut the piece of material to the correct shape, sew it on the right side of the sleeve; then turn the latter wrong side out and hem up the piece of material on the wrong side without taking the stitches through.

To be really a protection to the edge of a dress, braid should be good and rather wide. The narrow braids of inferior quality are of very little use. Sew the braid on on the right side of the dress, after it is hemmed, close to the edge; then hem it up firmly inside to the lining. The stitches must not appear on the right side of the dress.



## CHAPTER XCI.

## TRIMMINGS.

Bias Flounces. — Pleated Flounces. — Bias Bands. — Close Pleatings. — Kilting Flounces.

1435. **GOOD MATERIALS NEED** little trimming, and this should be taken into consideration in buying a dress. The most popular trimmings have been, for some years, those made from the material itself, consisting sometimes, of bias flounces, and, sometimes, of closely pleated flounces, called in French *plissés*, and in English, kilt-pleats.

A BEGINNER WOULD FIND some difficulty at first in cutting bias flounces straight. The best plan is to cut a long strip of newspaper the exact width of the flounce you wish to cut; then, having folded over the material cornerwise so as to obtain a correct bias, lay the paper on the slope, pin it to keep it steady, and you may proceed to cut it with confidence. Adopt the same plan with the narrower frills, or you will not only cut your material to waste, but your flounces, not being "due" bias, will sit badly.

1436. **BIAS BANDS ARE** frequently used in trimming a dress, and are likely to remain in favour, offering, as they do, a means of neatly finishing the edge of dresses, overskirt, and basques of bodices. In the laying on of crape, too, they are invaluable.

1437. **WITH BIAS BANDS**, one must be especially careful to have them cut correctly. These are perhaps the most difficult trimming to arrange neatly, especially if they are in a thin material or one that "gives." Crape is a difficult material for bias bands. It *will* stretch, no matter how careful one is, and the more tired and impatient one gets, the more unruly does the aggravating material become under hot, nervous, jerking fingers. They ought always to be lined when not formed of double material. The lining is first placed on the right side of the band, and both are run closely together. Then the lining is turned over and tacked down to keep it in its place until the band shall be sewn on the dress. The band should be left rather longer than the lining, which is otherwise apt to fall slightly below it. It is well, before proceeding to sew on the bias band, lightly to chalk a line half an inch below where it has to be sewn on the skirt. This enables the worker to work straight on, without being obliged perpetually to turn over her band to see that she keeps it at an equal distance from the hem of the dress or from the band below it.

1438. **THE CLOSE PLEATINGS** now so fashionable require a great quantity of material. The allowance is three times the width of the



portion to be trimmed. Thus, if a dress be four yards wide, a closely-pleated flounce to go all round it would require to be twelve yards long. This pleating is sometimes cut the selvage way of the material and sometimes all across. It sits closer when cut the selvage way, and is fuller and more fluffy when cut straight across. In soft material, such as cashmere and vigogne, it is very effective, but, on the other hand, extremely heavy. Five yards of material in a flounce add appreciably to the weight of a costume !

SILK FOR KILTING must be cut as you would cut the breadths of a dress, but other materials are usually cut in the length. Many people now send their flouncing to be kilted by machines, as it saves a great deal of time and trouble, and only costs  $\frac{1}{2}$ d. per yard ; but for some reasons it is advisable to have it done by hand. In the first place, the heat used for machine kilting is very often too great, and we have seen flouncing so scorched in places that it has been at the folds like tinder ; and in the second place, in many materials it certainly takes from their beauty, silk especially looking poor from the heat and pressure used, as it does when dyed or cleaned.

1439. TO KILT SILK, having cut and joined the breadths, next hem them with fine sewing silk, not putting the stitches too close, and drawing the silk as little as possible. Supposing the flounce be required to form its own heading, turn it down at the top and tack it along on the wrong sides ; then, having decided upon the size of the pleats, fold two or three, pin them and crease them firmly, then take out the pins and measure the width between the folds. You must now fold and crease your length of silk, or, should it be a very long one, a few breadths at a time, taking the width between the creases from the folds you have already arranged, so that when you begin to kilt you have every fold evenly and plainly marked. You will scarcely need to measure for creasing the folds, if the flounce be a narrow one, but be careful to get them even and straight, and the work is then comparatively easy.

1440. BEGIN KILTING WITH THE TOP of the flounce to your right hand, turning the pleats away from you and pinning them both at the top and bottom with silk pins (fine long ones are sold for this purpose which do not mark the silk as ordinary ones would). This done—say about half a yard in length at a time—tack it in the centre on the right side, putting a stitch in each pleat, and again about half an inch from each edge with a fine needle and thin white cotton. This done it is ready for stitching, which must always be done with *silk*, whether by hand or machine. If you do not want to stitch it upon the dress, tack a tape underneath and stitch it down upon that. For a flounce it is better always to put this tape about a third of the depth from the lower edge, and stitch it before putting it upon the skirt.

WITH THE EXCEPTION of satin and *moiré* other materials are not damaged by ironing, and after the hem is made it is better to press it, as also the fold at the top, if it is not hemmed at each edge. Muslin, alpaca, and many other materials, will crease as silk will, and that will be found the easiest plan, and the soft materials are not injured by being done by machinery.

## CHAPTER XCII.

## TURNING AND ALTERING.

Removating half-worn Dresses.—To Sponge Cashmere.—Turning of Skirt.—Princess Polonaise.—Ribbon and Lace.

1441. TO MAKE "AULD CLAITTHES look amaist as weel as the new" is an important part of dressmaking in families where economy is a necessary institution. It is, in some instances, more difficult to remodel a worn dress on the new forms than to make an entirely new one, and a few observations on the subject may prove acceptable.

1442. WE WILL SUPPOSE that it is wished to convert a half-worn black silk and half-worn black cashmere into a stylish costume. The first thing to be done is carefully to unpick the skirts of both, taking all loose threads away. A small sharp penknife is better for this purpose than a pair of scissors. Having separated all the breadths of the silk, prepare them for sponging by shaking and brushing them very carefully.

THE BEST PREPARATION for sponging black silk is obtained by boiling a black kid glove for two or three hours in a quart of water. When it is cold, sponge the silk breadths very thoroughly on both sides with the fluid obtained; then fold them up and lay on a clean cloth or towel. Proceed in the same manner with all the breadths; then roll them up tightly in the towel, and on the following day iron them carefully on what is to be the wrong side. By this mode the disagreeable stiffness that usually characterizes cleaned silk is avoided, and the kid-water has the effect of renewing the black.

1443. THE CASHMERE BREADTHS, after being thoroughly brushed must be sponged with the water in which ivy leaves have been boiled, and hung in the sun to dry. They must not be ironed if it can be avoided, though sometimes it is necessary to press out the creases. It is always well to line a done-up silk skirt. If not, the silk is likely to split sooner than it would without the support of the lining. It also prevents the silk from looking thin, and this is an advantage in many cases.

EACH BREADTH MUST BE lined separately, and be joined together afterwards. To make the seams neat on the wrong side, one side of the lining should be left out in stitching the breadths together, and afterwards hemmed down upon the seam, taking care not to take the stitches through to the silk. When all have been joined together, leaving, of course, the pocket-hole and placket-hole, the bottom of the skirt is cut even, lined a few inches up, and bound with braid. This is a part of dressmaking into which it is wise to put good work. It looks very untidy to see a piece of braid hanging loose from the dress, and it is, besides, a fruitful cause of accidents. Again, when the braid has been torn off in this way it never fits in its place again, having become stretched, and a join is always to be avoided.

1444. **FOR THE NEXT STEPS** our supposed worker must be guided, in a great measure, by the quantity of each material she possesses. If there be sufficient cashmere to make a polonaise of fashionable shape, so much the better. The skirt may be trimmed with pleated frills of silk, cashmere, or both combined.

IT IS BETTER NOT to put on the pleated frills with the machine. In case of wishing to alter the dress again, there is great difficulty in unpicking the machine lock-stitch, and the marks are not to be erased. As silk "does up" over and over again, these points are worthy of attention.

1445. **THE CASHMERE** is then to be converted into a Princess polonaise. If it has originally been a Princess dress, this will present no particular difficulty, especially if the bodice is in tolerable preservation. Unluckily, however, bodices usually wear out rather sooner than skirts, and we had better suppose at once that the bodice is unwearable, but the sleeves good, with the exception of needing some slight renovation at the wrists.

IF THE BODICE is unwearable only through having become tight for the owner, a plastron or waistcoat of black silk added on in front will remedy this fault; or, a still more simple way is to add on the plastron over the front, making it button on the left side.

1446. **THE BACK BREADTHS** may be taken to cut new fronts and backs for the bodice, as a Princess polonaise does not, of course, require so much width as a Princess dress would. The sleeves may be of silk or cashmere, which ever may best suit the quantity of material at the disposal of the wearer. In cutting the new backs and fronts they must be arranged to join on to the skirt of the cashmere polonaise at the waist, so that, when worn under a belt, it may have the appearance of a Princess polonaise.

IF IT SHOULD BE necessary to have a join down the front, it can easily be managed by having a hem with either buttons or bows all the way down. The cashmere polonaise must be trimmed with a narrow close pleating of silk, unless fur-braid, silk, fringe, or other trimming should be preferred. But before the trimming is put on, the polonaise should be lined two inches deep all round with bias silk. The pleating is sewn on over this lining.

1447. **IN FRESHENING UP** dresses, the value of a few yards of new ribbon or of lace will be found to be great. For black dresses a little jet trimming has a wonderful effect. These small details that will readily suggest themselves to the minds of the tasteful, and which appear frivolous and trivial to the untasteful, very often convert a commonplace gown or costume into one that is especially becoming and ladylike.



## CHAPTER XCIII.

## HOME MILLINERY.

The Knack of Millinery.—Its Saving.—Trimming a Hat.—Trimming a Bonnet.

1448. IT WOULD BE JUST as easy to teach the art of painting by writing about it, as to teach the art of millinery. Some women have naturally the "knack" of it, or the gift, just as some men are born colourists. The true milliner, like the true poet, is born, not made; but, on the other hand, some of the most successful of artists, of poets, of milliners, are made, not born; so let no one despair.

WHICH IS IT? ART OR KNACK? Perhaps both. We have seen a girl in a milliner's shop twist a flower in her fingers a moment, then lay it gently on the side of a bonnet in precisely the spot and in the one position in which it looked well. We have seen another girl arrange and re-arrange for half an hour, and not succeed then in placing feather or flower to advantage. A girl walks in the garden, plucks a rose, places it somewhere behind her left ear, and she and the rose both look lovelier for the proximity. Another girl, seeing the effect, tries to imitate it, and makes herself look ridiculous. In a measure, the accomplishment may be acquired. Gift of nature though it be, it can be imitated, just as a country lad may deftly imitate the mellow whistle of a blackbird.

1449. THE SAVING EFFECTED by the home manufacture or trimming of hats and bonnets is enormous; greater, even, than that secured by home dressmaking. Especially where there are several sisters living together, so that materials may cut to greater advantage, it may safely be asserted that home millinery will make so great a saving that, at least, *one* more dress may be secured in the year to each sister out of the usual allowance.

IT MAY BE ROUGHLY estimated that a bonnet sold at a West-end house in London, fetches a hundred and fifty per cent. on the original outlay. For instance, suppose the materials to cost £1, the bonnet will be sold for £2 10s. We are convinced that we are rather under than over the mark in making this statement; and the possessor of a fashionable bonnet may convince herself of its truth by calculating what the cost of the materials of which it consists would be at wholesale price, and comparing the result with what she paid for the bonnet. In addition to this, it must be remembered that silk, lace, &c., cut to much better advantage when used for several bonnets than when required for only one, and the buyer does not reap this benefit.

1450. WE WILL SUPPOSE a beginner about to trim a hat. The first thing to be done is to bind the brim. A piece of the velvet must be cut on the bias, about an inch and a half in width; the right side of this is laid upon the upper side of the brim of the hat, and carefully



stitched to the brim at about a quarter of an inch from the edge the whole way round. Care must be taken not to have a join in the velvet in the front of the hat, as any inequality, however slight, is very apparent over the eyes. The velvet is then turned over and under the brim, and is turned in and fastened down with long stitches slipped between the velvet and the felt. This is easily done on felt, but is rather more difficult on straw. The next step to be taken is to line the crown; a piece of soft silk, the same colour as the felt, may be used for this purpose; tack it in all round the crown, turn in the silk, having hemmed the inner edge and run through it a slight cord whereby it may be drawn together in the top of the hat. Take a piece of elastic seven inches long; double it, and pin it rather far back on the left side of the hat, inside the crown. Take a similar piece, double it, pin it on exactly opposite the first piece, sew a button firmly on to the double end of it. Try on the hat, and if the strings thus placed keep it firmly and comfortably on the head, sew them firmly in. If not, alter them until they do.

WHEN THE BRIM is deep and has to be lined to the depth of some inches, the velvet—always on the bias—is cut a good inch deeper than the depth of the brim. Allowing twice the measurement of the brim in length, the pieces of the velvet—probably two breadths—must be joined together. A gathering thread is then run in about half an inch from the edge, and being drawn up, the fulness is evenly dispersed and pinned to the outer rim of the hat. It is then sewed on, but the stitches must not be too small or too close, lest they should make holes in the straw or felt of which the hat consists. This completed, another gathering thread is run through the other edge of the velvet, also half an inch from the edge. It is drawn up, the velvet very closely drawn within the brim, arranged in pretty folds and then stitched in to the crown of the hat. The lining is sewed on over this so as to hide the raw edges, and then gathered by a cord, as above described.

**1451. WE WILL NOW** suppose that the learner has before her a model bonnet of pale grey straw with turned-up brim, lined with black velvet and a bandeau of black velvet with steel coronet. A small plume of feathers stands upright at the side, and a pale grey damassé scarf is arranged in folds above the brim. The first thing to be done is to line the brim with velvet, and as the latter must set perfectly plain, it will require some care. The velvet must be cut to the shape of the brim. To do this lay the bonnet crown downwards on the table, place the velvet over it, and pin it upon the brim here and there. Then cut it round the outside, leaving a good half-inch of turning all round. Proceed to cut away the inside, leaving an inch of turning. When this has been carefully done, the brim must be lined according to the directions given with regard to the first hat, in the first lesson, taking care to keep the velvet in place upon the brim which it was cut out to fit. This must be attended to, for the back of the brim is sometimes narrower than the front. The crown is then lined, and nothing remains but the trimming.

**1452. FOR THIS ONLY GENERAL DIRECTIONS** can be given, as the fashion of trimmings changes so frequently that instructions that

may be useful with the present modes may be utterly out of place and useless six months hence.

1453. **A LITTLE PRACTICE** will soon produce those careless-looking folds which look as though they had come there without trouble or intention on any one's part—not even their own. This is the great art of millinery—to conceal art.

1454. **GRACEFUL AS FEATHERS** and flowers are, they require to be deftly arranged, or they may even look ungraceful. Feathers especially must be firmly fastened at the stems and lightly tacked down at the back, otherwise they are apt to blow about to the risk of their being broken, and with rather a wild effect. The stem of the feather must always be hidden. The finer the feather, the easier it is to arrange gracefully. One piece of advice—never buy an inferior feather!

1455. **THE CAPOTE OR TOQUE**, that has now been worn for some years and appears likely to be worn for some years more, is easily made at home. It consists of velvet, silk, satin, or material matching that of the dress. We will suppose that black velvet is the material chosen.

1456. **THREE QUARTERS** of a yard is the quantity required, cut straight, not on the bias. Having loosely covered the outside of the shape with soft black muslin or alpaca, take the velvet and lay a corner over the front of the shape, the other corner falling over the back. Pin it in folds all round the hat, so as to have the crown soft and full, and the velvet equally divided round the sides and front. This will need a little care, as much of the appearance of the hat depends on disposing the velvet in rich folds, without undue fulness, or the reverse, to be observed anywhere. When you have pinned the folds to your satisfaction, stitch all firmly down and cut away the corners and other superfluous parts of the velvet. Then proceed to bind the edges of the capote with velvet according to the instructions given with regard to the first hat. It should be lined with silk. These instructions apply to any material of which the capote may consist.

THE VELVET IS put on before the hat is lined in the inside, but it is advisable to place a lining of some soft material between the shape and the velvet, as this not only gives the latter an appearance of greater thickness, but also preserves it from contact with the shape, which is injurious. This should be remembered in making all kinds of silk and velvet bonnets and hats.

1457. **FOR THE PRETTY CAPS** now worn by young girls as well as married and elderly ladies, take a piece of ribbon wire, fit it to the size of the head and join the ends firmly together. Arrange upon this some folds of stiff net, much in the style of the capote, pleating the net in so as to make the crown soft and full. Over this arrange the *mousseline de soie*, the silk, or the lace, whatever the material may be, and no difficulty will be experienced in doing so, if the stiff net have been carefully disposed. Round the edges sew the lace slightly frilled, so as not to "drag" in any way and yet to lie quite plainly on the hair.

## CHAPTER XCIV.

## CHILDREN'S CLOTHING.

Simplicity Advisable — Colours — Material — Summer Dresses — Braid — Short Sleeves—Mourning.

1458. IN THESE DAYS of elaboration and extravagance in dress, children are too frequently seen dressed out in imitation of grown-up persons, like miniatures reproducing on a small scale each detail of puff, frill, furbelow, and manufactured protuberance that is seen on the costumes of their mothers and aunts. This is a mistake, not only as regards the fostering of self-consciousness in the small wearer, but from an artistic point of view. Children's clothes should be of simple material, simply made. Brilliant colouring is more than allowable, and the mother may indulge in this direction the love of colour which she must curb and confine as regards her own garments.

ON DARK CHILDREN, especially, bright tints are most advantageous, and on blonde, the lighter shades of blue, pink, or rose, are almost prettier than on their elder sisters, so exquisite is the texture of the skin, and the tints of that and of the hair in early childhood. But the beauty of the colouring is often marred by the want of simplicity in the form of the garments, and the extreme sophistication of the materials.

1459. SILK, VELVET, AND SATIN are most unsuitable for children's wear. There is a good maxim that tells us never to buy anything we could not afford to replace, if broken or worn out. It is to be regretted that the principle conveyed in this is not more constantly adhered to. One of its effects would be that easily spoiled materials would never be made up into a dress for a child, for if the parents were among the wealthiest in the kingdom, they ought not to be able to "afford" to give their child a garment that will probably be ruined after one day's wear.

IT IS NOT HOWEVER, as a rule, the wealthiest people who dress their children most elaborately. It is the *nouveaux riches* whose principal pleasure in the possession of their new wealth is to flaunt it in the eyes of all men. Their children, as well as their houses, their gardens, their carriages, and their horses, must serve to prove it, and their dress is chosen with that end in view. Mrs. Biscuit, late of the High Street, in some prosperous town, now of Dough Castle, Flourshire, dresses her children in silks and velvets, has their hats trimmed with feathers and flowers, and tells all her friends what their costumes cost; while she holds up wondering hands when she sees the children of a wealthy Countess dressed in plain holland and sailor hats, and enjoying themselves at their play as her children, in the consciousness of their grandeur, never can do without the fear of Nurse before their eyes.



**1460. FOR SUMMER DRESSES**, hollands trimmed with bright colours are the most suitable for children's morning wear, and for evening, thick white muslins or coloured batistes, prettily but not elaborately made. Batiste is an excellent material for children. It washes well in most colours, and does not tear so easily as muslin. For winter wear, serge is perhaps the most useful material, both for girls, and for young boys. The thicker qualities are always the best value in the end, and serge is one of the materials that should be bought at a good and reliable house, and should consist entirely of wool. If there be any cotton in it, it will shrink and cockle in the damp or wet, and also lose its colour in an appreciable degree, in a very short time. Cashmere is not quite so good a material for children as for grown-up people. It contracts stains more readily than serge or homespun, and though they may generally be sponged out with a little clean cold water, yet constant sponging is not advisable where a child's dress is concerned.

BRAID IS THE BEST trimming for both summer and winter frocks. It should always be "shrunk" before being put on the dress. This may easily be done by throwing the braid into the copper while the water is boiling. It can be taken out in a few minutes, and, if necessary, ironed before it has completely dried. Care must be taken not to use for trimmings braid of any colour that will "run" into that of the material. Red braid is one of the safest in this respect, and harmonises well with holland. Navy blue is not quite so safe a colour; pink is better, though not nearly so pretty, for out-door wear at least.

**1461. THE SIMPLER THE MODE** of making, the more suitable it is for the childish wearer. A difference must, however, be made with children of different ages. For a child of two, three, four, or five years of age, the dress may be made quite plain. After six, if the girl be tall, a little trimming is necessary; otherwise the figure looks too long and slim. When a slight child of ten wears a dress without any trimming, it usually clings too closely to her figure to be graceful. To remedy this, a flounce may be placed all round the hem of the dress. Round the neck and cuffs, there should also be frills, and the skirt should not be so much gored, as to be cut away and tight below the waist. A girl who is growing quickly is generally slim, and a dress of exaggerated tightness makes her appear even painfully so.

FOR THE ROUNDED LIMBS of small creatures of from two to five, nothing can be prettier than plain garments confined at the waist with a belt or sash. The Princess shape is scarcely suitable for children, especially as it is usually finished off with an irrelevant bow placed in some impossible position. Nor is a basque bodice a comfortable form for a child. The little skirt, being unattached, twists round, and the bodice, having no skirt to keep it down, gets up on the shoulder and "pulls" uncomfortably under the arms.

**1462. SOME YEARS AGO** little girls always wore short sleeves, but fortunately for the present comfort and the future symmetry of the arms of the rising generation, this fashion has quite gone out. Their legs are also better clad than was usual in older times, when open-worked stockings and thin shoes with sandals were the "correct thing." Even now, however, there is room for improvement in the matter of the costume of growing girls. The extremities are not yet sufficiently pro-



tected. Blue hands and cold feet are too often the portion of girls whose sleeves are unlined and whose dresses end too soon.

ONE MATTER IN WHICH the modern custom of very young girls greatly errs is that of the arrangement of the hair, which may really be called a portion of the costume, since the effect of the whole depends so much upon it. It is now the fashion to crimp the hair by plaiting it tightly at night. This is, in a sense, drawing on one's capital instead of using only the interest, since the hair suffers irremediably from crimping; and the maiden of eighteen, whose flowing locks ought to be both long and thick, owes their scant and shabby condition to the short-sighted pride of the mother who wished her child's hair to be arranged in the fashion at any cost. To say nothing of the suffering of the child whose hair has to be plaited closely every evening, when she is more sleepy than at any other moment of the day, the fashion is an unnatural one, and is not even pretty. There are good reasons against it: one is, that all but the straightest hair falls into pretty waves.

**1463. TICKING IS AN EXCELLENT** material for children's wear. It is in blue and grey, brown and grey, and black and grey. It is equally suitable for boys' knickerbockers and for girls' dresses. It wears excellently, and is very pretty when trimmed with collar, cuffs, and pocket of the positive colour. For instance, a knickerbocker suit, made of blue and grey ticking, and trimmed with sailor's collar of dark blue and bands of the same on the sleeves and knickerbockers, would be pretty, durable, and easy to wash. A girl's dress of the same, with bands of the dark blue round the skirt, cuffs of the same on the sleeve, and a pretty pocket on the dress, would possess the same qualifications.

**1464. IT IS DESIRABLE** that children should be put into mourning dress as seldom as possible; only, in fact, for the very nearest relative. The little creatures do not understand it, and it is absurd to invest them with the signs of a grief they cannot feel. Absence of positive colour is quite sufficient mourning for children: greys may be worn, but crape on no consideration whatever. It is simply cruel to put so destructible a material on children's dresses. They cannot protect it from injury, and yet mothers are sometimes so unreasoning as to be angry with the little wearer when this and other equally fragile materials become injured. Too often—and not with regard to dress only—the punishment awarded to a child is proportioned to the effect of its fault, and not to the fault itself—an injustice which disturbs all the ideas to right and wrong which have been painfully instilled into the child's mind.





## FANCY NEEDLEWORK.

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### CHAPTER XCV.

#### INTRODUCTORY.

Soothing Influence of Needlework—Fascination of Fancy Work—Amateur *versus* Worker.

1465. NEEDLEWORK IS AS OLD as Eve ; fancy needlework, probably, not quite so old ; so that even the elder of the two is a trifle younger than the hills, by whose age it is a popular custom to measure ages.

Georges Sands, in her autobiography, says of needlework, " I think that this exercise has a natural attraction for us, an invincible charm, which I have felt at every period of my life, and which has often tranquillised my strongest agitation."

1466. THE WOMAN WHO has a mind too lofty to be occupied in the needle's " cunning handiwork " may be all that is estimable, all that is lovely, and all that is amiable, but she is a trying person to stay with in wet weather at a country house. She may be a " help-meet " for man, but no woman would choose her for a life-long companion.

This may appear to be an exaggerated sentiment, and only women will appreciate its truth. They know well how easily " bored " is the woman who " cannot even hem a handkerchief," how irritatingly proud of the incapacity she seems to be, as a rule, and with what a contemptuous indifference she eyes the most brilliant *chef-d'œuvres* of the woman who is " exquisite at her needle."

1467. THERE IS A PECULIARLY soothing influence about needlework, which is, perhaps, rather similar to that experienced by lovers of " the weed " when under the influence of tobacco. If a woman is alone, sewing helps her to think. When in the company of other women, it is no hindrance—but rather a help—to conversation.

The " good old times " when ladies carried their work with them when they " went out to drink tea " have vanished, together with early dinners, but our

mothers have not forgotten how the strip of embroidery or the piece of tatting helped them through many a long evening passed in the company of the "decorously dull."

1468. **NEEDLEWORK** is a sweetener of women's lives—and a wholesome sweetener. All men and some women will utterly fail to understand such an assertion, but every clever worker who has *thought* will acknowledge its truth. Even plain work has its fascinations, but fancy work has been found by many to be so enthralling that they "live to work" instead of "working to live" as some do.

The phrase "working to live" reminds us that needlework in the abstract, as well as in the real, has its seamy side, as is too well known to poor seamstresses who spend their weary days in

"Sewing at once, with a double thread,  
A shroud as well as a shirt!"

Even the daintier sister, Fancy Work, has its victims in this respect, though things are better now, let us hope, than they were when Hood wrote his famous "Song of the Shirt."

1469. **WHEN PENELOPE** was left at home by the wandering Ulysses, she immediately set up a large piece of fancy work wherewith to beguile the weary hours of his absence, weaving into it constant thoughts of him. She was a wise woman, even though she could not foresee the convenient uses to which she eventually put her "web."

If Mariana had been equally wise, she would have found the Moated Grange a pleasanter residence, and life in it less wearisome. Crewels had not been invented then, or they would have met her case exactly. But perhaps it was too hot to sew. And after all, what better fate befel the poor Lady of Shalott who industriously

"Weaved by night and day,  
A magic web with colours gay."

Perhaps she worked *too* hard. The poets are hard to please!

1470. "**NEEDLEWORK**," says the Countess of Wilton, "was twin-born with necessity, the first necessity the world had ever known, but she quickly left this stern and unattractive companion, and followed many leaders in her wide and varied range. She became the handmaiden of Fancy; she adorned the train of Magnificence; she waited upon Pomp; she decorated Religion; she obeyed Charity; she served Utility; she aided Pleasure; she pranked out Fun; and she mingled with all and every circumstance of life." Such is the important part the little needle plays in life, and the task is a pleasant one to trace it through its devious ways and into the many paths through which Fancy has led it, since our First Mother held in her unskilful fingers its prototype—a thorn.

## CHAPTER XCVI.

## EMBROIDERY.

Biblical Needlework—Spinning—Egyptian Women—Helen of Troy—Tapestry—  
Empress Josephine—Holbein Stitch.

1471. **EMBROIDERY** is the most ancient form of fancy work. In Exodus, mention is made of curtains "of fine twined linen, wrought with needlework." For the priests "broidered coats" are commanded in the same book, "ephods of fine twined linen with cunning work." The priest's girdle was to be of needlework. Aaron's sons were to have "bonnets" made for them, "for glory and for beauty." In this book, too, we are told that "they did beat the gold into thin plates, and cut it into wires, to work it in the blue, and in the purple, and in the scarlet, and in the fine linen with cunning work," proving that the use of gold thread in embroidery is of ancient date indeed. The Jews probably learned the art of thus preparing and using gold from the Egyptians, whose skill in such matters was as great as was their perfection in architecture.

Spinning was another art probably taught by the Egyptian to the Hebrew women during the long captivity of the latter in the land of the former. Hence came the "fine linen" that played so important a part in the decoration of the tabernacle and its priests. Some idea of the perfection to which this was brought in ancient Egypt may be gathered from the old record which tells us that "Amasis, king of Egypt, presented a linen corslet to the Rhodians, of which the threads were each composed of 365 fibres; and he presented another to the Lacedemonians, richly wrought with gold; and each thread of this corslet, though itself very fine, was composed of 360 other threads, all distinct."

1472. **THE QUEENS OF ANCIENT EGYPT** were well off as regards pin-money. Diodorus tells us that the revenue from Lake Mœris, amounting to a talent a day, equal to £70,700 a year, formed a portion only of the money set apart for the sole use of the queen, the revenues of the city of Anthylla, famous for its wines, being given in addition for their dress. Their raiment, therefore, was naturally of the most costly kind, as would be that of most women, queens or otherwise, who had the command of similar sums.

It is probable that feminine human nature was much the same in ancient Egypt as it is in modern England. Should any one doubt the fact, he may find some confirmation of it in the interpretation put by a modern author upon some of the paintings on the Egyptian tombs. "We are led to infer," he says, "that the ladies were not deficient in the talent of conversation; and the numerous subjects they proposed are shown to have been examined with great animation. Among these the question of dress was not forgotten, and the patterns, or the value of trinkets, were discussed with appropriate interest. The maker of an earring, or the shop where it was purchased, were anxiously inquired; each compared the workman-



ship, the style, and the materials of those she wore, coveted her neighbours, or preferred her own; and women of every class vied with each other in the display of 'jewels of silver and jewels of gold,' in the texture of their raiment, the neatness of their sandals, and the arrangement or beauty of their plaited hair."

1473. **WHEN THE CUNNING** workwomen among the Egyptian ladies had clothed themselves with fine embroideries, they busied themselves in supplying their idols with rich vestments (some of them had both winter and summer garments), and in embroidering the sails of their pleasure boats with the phoenix, with flowers, and other devices; and busy among their maidens we shall leave them and cross the Mediterranean, to take up the thread of embroidery from the skilful hands of the ladies of old Greece.

Fair Helen herself wove—

"A gorgeous web,  
Inwrought with fiery conflicts, for her sake,  
Waged by contending nations."

And the idea of making wrought needlework represent events in the life of the worker, or of those connected with her, was the origin of the wonderful tapestry with which the ladies of elder times than these embellished their houses and busied their fingers.

1474. **WHAT LADIES** would have done without embroidery in ancient times when, even if they had been able to read, they would have had no books, would almost baffle the imagination, did we not know how easily the women of the East adapt themselves to the same difficulty, passing their lives in eating, sleeping, bathing, and dressing.

Even here, though, we must take into consideration the more indolent character of the Oriental, which allows him to lie for hours in an inaction that would prove intolerable to the more energetic inhabitant of "the land of the setting sun."

1475. **ENGLISHWOMEN BECAME** skilled in various kinds of embroidery as far back in the history of our country as the seventh century. The needlewomen of those days were not, as now, belonging to the middle and lower classes, but to the very highest families in the land. Queens, princesses, lady abbesses, and nuns were those who excelled in work of the kind.

In those days the women of the lower classes worked as hard as men. Those of the middle kept shops with their husbands and fathers, baked, brewed, spun, and kept house, working harder than do the majority of servants nowadays. They had thus little time left for the needle, beyond the homely tasks of making and repairing. *En revanche*, however, both darns and patches were almost works of art in those days, so exquisite was the neatness with they were manipulated.

1476. **THE RAIMENT WORN** by wealthy gentlemen in those days was of the costliest description. Not only was the embroidery most exquisite, but pearls and precious stones were profusely used in it, in addition to silk.\*

\* Nor were even these the most precious appurtenances of some of the garments of "ye olden time." Witness Amadis de Gaul's account of the "rich mantle" recommended by a venerable knight to the Queen of King Lisnarte. "You also, lady," said the knight, "should

purchase the rich mantle that I bring," and he took from the coffer the richest and most beautiful mantle that ever was seen; for besides the pearls and precious stones with which it was beautified, there were figured on it all the birds and beasts in nature; so that

1477. CHURCHES, DWELLING-HOUSES, horses, knights, all were decked with the work of the fair ladies' hands in those days. Even beds came in for a share of needlework ornamentation. Occupying the sitting-room, as they did in those days, they formed no small part of its decoration. The coverlet was frequently of the costliest description, of rich tapestry, or splendid furs or feathers. The curtains were as often of silk or of satin, also trimmed with expensive furs.

The following extract from Partenopex of Blois will give our readers some idea of the curious and magnificent contrast that the bed of olden time formed with the squalor of rush-strewn floors :

"Thence pass'd into a bower, where stood a bed,  
With milk-white furs of Alexandria spread ;  
Beneath, a richly-border'd vallance hung ;  
The pillows were of silk ; o'er all was flung  
A rare wrought coverlet of phoenix plumes,  
Which breathed, as warm with life, its rich perfumes."

Magnificent as it all was, to our thinking the snowy and often-changed draperies of modern beds are infinitely preferable.

1478. MORE INTERESTING is it to dwell upon the various portions of a knight's armour which were ornamented by embroidery by the fair hands of his "ladye-love" and her maidens. Girls in those times had not the difficulty they now experience in thinking of something to make for a masculine friend. Once provided with slippers, he offers a difficult problem to the most industrious of his girl friends, unless, indeed, he smokes. Even then a birthday and a Christmas exhausts the list—a cigar case and tobacco pouch. The knights of old were more satisfactory. Not only could the following articles all be embellished with embroidery, but the good fellows worked so hard at hacking and hewing, being hacked and being hewed, that the articles were in constant need of being renewed. In this matter at least those really were "the good old times."

1479. BESIDES the tabard, or surcoat, which knights wore over their armour, and in which they most delighted to display their magnificence, there was the scarf, and indispensable appendage of the knight when fully equipped. But the favours which ladies presented to a knight included not only the scarf (sooner than part with which a true knight would encounter fifty deaths), but hoods, sleeves, bracelets, knots of ribbon, or a jewel to wear in his helmet, sometimes a lock of hair. The sleeves of ladies' dresses, as then worn, were easily detached from the rest of the garment, and these they often gave to their knights, who wore them for a token in their helmets.

Elaine, the fair maid of Astolat, asked Sir Lancelot to wear her token at the tourney. The old record says that when he agreed to do so, "thereat she was

it looked like a miracle. "On my faith," exclaimed the queen, "this cloth can only have been made by that Lord who can do everything." "It is the work of man," said the old knight, "but rarely will one be found to make its fellow. It should belong to wife rather than

maiden, for she that weareth it shall never have dispute with her husband." Britna answered, "If that be true, it is above all price. I will give you for it whatsoever you ask." And Lisnarte bade him demand what he would for the mantle.

passing glad, and brought him a scarlet sleeve broidered with pearls, which Sir Lancelot took and put upon his helm." The wonderful fidelity with which our Laureate renders the various narratives in the "Idylls of the King" is well exemplified in this very passage, which is almost in the same words as the original, yet losing none of the delicious "swing" of the great poet's blank verse. The significance of such a token, as then understood, appears from what King Arthur says to his Queen :

" Goodly hopes are mine  
That Lancelot is no more a lonely heart.  
He wore, against his wont, upon his helm  
A sleeve of scarlet, broidered with great pearls,  
Some gentle maiden's gift."

And again, in the passage which relates how Elaine, looking down upon the departing knight after he had told her he could not return her love :

"Unclasping flung the casement back, and look'd  
Down on his helm, *from which her sleeve had gone.*"

The gift of, for instance, a pair of embroidered slippers scarcely carries the significance with it nowadays ; otherwise would curates be even a more universally married race than they are.

1480. TAPESTRY MAY BE described as embroidery in a narrative form. The subject of the tapestry with which Penelope so cleverly contrived to keep her suitors at bay was the Argonautic expedition, in which her father-in-law, Laertes, had taken part. The "web" was worked for him. The beautiful Helen, as we have before mentioned, wove into her work the history of the wars fought for her sake.

Fiction was a rival to history in those early days, as well as now, which is proved by the fact that some fair worker chose the Romaunt of the Rose to illustrate in her tapestry, adding to the pictures the whole of the text.

1481. LADIES OF OUR OWN DAY content themselves with immortalising nursery rhymes with the needle, and perhaps with some show of reason, for, after all, their worship begins in the nursery.

1482. THE HISTORY OF ENGLISH TAPESTRY, correctly written, would include that of the days of romance and chivalry and of the dark ages. We therefore elect to pass it by on the other side, and to occupy ourselves with those forms of embroidery which have survived to reach the century in which we live.

1483. QUEEN ADELAIDE, wife of William IV., was an adept in the art of ornamental needlework. A chronicler of the time says : " There have been, of late years, few bazaars throughout the kingdom, for really beneficent purposes, which have not been enriched by contributions from her Majesty — contributions ever gladly purchased at a high price, not for their intrinsic worth, but because they had been wrought by a hand which every Englishwoman had learnt to respect and love."

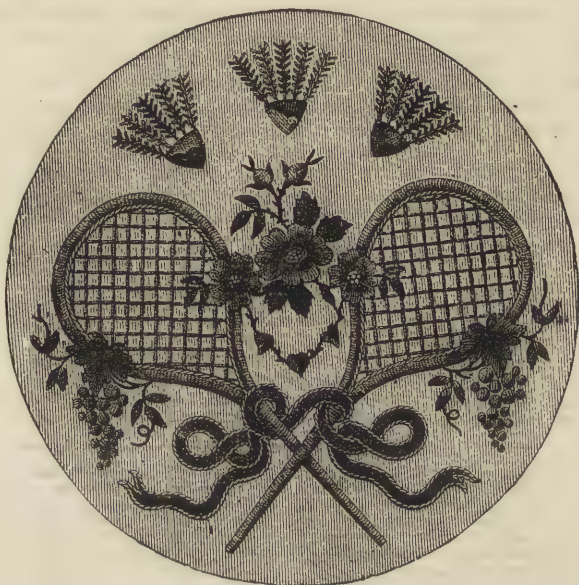
In those days there was abundance of variety in needlework if there was but little art. The chronicler mentioned above, says : " There are tambour stitch, satin, chain, finny, new, lered, fern, and queen stitches ; there is slabbing, veining, and button stitch ; seeding, roping, and open stitch ; there is sock-seam, herring-bone, long stitch and cross stitch ; there is rosemary stitch, Spanish stitch, and Irish



stitch ; there is back stitch, overcast, and seam stitch ; hemming, felling, and basting ; darning, grafting, and patching ; there is whip stitch and fisher stitch ; there is fine drawing, marking, gathering, trimming, and tucking."

1484. **THE EMPRESS JOSEPHINE**, after her separation from Bonaparte, with her ladies, worked daily at tapestry or embroidery at her quiet little court at Navarre, or Malmaison, one reading aloud while the rest embroidered. The hangings of the saloon at Malmaison—of white silk embroidered with roses, and intertwined at intervals with the initials of the worker—were executed by Josephine herself.

1485. **ABOUT THIS PERIOD** was introduced into England the far-famed, long-popular, and utterly inartistic style of embroidery to the description of which our next chapter is devoted.





## CHAPTER XCVII.

## BERLIN WOOL-WORK.

Origin of Berlin Wool-work—Miss Linwood—Stitches—Patterns—Deterioration of Designs.

1486. ABOUT THE YEAR 1805, a print-seller of Berlin, named Philipson, published the first coloured design, on checked paper, for needlework. Embroideresses, who lacked the genius of Miss Linwood,<sup>1</sup> who could neither design for themselves, nor copy with accuracy the designs of others, seized with avidity upon a description of work wherein the matching of colours and counting of stitches were the only mental efforts required of them, and where the result excelled the pattern in beauty instead of falling far short of it, as was sure to be the case where copies of pictures had been attempted.

1487. AT FIRST these patterns were copied in silk, afterwards in beads, and then in dyed wools brought from Germany, and known in this country as Berlin wools. This kind of work, when it became generally known in England, about 1831, bore the title of "tapestry needlework," and was considered distinct from embroidery proper, this name being then exclusively applied to work executed in silks, chenille, silver, and gold, upon a ground of silk, satin, velvet, or cloth.

Better for the ladies of England to employ themselves even upon Berlin wool-work than to incur the censure expressed in a letter to the *Spectator*, in the beginning of the last century. "Mr. Spectator—I have a couple of nieces under my direction, who so often run gadding abroad that I do not know where to have them. Their dress, their tea, and their visits take up all their time, and they go to bed as tired doing nothing as I am often after quilting a whole under-petticoat. Those hours which in this age are thrown away in dress, play, visits, and the like, were employed in my time in writing out receipts, or working beds, chairs, and hangings for the family. It grieves my heart to see a couple of idle flirts sipping their tea for a whole afternoon in a room hung round with the industry of their

<sup>1</sup> This lady was at that time in her prime. Her work was easily to be mistaken for painting, so faithful a copyist was she. Miss Linwood's exhibition was for a long time one of the places to which every visitor to friends in London had to be taken. It was well worthy of the interest taken in it, were it only for the proof it afforded of the remarkable industry of the lady who wrought with her needle the pieces of work—nearly a hundred in number—of which the exhibition consisted. Many of these were faithful copies of Gainsborough's pictures. One, a copy of Carlo Dolci's "Salvator Mundi," was so wonderfully clever that Miss Linwood was offered the sum of three

thousand guineas for it—an offer which she refused. Another was copied from a portrait of Miss Linwood herself, painted by Russell. Each picture seems to be literally painted on the canvas with fine wool and a needle. In one, called "The Woodman in a Storm," the skin of the dogs was said so exactly to resemble life that only the most minute inspection could convince the spectator to the contrary. These pieces were not worked on canvas, nor on linen, but on some peculiar fabric, made purposely for Miss Linwood. The collection has long been scattered among private individuals.

great-grandmother. Pray, sir, take the laudable mystery of embroidery into your serious consideration," &c., &c.

1488. **FOR THE BENEFIT** of those who still practise the art of Berlin work, or of those in whose behalf it may at some future time be revived, we give the following instructions.

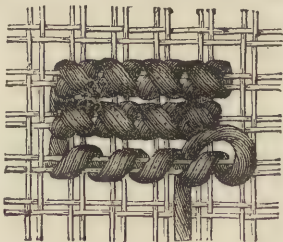
1489. **BERLIN WORK** includes every kind of stitch which is made upon canvas with wool, silk, or beads. The principal stitches used are common cross stitch, Gobelin stitch, leviathan stitch, raised or velvet stitch, tent stitch, and others, all of which will be found illustrated in the following pages. The materials and needle must always be carefully chosen of a corresponding size. For common cross stitch and raised stitch, Penelope canvas must be used; for small articles, such as slippers, bags, or borders, single Berlin wool is preferable; for larger ones, fleecy wool or double Berlin wool (the latter, however, is much more expensive). For Gobelin stitch and tent stitch, undivided canvas (not Penelope) is required. Purse silk is often used for the latter; it is more brilliant than floss silk or filoselle. Floss silk is generally used for other stitches because it covers the thread of the canvas better than purse silk; it is, however, often replaced by filoselle, which is a much cheaper material. Moss wool is hardly ever used.

Before beginning to work upon a piece of canvas the raw edges must be hemmed or sewn over with wool. Care must be taken not to crumple the canvas in the course of the work. It is best to roll one end of the canvas upon a round piece of deal, while the other end is kept down upon the table with a lead cushion. Elaborate patterns should always be worked in a frame. When you undertake to work a large pattern begin in the centre, and complete one half before you commence the other. Always work the stitches in the same direction, from the top downwards—this is very essential to the beauty and regularity of the pattern.

1490. **ALWAYS BEGIN WITH** the colour which is used the oftenest; those colours that lose their dye in working must be put in last. When the pattern is finished begin the grounding. The wool must not be drawn too tightly, otherwise the threads of the canvas appear. If the wool is too coarse for the canvas, one long stitch is to be made from left to right as far as the particular colour is to be worked, and over this long stitch, cross back in the usual way. The plainest and most usual stitch in Berlin wool-work is the common cross stitch: illustrations 1 to 8 show varieties of the same.

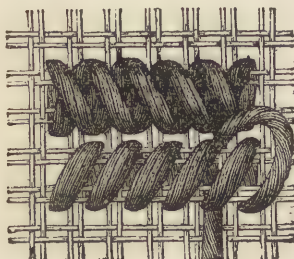
We now proceed in the following pages to show, by description in writing and by most careful illustration, all the stitches which are used in Berlin work. These are numerous, but neither too great in number nor too simple or too elaborate in execution for those who aspire to become Berlin workers.

*Illustration 1.*—The common cross stitch is worked in rows backwards and forwards over two threads in height and two in width (square of the canvas) in straight lines; the first row is worked from left to right; the second row, which completes the stitches, from

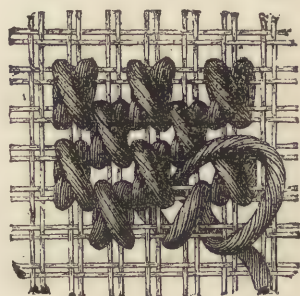


I. COMMON CROSS STITCH.

right to left. Illustration 1 shows two rows of completed stitches and one row in course of working.



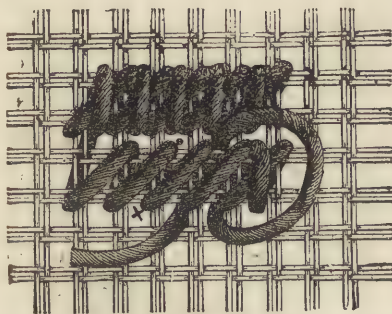
2. LONG CROSS STITCH.



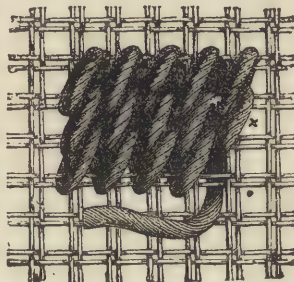
3. LONG CROSS STITCH.

*Illustration 2* shows the long cross stitch. It is worked like the preceding one; only over four threads in height and two in width.

*Illustration 3* shows a long cross stitch, which is worked like the preceding one, except that two threads are missed between two stitches, and in the next row the stitches are worked between those in the preceding row. This stitch is not worked in rows backwards and forwards; each stitch is completed before beginning the next.



4. SLANTING CROSS STITCH.



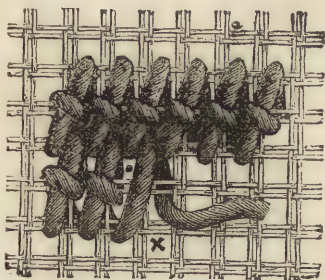
5. DAMASK STITCH.

*Illustration 4.*—The long slanting cross stitch is worked like No. 2, in rows backwards and forwards; the first row is slanting, the second is straight. The places for inserting the needle and for drawing it out are marked on the illustration with a cross and dot.

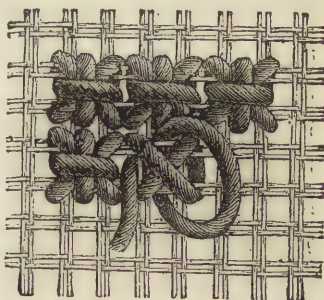
*Illustration 5.*—The damask stitch is worked in single rows from left to right, over four threads in height and two in width. The stitches of one row come between those of the next. The cross and dot shown in illustration are where to insert and draw out the needle.



*Illustration 6* shows the rep stitch—a variety of the preceding. The first half of it is worked slantways over six threads in height and two in width; the second half,



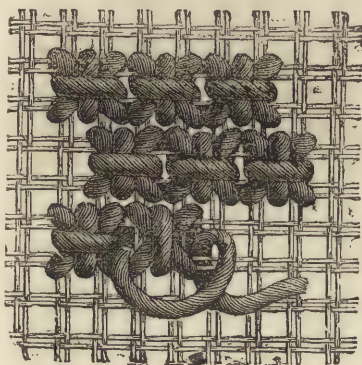
6. REP STITCH.



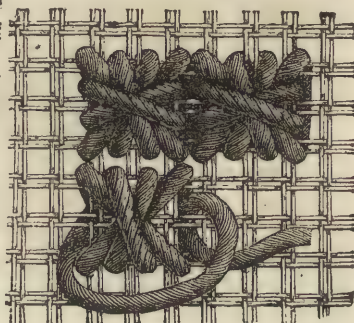
7. LEVIATHAN STITCH.

like the common cross stitch, from right to left over the third and fourth of the six canvas threads; each stitch is completed at once. The illustration shows the last stitch being worked; the first half of the stitch is completed; the dot shows where the needle must be inserted for the second half; it is drawn out where the cross is placed on illustration.

*Illustration 7.*—The leviathan stitch consists of one slanting and one straight cross stitch over four threads in height and four in width. Each stitch is completed immediately. No. 7 shows one half of the stitch completed, and the wool as it must be placed for working the first half of the straight cross stitch.



8. LEVIATHAN STITCH.



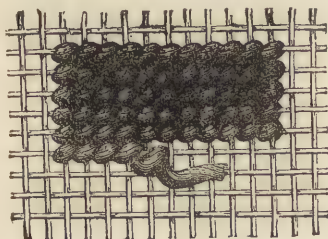
9. DOUBLE LEVIATHAN STITCH.

*Illustration 8.*—The leviathan stitch is worked exactly like the preceding, only the stitches are not worked on the same threads in the different rows, as may be seen from illustration.

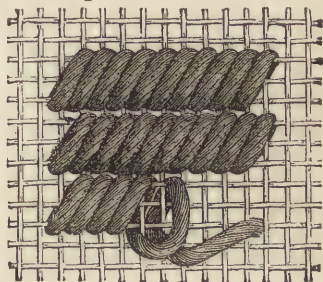
*Illustration 9.*—The double leviathan stitch is a variety of the preceding; it is worked over six threads in height and as many in width. Make a common cross stitch over these six threads, then a long crossstitch in height and a long cross stitch in width. Illustration 9 shows two stitches completed and one being worked.



*Illustration 10.*—Tent stitch. Each stitch is worked over one thread in height and one in width, and is worked in rows from left to right.

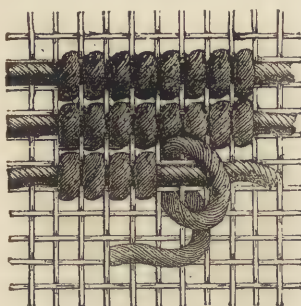


10. TENT STITCH.

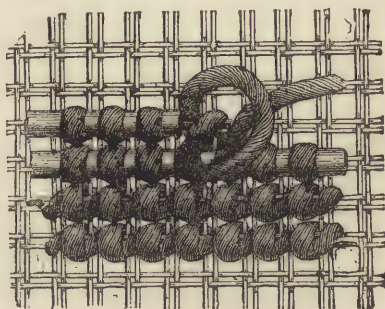


11. SLANTING GOBELIN STITCH.

*Illustration 11.*—The slanting Gobelin stitch is worked on undivided canvas; each stitch is worked over three threads in height and two in width, divided from the next stitch only by an interval of one thread.



12. STRAIGHT GOBELIN STITCH.

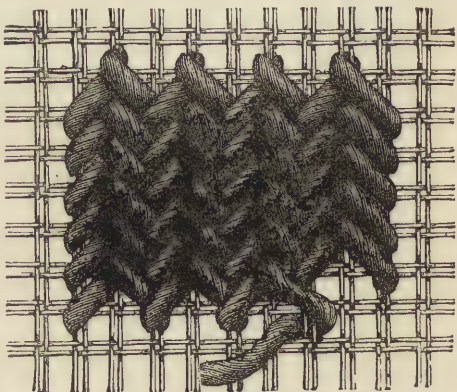


13. RAISED OR VELVET STITCH.

*Illustration 12.*—The straight Gobelin stitch is worked over two threads in height with one thread between, so that the stitches appear more raised; they are worked over thin cord or a thick piece of wool.

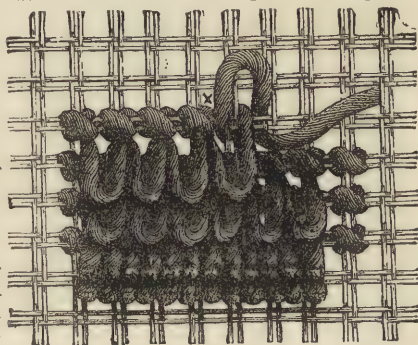
*Illustration 13.*—The raised or velvet stitch is worked over small round wooden meshes, and forms small raised loops. Take two similar meshes and as many threaded needles as there are colours in the work; make first a slanting stitch, as for the beginning of the common cross stitch, but instead of drawing out the needle straight under the place where it was inserted, draw it out exactly at the same place, so as to form a slanting stitch on the right and on the wrong side; then begin to work over one mesh; insert the needle above it and draw it out in a slanting direction underneath. On the wrong side of the work a regular cross stitch is formed. Illustration 13 shows two rows of velvet stitch completed and two rows being worked; the first of the latter is yet on the mesh, the second being worked so as to show the position of the wool upon the mesh. Observe that the rows of the velvet stitch are worked upwards, and that two meshes are necessary, because the lower one must not be drawn out before the next row is completed. The loops may be cut open if preferred.

*Illustration 14.*—The plaited stitch is worked like the herring-bone stitch. Each stitch is worked over four threads in height and four in width. *Illustration 14* shows one part of the plaited stitch completed, and the place where the needle is to be inserted for the next stitch is marked by a dot. For the next stitch the needle is carried under the two threads below the stitches of the preceding row.



14. PLAITED STITCH.

*Illustration 15.*—The plush stitch is also worked upwards. Begin to work a common cross stitch, then insert the needle through the canvas over two threads in height and two in width, downwards in a slanting direction. Do not draw the wool close up, but leave a loop hanging down about four-fifths of an inch long, and make one more common cross stitch to fasten the loop. This stitch can also be worked over flat meshes. Work a common cross stitch at the end of every row. When the work is completed the loops are cut open and clipped, as may be seen from illustration.



15. PLUSH STITCH.

1491. THIS completes the list of stitches and instructions for Berlin wool-work. The work itself can be applied to the ornamentation of innumerable articles of household and personal utility.

The inferiority of the patterns has been the worm at the core of Berlin wool-work ever since its introduction. Only geometrical designs can be perfectly rendered by the usual cross stitch. Tent stitch, on very fine materials, can be so used as to render curves and soft outlines, but the immense labour involved in working tent stitch on a fine ground is simply thrown away, when exactly similar results can be obtained by means of the much less laborious crewel work.

## CHAPTER XCVIII.

## CREWEL WORK.

## Art Needlework—Our Grandmothers—Work in the Present Day.

1492. THIS SUBJECT HAVING been fully treated elsewhere we omit its consideration here, only remarking that it is, like many other fashions of the day, only a revival of a former and a forgotten mode. The word "crewel" itself, strange in our ears when it recently came into general use, was in the ears of our grandmothers familiar enough.

The work of this description that is still occasionally to be seen in old houses is a curious commentary on the difference of habit of a hundred years ago and that of to-day. There is a conscientiousness about it and a completeness of finish strangely contrasting with the amateurish imperfections of the fancy needlework of the present day. We live faster now, and steam, telegraphy, and other inventions have created such a whirl in the world that even those who have little to do beyond amusing themselves are caught in the maelstrom of unrest. It acts on the mind as fever does upon the body, and wars against that "unhasting, unresting" spirit which, when fully cultivated, accomplishes so much. What young woman of our own times would voluntarily undertake to depict, by means of her needle, the parting of Charles I. with his children before his execution? This was a favourite "piece" in the days of Berlin wool.

It must not, however, be imagined that we are advocating a return to this pastime, if so it can be called, in preference to the occupations of higher culture, such as music, painting, and study. We are only regretting that the spirit of thoroughness so apparent in the relics of feminine occupations of former times should be so often missing nowadays. For this no better text need be wished than crewel work itself. Witness the puckered, soiled, crushed, and inartistic enormities perpetrated so frequently under the title of "Art Work."





## CHAPTER XCIX.

## EMBROIDERY.

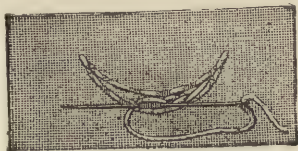
Embroidery *versus* "Art Work"—*Broderie Anglaise*—Stitches—Illustrations—Outline stitch.

1493. EMBROIDERY, as the term has been understood in England, means working in silks, wools, or cottons, upon a more or less elaborate ground. This classification not only includes a much greater variety of stitch than Berlin wool-work, but gives a much wider scope for the play of fancy, taste, and ingenuity.

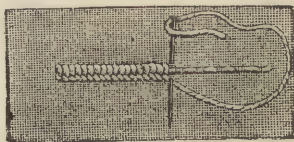
1494. IN THAT PARTICULAR kind of embroidery called by the French *Broderie Anglaise*, the stitches used are the same, with one exception, as those used in general embroidery, and we therefore give, in connection with it, illustrations and descriptions of such stitches.

The one exception is the open stitch, which is seldom if ever used in embroidering on such materials as silk, satin, velvet, or cloth. This open stitch was originally called the "eyelet hole stitch," and then "*broderie Anglaise*," the work itself eventually taking its name from that of its distinctive stitch.

*Illustration 16* shows how to prepare a scallop. Take thicker cotton than that with which you work; never commence with a knot, and do not take a thread longer than sixteen or eighteen inches. The outlines of the scallops are first traced with



16. SCALLOP.



17. DOUBLE OVERCAST STITCH.

short straight stitches. In the corners particularly the stitches must be short. The space between the outlines is filled with chain stitches, as can be seen from illustration; they must not be too long, otherwise the embroidery will look coarse. It is in this way that every pattern to be worked in button-hole or satin stitch is to be prepared.

*Illustration 17* shows the double overcast stitch or button-hole stitch in a straight line. After having traced the outline begin to work from left to right; fasten the cotton with a few stitches, hold it with the thumb of the left hand under the outline, insert the needle downwards above the outline, draw it out under the same above the cotton which you hold in the left hand, and draw it up. Repeat for all the stitches in the same manner; they must be regular and lie close to one another. Great care should be taken that the material on which you embroider is not puckered.

*Illustration 18* (*Overcast stitch*).—The double overcast and the button-hole stitches are worked from left to right, whilst back stitches, knotted, and satin

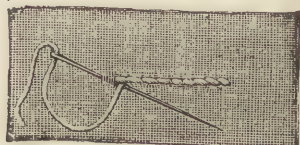


stiches are worked from right to left. The stitch is worked in the same way as the double overcast, only the needle must never be drawn out *above*, but *below*, the cotton with which you work, and which you keep down with the thumb of the left hand.

*Illustration 19.*—The slanting overcast stitch is worked without tracing the outline, always inserting the needle downwards—that is, from top to bottom. The



18. OVERCAST STITCH.



19. SLANTING OVERCAST STITCH.

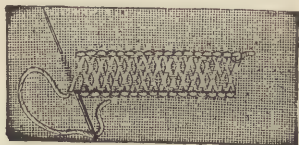
needle must be inserted in the manner shown in illustration—that is, not straight, but slanting; insert it a little farther than the last stitch, and draw it out close to it. The wrong side of the work must show back stitches. This sort of stitch is used for the fine outlines in patterns or letters.

*Illustration 20.*—This shows the back stitch, the working of which is well known; it is worked in several rows close to each other.

*Illustrations 21 and 22* show another kind of back stitch, called *point croisé*, which is only used on very thin and transparent materials. The stitch forms on

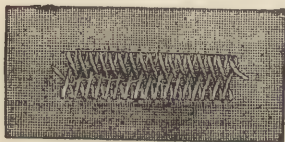


20. BACK STITCH.



21. POINT CROISÉ.

the wrong side a sort of darned pattern, which is seen by transparence on the right side, and gives the embroidered pattern a thicker appearance, contrasting with the rest of the work. For this stitch insert the needle into the material as for the common back stitch, draw it out underneath the needle on the opposite outline



22. POINT CROISÉ.



23. KNOTTED STITCH.

of the pattern, so as to form on the wrong side a slanting line. Insert the needle again as for common back stitch; draw it out slanting at the place marked for the next stitch on the opposite outline, as shown in illustration 21.

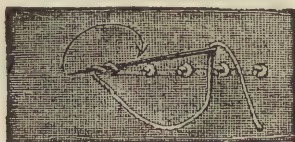
*Illustration 23* shows the knotted stitch; the simplest way of working it is to work two back stitches at a short distance from each other over the same thread

The knotted stitch seen in illustration 24 is worked thus : Take about four threads of the material on the needle, draw the needle half out, wind the cotton twice round the point of the needle, hold it tight with the thumb, draw the needle out carefully and insert it at the place where the stitch was begun, and draw it out at the place where the next stitch is to be worked.

The knotted stitch seen in illustration 25 is worked in nearly the same manner as the preceding one. Before drawing the cotton out of the material hold it tight



24. KNOTTED STITCH.



25. KNOTTED STITCH.

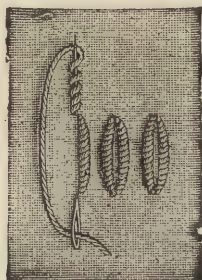
with the left-hand thumb ; leave the needle in the same position, wind the cotton twice round it, turn the needle from left to right, so (follow the direction of the arrow) that its point arrives where the cotton was drawn out (marked by a cross in illustration), insert the needle there, and draw it out at the place of the next stitch.

*Illustration 26.*—Raised satin stitch is principally used for blossoms, flowers, leaves, letters, &c. After having traced the outlines of the pattern, fill the space left between them with chain stitches in a direction different from that in which the pattern is to be embroidered ; begin at the point of the leaf, working from right to left, make short straight stitches, always inserting the needle close above the outline and drawing it out below. The leaves on the flowers, as well as on the branches, must be begun from the point, because they thus acquire a better shape. If you wish to work a leaf divided in the middle, as seen in illustration 30, you must trace the veining before you fill it with chain stitches, then begin at one point of the leaf and work first one half and then the other.

*Illustration 27 (Point de Minute).*—This stitch is often used instead of satin stitch when the patterns must appear raised. The illustration shows how it is worked and two finished patterns. Wind the cotton several times round the point of the needle, which is inserted into the material half its length (the number of



26. RAISED SATIN STITCH.



27. POINT DE MINUTE.

times the cotton is to be wound round the needle depends on the length of the pattern), hold fast the windings with the thumb of the left hand, draw the needle and the cotton through the windings, insert the needle into the material at the same place where it was inserted the first time, and draw it out at the place where the next stitch is to be given.

Illustrations 28 and 29 show the *ladder stitch*, often used in ornamental embroidery. Trace first the outlines as seen in illustrations; mark also the cross



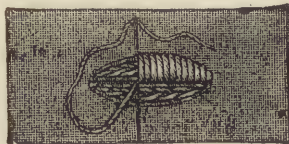
28. LADDER STITCH.



29. LADDER STITCH.

stitches between the outlines, so that the first touch the outlines only at both ends. The outlines are then embroidered in overcast stitch or double overcast; the material is then cut away underneath the ladder stitch between the outlines.

Illustration 31 shows the so-called *point de plume* on a scalloped leaf. It is



30. RAISED SATIN STITCH.



31. POINT DE PLUME.

worked like the satin stitch, only the needle is drawn through the material in a slanting direction.

Illustration 32 shows *open stitch* or eyelet holes, worked in overcast stitch, a kind of embroidery used only in round or long patterns. Trace first the outline of the hole, cut away a small round piece of material, not too close to the outlines (when the button-hole is very small merely insert the point of the scissors or a stiletto into the material), fold the edge of the material back with the needle, and work the hole in overcast stitch.



32. EYELET HOLES.

work now brought into this country in such quantities, and to the marvellously inexpensive imitations of the same sold under the titles of beau-ideal and excelsior trimmings.

The outline stitch now so much used in embroidering garments is simply overcast stitch.

1496. IN WORKING EMBROIDERY with cotton on linen, muslin, cambric, pique, &c., the following rules must be observed :

The size of the thread and needle must correspond to that of the material on which you embroider; the needle must not be too long, and the cotton must be

1495. THIS COMPLETES THE list of stitches used in embroidery of the kind called *Broderie Anglaise*, which is now rarely worked by ladies, owing to the cheapness and excellence of the Madeira



soft. Skilful embroiderers never work over anything, because when you tack the material on paper or cloth each stitch shows, and if the material is very fine leaves small holes ; but for those that are learning we should advise them to tack the material to be embroidered upon a piece of *toile cirée*. If you work without this, place the material straight over the forefinger of the left hand ; the material must never be held slantways. The three other fingers of the left hand hold the work ; the thumb remains free to give the right position to each stitch. The work must always, if possible, lie so that the outline of the pattern is turned towards the person who works.



SANDWICH CASE.

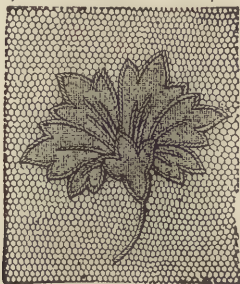


## CHAPTER C.

## APPLIQUÉ WORK.

Materials—Stitches—Veinings—Patterns—Scissors.

1497. **FOR APPLIQUE WORK**, two materials, either similar or different, are needed. You can work either in appliqué of muslin on muslin, or of muslin on net, or of net on net. Muslin on Brussels net is the



33. FLOWER APPLIQUE ON NET.

prettiest way of working in appliqué; we will therefore describe it; the other materials are worked in the same manner. Trace the pattern on the muslin, fasten the latter on the net, and trace the outlines of the pattern with very small stitches; work them in overcast stitch with very fine cotton, taking care not to pucker the material. The veinings are worked in overcast. When the pattern has been embroidered cut away the muslin round the outlines with sharp scissors, so that the net forms the grounding (see No. 33). The greatest care is required in cutting out the muslin to avoid touching the threads of the net.

Occasionally the outlines of the "applied" flower or leaf are worked in button-hole stitch, from which it is easier to cut away the surrounding material. Appliqué work is useful in making a kind of patchwork of odd pieces of cloth, silk, satin, or velvet. Any one possessed of taste or ingenuity can easily think out various patterns of the kind for herself. It is impossible for us to give one, owing to the small size of our page. But for example's sake we may imagine one, the centre of which would be a small circle in crimson cloth. From this centre eight triangles, the upper edges rounded, radiate, each triangle being of cloth of a different colour, so arranged as to present a harmonious contrast to each other. If the available pieces of cloth should not be large enough to cut up into these triangles, each triangle in its turn can be cut up into sections of different colours, or various shades of the same colour.

1498. **APPLIQUE WORK** was at one period much used in dress. Black net frequently formed the foundation. On this black cloth or cashmere was applied, the edges being merely outlined in black braid. The result was sometimes handsome enough, but the fashion soon came to an end, principally owing to the unmeaning vulgarity of the patterns.

## CHAPTER CI.

### NETTING, OR KNOTTING.

Netting in Ancient Egypt—Durability—Implements—Stitches—Illustration of mode—Netted Mitten.

1499. THE WORK CALLED “knotting” by our ancestresses, and by ourselves “netting,” is of great antiquity. The women of ancient Egypt were well skilled in this employment, and Pliny mentions that so fine was their work that a whole net could be passed through a man’s ring ; also, that one man could carry a sufficient quantity of netting to surround a wood.

This description of work is of greater general utility than most of the other kinds of fancy work in which ladies pass their leisure. Exactly the same stitch though not precisely the same process, as that employed to produce a fine and beautiful mitten, is used for the strong nets in which fishermen catch fish.

1500. NETTING IS ONE of the simplest kinds of fancy work, and also possesses the great advantage of durability. Little of it is done nowadays, partly because netted articles of wear have become quite unfashionable, and partly because woven netting, made by machinery, is so inexpensive, and, as far as appearance goes, so good an imitation.

1501. THE IMPLEMENTS REQUIRED are a netting needle and



34. NEEDLE AND MESH.

mesh. These are made of steel, wood, bone, or ivory. The first named is used for silk or cotton, the three latter for wool.

The needle is filled by passing the end of the thread through the little hole at the left-hand point, and tying it ; then the thread is wound on the needle as on a tatting shuttle. The needles are numbered from 12 to 24 ; these last are extremely fine. The meshes correspond to the sizes of the needles, and are made of the same materials. The larger the size of the stitch required the thicker the mesh must be selected ; indeed, large flat meshes are often used for some patterns. A stirrup to slip over the foot to which the foundation is attached is required by those who do not use a netting cushion, placed before them on the table and heavily weighted ; to this the foundation is fastened. The stirrup is made of a loop of ribbon, to which the foundation is tied.

1502. IN NETTING, the mesh is placed under the thread, between

the finger and thumb of the left hand. Illustration 35 shows the proper position of the work, which must rest on the middle of the finger, and be



35. NETTING.

held only by the thumb. This being arranged, the needle is taken in the right hand, the thread is passed over the middle and third fingers and over the mesh, then upwards and behind the mesh into the large loop which is formed by the thread round the fingers and at the same time through the first stitch or loop of the foundation. The needle is then drawn out, the loops being retained on the fingers and dropped off one by one, the little finger being the last to release the thread. As the thread tightens, the loop on the little finger should be drawn up quickly and sharply, thus making the knot firm. This completes one loop or stitch. The next are precisely similar.

Simple netting, as thus explained, forms diamonds or lozenges. Square netting is formed by the same stitch, but instead of being begun from a row, it is commenced from a single stitch. Two stitches are netted into this, and each row is increased by netting two stitches into the last loop of each row. As soon as the right number of stitches is upon the mesh, the netting must be diminished by netting two loops together at the end of each row until only one stitch remains. This is the mode of netting squares for *guipure d'art*.

#### SQUARE NETTING

Is done precisely in the same manner as plain netting, only begin from one stitch, then net two stitches into this first, and increase by making two in the last loop of every row. As soon as the right number of stitches is complete, diminish exactly in the same way by netting two stitches as one at the end of each row until one stitch alone remains. These squares are used for *guipure d'art* and for darning on.

#### ROUND NETTING

Is nearly similar to plain netting. A little difference exists in the way of passing the needle through the stitch; this is shown in No. 19. After having passed the needle through the stitch it is drawn out and passed from above into the loop just made. This stitch is very effective for purses.

#### ENGLISH NETTING

Is made as follows: Net a row of plain netting, begin the second row by netting the second stitch, then net the first; repeat, always passing by one stitch and taking it up.

3rd Row.—Plain.

4th Row.—Begin by a plain stitch, then continue as in the 2nd row.

5th Row.—Plain.

1508. WHEN THE HAIR was worn in nets, many ladies netted these for themselves, and perhaps now that the old-fashioned mittens are again in favour, those whose grandmothers' supply has not reached the present day may be glad of the following very old, but perfectly reliable instructions:

NETTED MITTEN.

Materials : four skeins of the very finest black purse silk. For a large hand use No. 17 mesh, for a small, No. 19 ; a No. 10 mesh will also be required.

Begin with a foundation of seventy-eight loops; net fourteen rounds, or seven diamonds; then decrease by netting two loops together once in every fourth round. This is done six times but in a different place each time. There will now be thirty-eight rounds, or nineteen diamonds, completed. Now net fifty-four rounds without decreasing, thus making forty-six diamonds altogether. In the next round, net two into the first loop, then three plain rounds. In the next round, net two into the second loop, and also into the loop that is the third from the end. Then net three plain rounds. Continue thus to increase twice in every fourth round, leaving two more loops each time between the double stitches, until there are one hundred loops all round.

Then proceed to net the pattern which finishes the thumb. To do this take as the middle of the mitten the centre diamond between the double stitches. Count thirteen loops on each side of this diamond, making altogether twenty-seven loops, and join these together from the thumb. On these net ten rounds, or five diamonds; then one pattern of leaf netting, thus : Net \* five in the first loop, five in the second; net three loops plain; repeat from \* all round. Next round : net the eleven loops together; net four plain; repeat all round. These two rounds complete one pattern of leaf netting. Net two plain rounds, then one pattern round of leaf netting; then two plain rounds. Take now the No. 10 mesh, and net six stitches in one loop; miss three loops; repeat. Take the smaller pin and net one plain round. This finishes the edge round the top of the thumb.

Cut off the silk and fasten it on at the hand. Net twenty plain rounds, or ten diamonds; then the edge, following the directions given for the thumb.

The edge has now to be netted on the end of the mitten that falls over the arm. It has first to be cut away from its foundation. The silk is then fastened on. Net one pattern of leaf netting, then two plain rounds. Net one pattern of leaf netting, using No. 10. mesh in the first round and the smaller mesh in the second round. With No. 10 mesh net ten loops in one; miss four loops; repeat. With No. 10 mesh, net one round plain; and then, with smaller mesh, one round plain also.

This mitten is as long from the wrist up the arm as it is from the wrist to the fingers.





## CHAPTER CII.

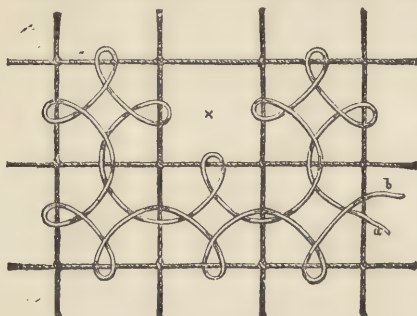
## GUIPURE D'ART.

Mode of working—Stitches—Illustrations of Stitches—Darning—Wheels—Stars.

1504. **THIS STYLE OF WORK**, as understood in modern times, follows naturally upon that of netting, since it is worked upon a square network of linen thread, with Mecklenburg thread of various sizes. Modern guipure is very different from the beautiful old lace of the name, which was made of thin vellum covered with gold, silver, or silk thread. Even now the term "guipure" only applies correctly to that kind of lace where one thread is twisted round another.

Though different in the texture of the foundation, modern guipure is an imitation of the old lace of the name, in being wrought in raised and intersected patterns upon a foundation, cotton being substituted for the original vellum.

1505. **IT IS FASCINATING** and effective work, and not at all difficult to the neat-handed. The mode of working is as follows: The square of network is stretched tightly upon a wire frame covered with



36. POINT D'ESPRIT.

amination of Nos. 36 and 38 will explain this more clearly than is possible in words.

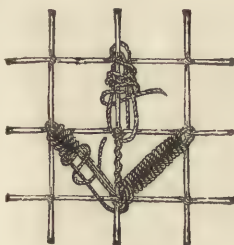
*Point de Toile*, or *Linen Stitch*, is plain darning under and over each thread; this forms a fine close groundwork, and is much used in guipure d'art. Care should be taken to keep the same number of stitches in each square, both along and across; the number of threads shown in illustration No. 37 is four only, but six and even eight are used in many netted foundations in fine patterns.

*Point de Feston* is worked by a series of overcast stitches, as seen by illustration 38, which clearly shows the manner of working. The frame is turned at each stitch, the stitches are taken across the squares, and increase in length at the top of the square.

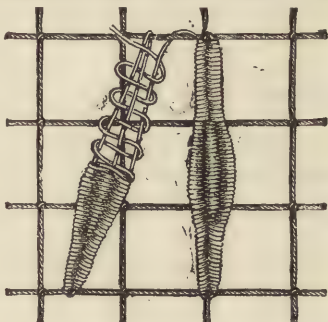
ribbon. Very little practice will give acquaintance with the stitches, which are as follows:

*Point d'Esprit* is worked with finer cotton than the foundation, and consists of a succession of small loops, as will be seen clearly in the illustration. The learner should begin from the mark \* No. 1, and working a row of loops the length required, turn the frame and work loops on the opposite half of each square, intersecting the first worked loops in the centre of each intervening bar of netting. A careful ex-

*Point de Reprise*, or *Darning*, is worked by stretching two or three threads over one, or two, or more squares. The thread is darned over and under, and the needle used to arrange the last stitch while passing through to form the next. This stitch is very easily acquired. It is always worked with coarser thread than the foun-



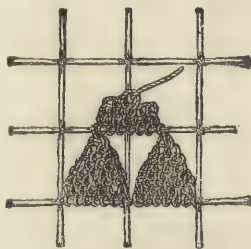
39. POINT DE REPRISE.



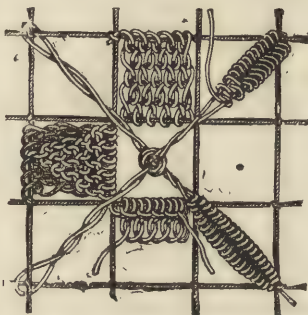
40. LEAF.

dation; No. 2 thread should be employed for a coarse groundwork. No. 42 shows the stitch used to form stars, figures, &c.

*Point de Bruxelles* is a kind of loose button-hole stitch, and is used for forming various patterns and for filling up squares. It also forms "leaves," when the



41. POINT DE BRUXELLES.



42. POINT DE BRUXELLES.

number of stitches is decreased each row until the leaf finishes off in a point. Nos. 41 and 42 clearly show this stitch.

*Wheels* are easy to work, and are begun in the centre. Four threads are taken across, as shown in design No. 43; the thread is twisted in bringing it back to the centre, and the wheel formed by passing the thread under and over the netting and the crossing threads. It is fastened off on the back of the several wheels.

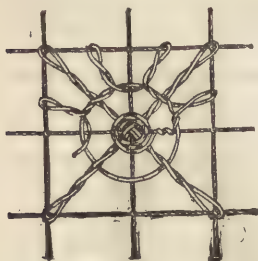
*Stars* are of various form, as shown in Nos. 47, 48, 49, 50, and 51.

No. 47 is worked in point de feston, round a single square hole, which is filled in by a small wheel or rosette.

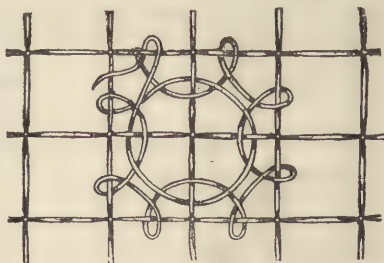
No. 48 is worked in point de feston and point de Bruxelles, alternately round a centre simply crossed by point d'esprit threads.

No. 49 is more elaborate, and is worked thus: Begin at the place marked *a*;

twist the linen thread three times round the nearest thread, draw it on to the knot

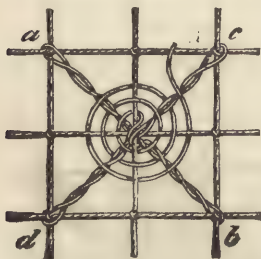


43. WHEEL (commenced).

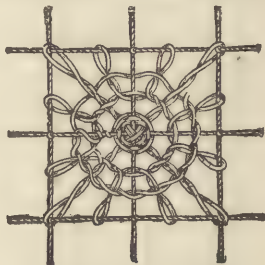


44. WHEEL.

*b* ; repeat this three times, following the order of the letters ; twist the linen thread also between the threads, as can be seen from the illustration, and fasten it under-



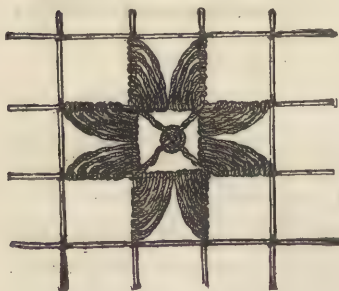
45. WHEEL LARGER THAN ITS REAL SIZE.



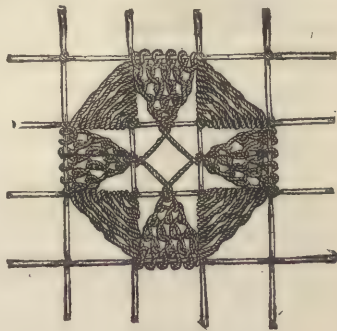
46. WHEEL COMPLETED.

neath the knot *a* ; for the wheel fasten on the cotton afresh and work the remaining pattern in darning stitch (*point de reprise*).

No. 51 consists of a double cross formed by twisted loops of linen thread. Copy



47. STAR.

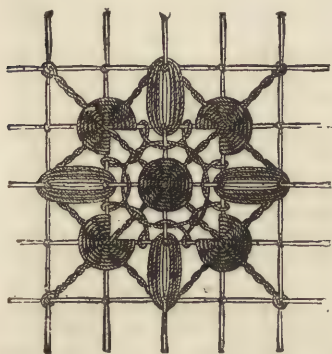


48. STAR.

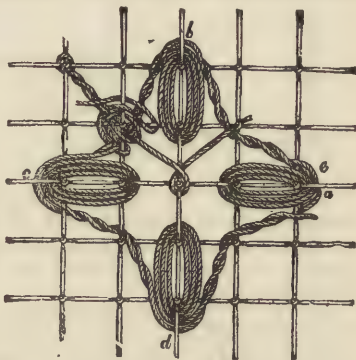
these loops exactly from illustration 51. The slanting cross, and lastly, the other part of the straight cross.

In the centre the loops of linen thread are fastened with two rounds of stitches. (See illustration 51.)

1506. IT IS OF A combination of all these stitches that modern *guipure d'art* is composed. At the present day its use is almost exclu-

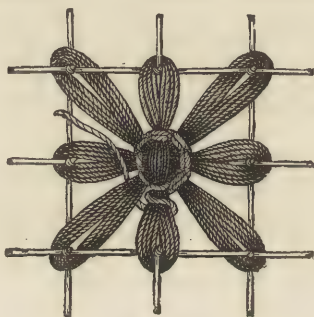


49. STAR.



50. DETAIL OF STAR.

sively confined to furniture. It is exceedingly popular as window curtains.



51. STAR.



## CHAPTER CIII.

## DARNING ON NET.

Relation to Guipure—Home Manufacture of the Net—Unsuitability of some Designs.

1507. **THIS IS A KIND** of spurious guipure, and bears as much resemblance to it as does a piece of matting to a velvet gown. Nevertheless this kind of fancy work was once very popular, and all sorts of curious devices were executed in white darning cotton on a ground of plain netting.

We have seen a cotton donkey grazing on cotton grass, under the spreading branches of a cotton tree, while two cotton children looked on from a short cotton distance. The worker of this antimacassar not only thought the whole thing quite life-like, but was evidently free from misgivings as to donkeys, children, and trees being quite the things to lean your back against when resting in a chair.

1508. **THE NET ON WHICH** darning is executed may be of any size. It can be netted at home ; but could, while the work was fashionable, be bought ready netted. Curtains were often produced in this species of fancy work, and were, perhaps, when the pattern was inoffensive, the best kind of thing that could be done in that line. They lasted a long time, became soiled no sooner than ordinary white curtains, and kept the worker out of mischief during her leisure hours for at least six months.

It will be perceived that these are but negative recommendations for any particular kind of needlework ; but notwithstanding this the work appeared to have very special fascinations for those who pursued it for any length of time. So, if is said, do invalids first tolerate, then like, their cod-liver oil, till liking turns to love, and they positively look forward to what has a most repellant aspect for the generality of people.

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## CHAPTER CIV.

## LACE.

Old Lace—Brussels Lace—Mechlin—Valenciennes—Lisle—Alençon—Honiton.

1509. DRAWING ON NET and *guipure d'art* lead us naturally into the wide field of delicate needlework comprised under the word "lace," which is derived from the French *lacet*, and means "network."

A modern writer says : " Old lace occupies in the minds of most refined people a position akin, if not equal, to old pictures, prints, and books. It speaks of the work and the life of past ages ; of former men and women ; of their joys and sorrows ; their entrance into the world ; their departure from it ; and the most interesting and important sacraments and solemnisations during their sojourn here." Another writes : " One never meets in old or new authors a sneer at lace. You read of magnificent, costly, rare, cobweb lace ; but it is not despised. Silks and satins are not thought of or written of in the same respectful way as lace is." There is a kind of sentiment connected with the idea of lace, a parallel for which it would be difficult to find associated with any other material, though common enough as regards flowers, odours, and music. It is not easy to analyse such a sentiment, but that it exists cannot be doubted.

1510. LACE IS AMONG the exceptional things which, in a world of change, improve, instead of deteriorate, by the passage of the years. It is a pity, therefore, that machine-made lace should almost entirely have routed the much more beautiful hand-made laces. To wear—or even buy—the latter, when the former can be compassed, is like wearing Birmingham jewellery to the neglect of pearls and diamonds, and is quite as much the reverse of true economy.

1511. SO MUCH HAS BEEN written about the history of lace elsewhere that it is unnecessary to do more—especially in a book that deals with fancy work proper—than give a *résumé* of the various sorts, indicating the *differentiæ* sufficiently to enable our readers to identify each kind on seeing it.

BRUSSELS LACE is among the most celebrated kinds, and is woven upon a hexagonal mesh.<sup>1</sup> There are two kinds, *Brussels ground*, which is made of flax threads, and *Brussels wire ground*,

<sup>1</sup> The original manufacture was called *pillow* or *bobbin* lace, and was usually made of silk or thread, woven into net with hexagonal, octagonal, or other meshes. Afterwards it was ornamented with a thicker thread, called *gimp*, so interwoven with the meshes as to form flowers or curved designs. Lace of this kind was made on a hard stuffed pillow or

cushion, covered with parchment, on which the pattern was drawn. Each thread was wound upon a bobbin, and to form the meshes pins were stuck in the cushion, and the threads woven or twisted round them. The spots for insertion of the pins were indicated by the pattern, which also showed the place for the insertion of the gimp.

which is made of silk. The pattern, in Brussels lace, is worked separately, and set on by the needle.

1512. **MECHLIN LACE** has a hexagon mesh also, with three flax threads twisted and plaited to a perpendicular line or pillow, with the pattern worked in the net.

The labour involved in making lace by hand may be estimated in some degree from the fact that as many as fifty or sixty bobbins are required for every inch of breadth, and only one mesh can be made at a time. A piece of lace an inch wide, with fifty threads per inch, will have twenty-five meshes in the breadth, or 625 meshes in each square inch of length, or 22,000 meshes in the yard.

1513. **IN VALENCIENNES LACE** the mesh is an irregular hexagon formed of two threads, partly twisted, and plaited at the top of the mesh, with the pattern worked in the net.

Not all the cheap machine-made imitations of this beautiful lace have been able to vulgarise it or render it unpopular. What is *called* Valenciennes may now be had at something less than a halfpenny a yard. The narrowest width of real Valenciennes costs about five shillings.

1514. **LISLE LACE** is a diamond-shaped mesh, formed of two threads plaited to a pillar.

**ALENCON LACE**, called also *blond*, is a hexagon mesh of two threads twisted, and is considered the most inferior of any pillow-made lace.

**ALENCON POINT** is formed of two threads to a pillar, with alternate octagon and square meshes.

In the portraits painted by Van Dyck, in the reign of Charles I., and in the later portraits by Sir Peter Lely and Sir Godfrey Kneller, the lace represented is Brussels point, in which the network is made on the cushion with bobbins, and the pattern worked into the net with the needle.

1515. **THE ORIGIN OF THE** present beautiful Honiton lace arose in the introduction of the *point*<sup>1</sup> *ground* among the Buckinghamshire lace-makers about 1877. Shortly after this the modern pillow-lace trade reached its zenith, so much so that during the war with France, Honiton lace veils were sold in London at from twenty to a hundred guineas. Then supervened the invention of machine-made lace, after which the real lace trade sank into insignificance.

1516. **THE MAKING** of Honiton lace has more than once been attempted by ladies, and would take high rank among the varieties of fancy work had it ever occupied for any length of time a settled place under that category. It is a work, however, requiring more steadiness, perseverance, and continued effort, than are usually brought to bear upon any employment by mere amateurs; nor is it, indeed, to be

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<sup>1</sup> The word "point" in connection with lace is so frequently misunderstood that we may be excused for explaining that it is simply the French word for "stitch," and the various kinds of lace are distinguished from each other by the varieties of stitch. Hence it is that the word "point" comes into so much prominence.

expected that ladies will occupy their leisure with employment so laborious.

In an excellent little volume on Honiton lace-making by "*Devonia*," clear and minute instructions, with illustrative diagrams, are given in the art of lace-making. Some very beautiful designs are also given, notably one on p. 73, of poppies and briony leaves. As "*Devonia*'s" description of the beginning of the work conveys a very clear idea of the manner in which pillow lace is done, we give it here. Having wound the bobbins, take the pillows on your lap, resting it against a table or chair to steady it. Fasten on the *passement* (pricked outline pattern) pattern by running two or three common pins straight into the pillow, through the edge of the pattern. Pin the cover-cloths across, so as just to leave exposed between them the leaf you are about to work. Stick a lace-pin into the pin-hole at the top of the leaf as far into the pillow as will steady it, and hang twelve pairs of bobbins on this pin. The length of the thread from the bobbins to the pin should be about four inches. The bobbins are always to be treated in pairs; there is but one exception to this—the gimp bobbins. The other bobbins are divided into two classes, working and passive. The latter should lie straight down the pillow, not in a heap, but slightly spread out in a fan-shape; the workers, of which there are always three pair, work across the passive ones from side to side alternately. The passive ones are, in fact, the warp, and the workers form the woof by carrying their thread across these in and out.

1517. HONITON, or, as it is often called, Devonshire lace, is composed of six stitches. Any one who takes the trouble to master these, the alphabet of the work, can work out any pattern or design. In one respect Honiton offers a peculiar inducement to workers, and this lies in the fact that the lace has not yet been imitated by machinery. An imitation has been produced in the shape of what is called "*Honiton braid*," which, to pursue our former simile, might be regarded as a very fair production of the nouns and verbs of the work, but the difficulty of weaving these into sentences will be appreciated by those who endeavour to make an intelligible phrase out of verbs and nouns only. The smaller words are as necessary to language as the "*stitches*" are to lace.

The principal era in Honiton lace-making was that in which machine-made net was introduced for sewing the sprigs on, instead of the old pillow-made net, into which the sprigs were worked. The last person who learned the art of making net on the pillow died at Exeter in 1872. Its cost, as compared with that of machine-made net, may be realised from an occurrence noted in Mrs. Treadwin's "*Antique Point and Honiton Lace*," a most useful and admirable book. In it the authoress tells us that one of the old people engaged in the lace trade showed her in 1851 a piece of pillow-made net which she had bought before machine-made net came into use, and which, though perfectly plain and only about eighteen inches square, had cost £15.



## CHAPTER CV.

## POINT LACE.

Specimens at South Kensington—Antique Point—Designs Prize Competition, *Sylvia's Home Journal*, 1879—Braid—Thread—Stitches—Edgings.

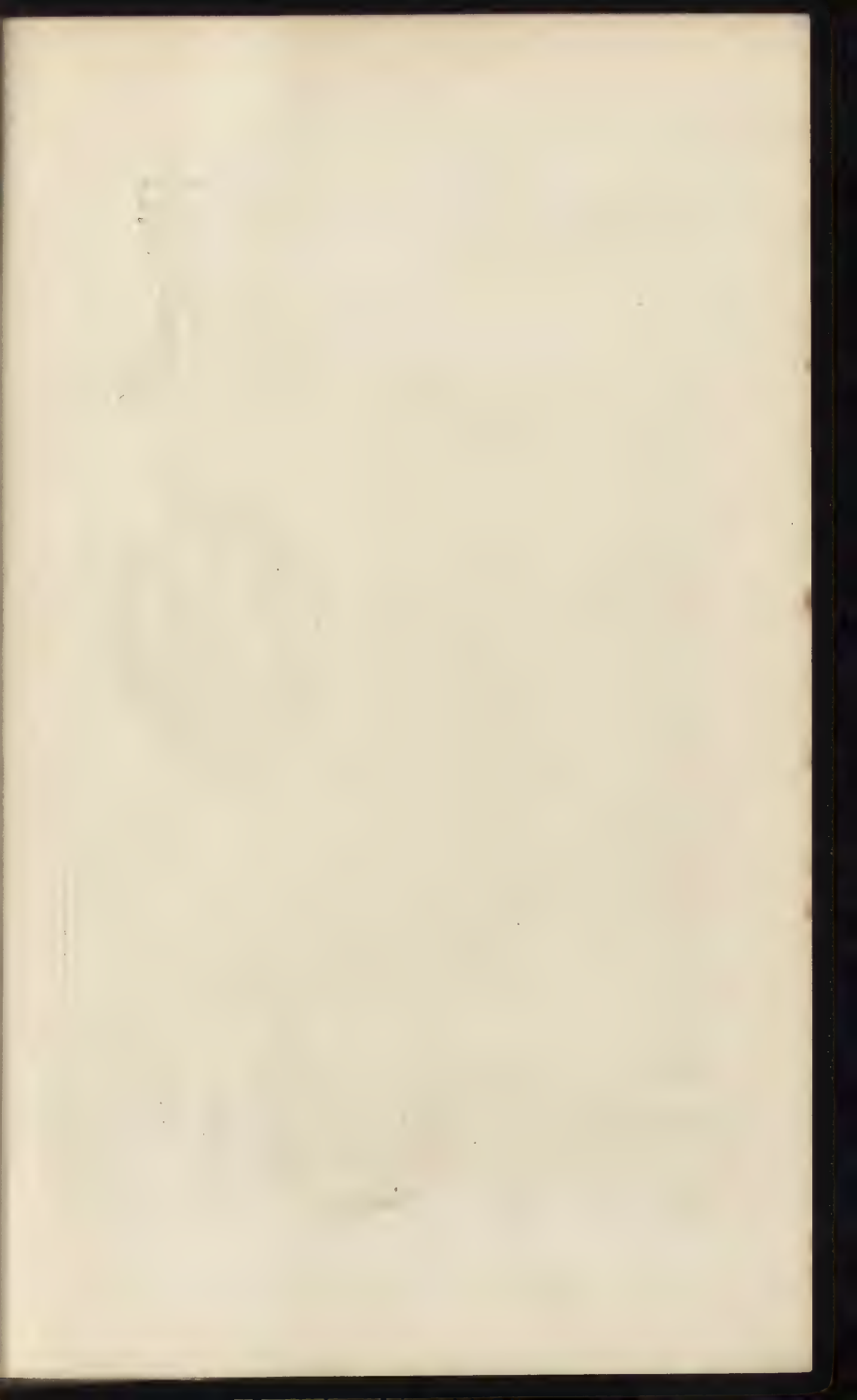
1518. **THE STUDENT OF LACE** will find at the South Kensington Museum a carefully arranged collection of specimens of old lace, some of which, if the student be a woman, will excite the covetous part of her nature. What woman does not love old lace? Above all, what *pretty* woman? And what pretty woman ever failed to discover that she looks her prettiest when she wears a cloud of filmy lace? Even to old age it lends a charm, if we are to believe Austin Dobson, who says :

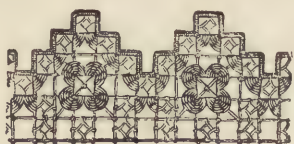
" I kneel to you ; of those you were  
Whom age makes yet more mellow,  
Whose fair old faces shine more fair  
Through Point or Flanders yellow."

It is only the vulgar woman who looks the worse for proximity to old lace. Coarse flesh tints, beady eyes, large noses, red hands, greased hair—all these stand out more prominently than ever when surrounded by old lace, as though the latter made a kind of protest. Or is it our associations of refinement with the lace that makes vulgarity strike us more repellently?

1519. **AMONG THE SPECIMENS** of lace just mentioned, none are more beautiful than one or two of Antique Point, in which the loveliness of the design is only equalled by the clearness and intelligence with which it has been rendered by the worker. Small wonder is it that when it became fashionable some years ago for ladies to produce, in modern point, imitations of this lovely old lace, the rage for the work became almost universal. Every girl learned to make what she was pleased to call "point lace," the result being that quantities of rubbish were produced, and endless time and labour thrown away in producing it.

1520. **THIS WAS NOT** entirely the fault of the workers, who had not, in many cases, opportunities of seeing old lace, and of studying its more or less intelligible designs. It was, in a greater degree, owing to those who, taking advantage of the fancy of the moment, supplied to the public endless patterns which, for any meaning or coherence in them, might have been produced by a madman. A certain degree of regularity pervaded them, and this in itself became a vice when, in order to attain it, the braid was twisted over upon itself, folded diagonally at corners, crossed over at other points, and otherwise treated in





EDGING IN GUIPURE.



EMBROIDERED EDGING  
FOR HANDKERCHIEFS.



MONOGRAM (J. K.).



MONOGRAM (O. E.).

a manner that might be excusable in braiding, but that in lace-making is simply outrageous.

We have before us a book of patterns which was issued at the time when the working of "point lace" (we cannot permit ourselves to call it so without the implied protest of inverted commas) was at its height. One of these is all that can be desired, and shines out in brilliant contrast to the rest, in which the braid is twisted, tormented, and used in a manner so excessively lavish as to remind one that in those days of spurious art it was seldom wrought by the workers, but was bought at a very low price per yard. In one of these patterns the braid is actually *cut off* and commenced again at each pattern. Here is barbarous treatment!

1521. THE FIRST CARE of the worker of point lace—indeed, of every lace—should be to secure a good design—one that means something, and into the carrying out of which the worker may be able to convey some of her own individuality, as an actor does into the part he studies with care and really feels. After this the rest is easy.

That much good work has been done during the years when modern point was fashionable fancy work was proved by a "lace competition" that occurred during the present year (1879) on the occasion of the proprietors of *Sylvia's Home Journal* offering three prizes to the three ladies who should send in for competition the most beautiful work in the shape of point lace trimming for a dinner dress. The lace which secured the first prize to its worker was in design perfect, and in execution very nearly so. The beauty of the stitches was only equalled by their variety. Writing on the subject, the president of the council says:

"It was upon one of the dreariest of the wet days of this summer that we, six ladies, responded to Sylvia's invitation, and met in her private room. Our previous idea had been that an hour's pleasant pastime could be had in turning over the lace, and the delightful fragrance shed by a bouquet of exquisite roses rather heightened the illusion under which we laboured at first, that we were scarcely there for hard work. But a glance at the table soon scattered any such ideas, for the number of competitors far exceeded anything we could previously have conceived.

"The lace was piled up, one piece on another, fine and coarse, and most of the specimens being tacked on coloured paper gave the heap a most attractive appearance, promising a rich mine of the needle's wealth on exploration.

"The first hour was given up to admiration, the second to a search for blemishes.

"A lace design consists of three features, which take rank as do the three degrees of comparison in grammar.

"First, there was the central idea—the motive, as it is called—which runs through the whole. In order to emphasise this motive it was made in the old needle points to imitate linen, having the threads close together. A solid motive is always since known as 'toile,' to distinguish it from the modern 'grille,' which is open, and most used in light laces. In modern point the 'toile' is supplied by braid, and by marking out the design forms the motive.

"The second feature of a lace pattern is generally to be observed in the fancy stitches that either add solidity to the motive or so accompany it throughout as to give it prominence.

"The third, and at first sight unimportant, feature is found in the 'brides,' or connecting links, which must perform a certain strengthening and connecting duty, but without appearing to do so. The *brides*, therefore, must be good, yet unobtrusive.

"On the due observance of all these relationships, the first, second, and third features, the success of a piece of point lace altogether depends.

"The grounds on which the first prize of five guineas was awarded were—the



selection of a good design, the clear comprehension of its intention, and careful conscientious carrying out of its details, down to the very shortest picot introduced.

"The artist—for the lady who worked this lace has fairly earned her title—selected for her model the old Italian point lace of the sixteenth and seventeenth centuries, with the floriated designs characteristic of that period. In this specimen no braid whatever was employed, and all three features were produced by the needle. No praise bestowed on this work could be too high. It realised the highest ideal of our committee, individually and collectively.

"The treatment of braid as a motive seemed to be scarcely quite understood by some of our workers. The first braid laces were made on a pillow, as the Cluny is in the present day, taking the exact form required by the design. In using loom braid of to-day as a substitute, to counterfeit the old, the scrollwork of the pattern should be so managed as to avoid crossings and doublings; even the gathering, when necessary, should be distributed as subtly as possible. 'The lace-workers of the present day,' says an eminent authority, 'seem to revel in torturing their braid by doubling and crossing it into meaningless and angular patterns, connecting the lines of the design with rigid and stiff bars, and filling every nook and corner with a distressing variety of point stitches; they forget that simplicity and taste are the first requirements for artistic work.'"

**1522. AS THIS INTELLIGENT** criticism contains many hints that are valuable to workers, we are glad to give it place here.

**1523. HAVING SECURED A** good design, the next point to be carefully attended to is the placing of the braid. As this should lie perfectly flat, and yet must follow the principal outlines of the pattern, its placing is not exactly a simple matter, though it becomes so after a certain degree of practice. On the inner edge of a curve, the braid<sup>1</sup> has to be carefully drawn, or gathered in, and it is well on this account to avoid sharp curves or angles, especially when one is in the novice stage of point lace making.

**1524. THREAD OF A PECULIAR** texture is used—or should be exclusively used—in lace-making. It is now difficult to obtain this thread, which has none of the harshness of cotton about it, and is much softer in effect. Being much less tightly twisted than cotton, it lends itself more readily to the manipulation necessary for the various stitches of which point lace is composed.

**1525. THESE STITCHES ARE** over one hundred in number. Besides the stitches proper, there are Connecting Bars, Finishing Edges, Wheels, and Rosettes to be learned. Very few, even among experienced lace-workers, know more than a dozen stitches, but with that comparatively small number very beautiful work may be turned out.

It is not always desirable that a very great variety of stitches shall be displayed in the same piece of lace. It is, in fact, one of the qualifications of a good worker to be able to select her stitches so that they shall be in accordance with the general character of her design. The stitches used in one piece of lace should, while differing from each other, be pervaded by a kind of family likeness. Contrasts should be avoided equally with monotony.

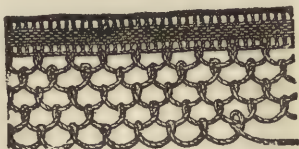
**1526. WE SHALL NOW** proceed to describe a few of the principal stitches, beginning with—

<sup>1</sup> Ladies who like to do things thoroughly troublesome, and takes time, but adds im-  
prefer to make their own braid. This is measurably to the value of the work produced.

1527. (1) **BRUSSELS STITCH** (*point de Bruxelles*), called in the lace country, "plain clothing stitch." It is a kind of loose buttonhole stitch, and its beauty consists in the regularity with which it is worked.



52. BRUSSELS, OR PLAIN  
CLOTHING STITCH.  
(*Point de Bruxelles.*)

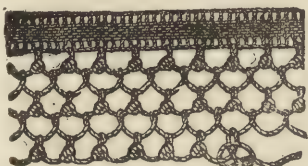


53. BRUSSELS STITCH WORKED IN  
ROWS.

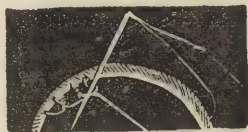
For the sake of clearness, our illustration represents the stitch as being larger than it should be, as the thread should be drawn up so close to the braid, or beading, as to leave only room for the next stitch to be inserted.

This stitch is occasionally used for edgings, but is oftener employed to fill up the centre of a leaf or flower, especially in Spanish or Rose Point. Brussels stitch is the foundation of nearly all the lace stitches.

1528. (2) **VENETIAN STITCH** (*point de Venise*) goes on the same lines as *point de Bruxelles*, but is much closer and more elaborate. After



54. VENETIAN STITCH.  
(*Point de Venise.*)



55. LITTLE VENETIAN STITCH.  
(*Petit point de Venise.*)

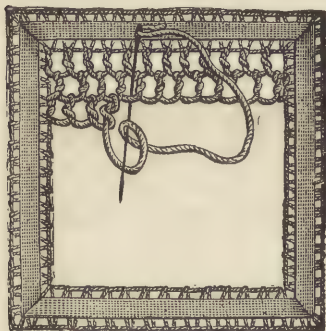
working one loose buttonhole stitch, four similar stitches are worked, tightly drawn up, then another loose buttonhole stitch, and so on to the end of the row.

1529. **PETIT POINT DE VENISE** is worked in the same way as *point de Venise*, but, as may be seen from our illustration, only one tight stitch is worked into each loose buttonhole stitch.

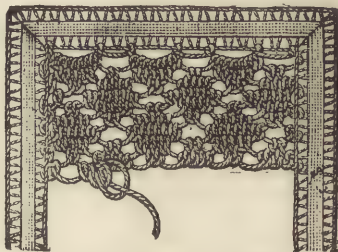
1530. (3) **"BOX" STITCH**, also called *point d'Espagne*, is worked by inserting the needle in the edge of the braid, keeping the thread to the right, and bringing it out inside the loop formed by itself. This is clearly shown in our illustration.

There are many varieties of this useful and beautiful stitch. "Close" and "treble" are among these, the first consisting in working the twisted stitch into

every pinhole of the braid or beading. The latter consists of three close stitches and one open, alternately, in the second row the open stitch coming under the



56. BOX STITCH.  
(*Point d'Espagne.*)



57. POINT DE VALENCIENNES  
(VALENCIENNES STITCH.)

three open, and *vice versa*, producing an effect frequently seen with treble stitch in crochet.

1531. (4) POINT DE GRECQUE (Greek stitch) is a combination of point de Bruxelles and point d'Espagne.

(5) Point de Valenciennes looks complicated, but is easy. Begin at the left hand and work six point de Bruxelles stitches at unequal distance, every alternate stitch being larger. Second row : Upon the first large or long stitch work nine close buttonhole stitches, then one short point de Bruxelles stitch under the one above, then nine close stitches, and so on to the end of row (right to left). Third row : Five close buttonhole in the nine of previous row, one short point de Bruxelles, two close in the Bruxelles stitch, one short point de Bruxelles, five close, one short point de Bruxelles, two close, one short, five



58. POINT D'ALENCON, WITH  
TWISTED STITCH.



59. POINT D'ALENCON, WITH  
BUTTONHOLE STITCH.

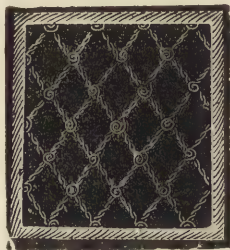
close, one short, and repeat. Fourth row : five close, one short point de Bruxelles, two close, one short, five close, one short, two close, one short, and repeat. Continue the rows until sufficient of the pattern is worked.

1532. POINT D'ALENCON IS used where lightness is required, as in

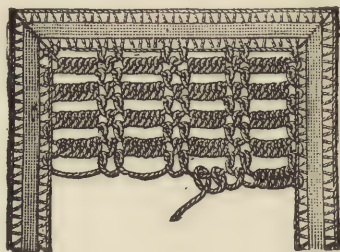


a very open pattern. The stitch is first worked under and over in alternate stitches, and over these, as shown in No. 58, a twisted stitch is worked, or sometimes, as in No. 59, close buttonhole stitch, which makes it stronger still.

1533. POINT D'ANGLETERRE is worked by covering the space to be filled with lines of thread crossing each other diamond-wise, and afterwards working a rosette on every point where the lines intersect each



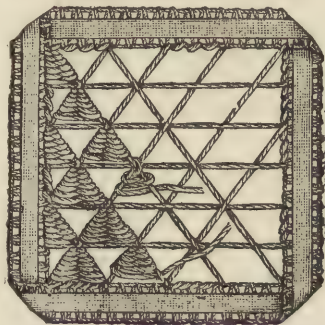
60. POINT D'ANGLETERRE  
(OPEN ENGLISH LACE).



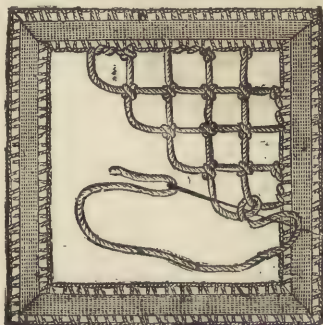
61. POINT BRABANCON  
(TRELLICE STITCH).

other. This rosette is made by working over and under the two lines about sixteen times round, then twisting the thread round the ground-work thread, and thus passing to the next point of intersection where another rosette is worked.

1534. TRELLICE STITCH (point Brabançon) is worked as follows : Left to right. First row : one long loose, one short loose, point de



62. POINT DE REPRISE.



63. POINT DE FILLET (NET  
GROUNDWORK STITCH).

Bruxelles alternately to end of row. Second row : Seven tight point de Bruxelles in the one long loose stitch, two short loose point de



Bruxelles in the short loose stitch of previous row, repeat. Third row: Same as first.

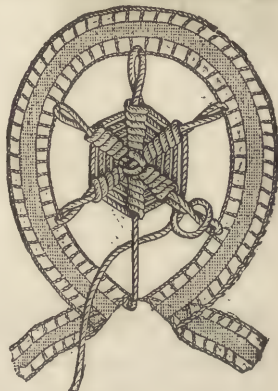
1535. **POINT DE REPRISE** and point de filet are the last stitches we give here, and will be found effective whether alone or in combination. The student who has followed us thus far will have no difficulty in executing these stitches from our illustrations of them.

We give more space to the consideration of point lace as fancy work than we do to any other kind, partly for the reason that the stitches can be made useful in other kinds of lace, and partly because the working of point lace is likely to become again fashionable, not only on account of its intrinsic beauty, but owing to the flood of intelligence that is now sweeping over England with regard to matters of art. Patterns that passed muster ten years ago would now be condemned by the merest novice in lace-working, and with the introduction of good patterns the veriest amateur could but feel encouraged and stimulated to produce good and lasting work.

1536. **WHEELS AND ROSETTES** are used in point lace to fill up spaces. The English wheel is one of the firmest, closest, and strongest of these. It is formed by inserting the needle under each bar, and bringing it out again between the thread and the last stitch, thus producing a kind of buttonhole stitch. The wheel in raised point d'Angleterre (No. 65) is worked much in the same way, except that



64. ENGLISH WHEEL.



65. WHEEL (RAISED POINT D'ANGLETERRE).

after each stitch the thread is passed loosely round in the reverse direction.

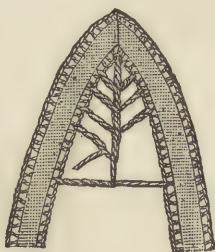
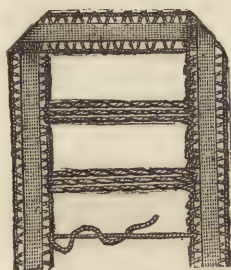
Much of the beauty of the lace and of its distinctive character depends upon these wheels, or rosettes. A heavy wheel introduced into a light design shows in the worker a want of sense of the "fitness of things." Even with a good design before her the worker has to exercise her intelligence and her taste; and if she be intelligent and tasteful, she will, in all that she does, introduce not only those qualities into her work, but, with them, some of her own individuality, as do all good workers—be they writers, artists, musicians, or mechanics.

1537. **BARS ARE USED** for joining together the various portions of the lace. They are of various kinds, the simplest being the Sorrento

and the Venetian—so simple, in fact, that our illustrations of them need no explanation.

1538. EDGINGS, SOMETIMES CALLED PURLS, can be made by the worker, or bought by the yard ready made. There are many varieties, a few of which we illustrate.

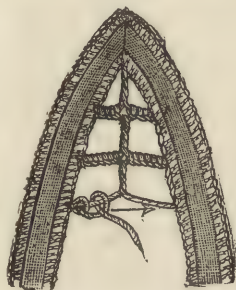
The worker, after having carefully learned and practised all these stitches, and as many more as she can imitate from specimens of old or other lace, should select a



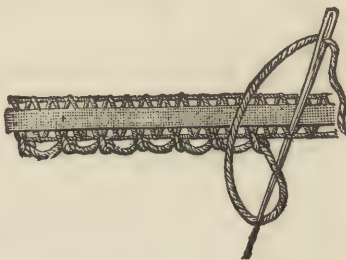
66 AND 67. SORRENTO BARS.

68. VENETIAN BAR.

very simple pattern to begin upon. The width of the braid (beading) must be selected in proportion to the width of the lace as well as the character of the design. All the bars which form the foundation for fancy stitches, wheels, and rosettes, should be put in before any of the finer stitches are begun. The braid and bars



69. VENETIAN BAR.



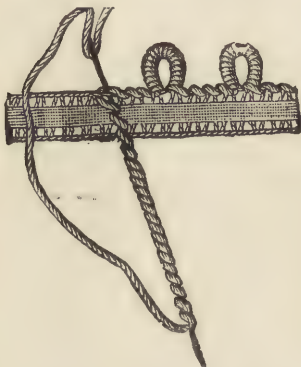
70. POINT DE BRUXELLES EDGING.

form the skeleton, or sketch, on which the worker has to exercise her imagination for the filling in, and it is as well to get the foundation of fact complete at all points before fancy begins her play. Seventeen inches of lace, as the lace shrinks in working. This is the reason the beading is not put on till last, and the bars which join it to the lace form an exception to the rule which fills in all the bars before the stitches are begun.

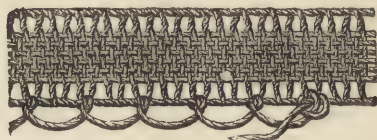
1539. IN VENICE AND SPANISH POINT a very fine cord takes the

place of braid or beading. Both these beautiful kinds of lace are made upon the same principle. The modern mode of imitating it is to trace the design upon good, fine linen, raising the thick parts by working in close buttonhole stitch over a "stuffing" of coarse white thread or fine cords, thus producing the raised scrolls or flowers which

are the distinctive peculiarity of the lace. The linen is then carefully cut away and the lace filled in with point de Venise or other bars. The wheels are worked by winding soft coarse linen thread round pencils of various sizes, or a graduated wooden pin sold for the purpose, and working over the circle thus obtained a succession of



71. POINT D'ESPAGNE EDGING.



72. ANTWERP EDGE.

very close buttonhole stitches. The buttonhole stitches (point de feston) in Spanish and Venice point should be so close that it would be impossible to distinguish one stitch from its next-door neighbour.

1540. IT IS NOT DIFFICULT to imitate Greek lace, the designs in which are all geometrical. The outlines are first traced out in a thick thread, which, like the cord in point lace, is sewed over and over with a finer thread. Close buttonhole stitch covers the thread thus worked in, but the thicker parts of the design are filled in with point de Bruxelles, or plain-clothing stitch.

A thorough acquaintance with the numerous stitches to be seen in old point, together with an artistic appreciation of beauty in design, should be sufficient means of livelihood for any woman, if she would only take the trouble to make herself past mistress of the whole business. To be "thorough" is to be so different from the rest of the world as to insure success in almost every kind of work. But, alas! the quality of thoroughness, rare enough in men, is rarer still in women; though it is impossible to blame them for what is the fault of their mode of education.

## CHAPTER CVI.

## MACRAMÉ LACE.

1541. **THIS FASCINATING KIND** of fancy work dates as far back as the fifteenth century. The materials are inexpensive, and the lace lasts almost for ever. The work gets on quickly, and can be made in many materials ; none, however, so good as the cord made and sold for the purpose. The manipulation consists in tying knots of various kinds, and has, for this reason, more than once been confounded with "knotting."

1542. **THIS LACE CAN** be unhesitatingly recommended as a pleasant occupation and pastime. It makes a useful and handsome trimming for mantelboards when the worker becomes sufficiently expert to make the lace in fine knitting-cotton.

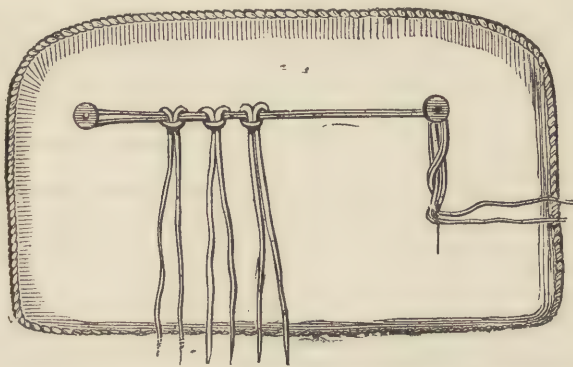
Goethe, somewhere or other, in exalting music above every other art, does so on the ground that it produces its marvellous effects with so little display of means and tools ; and if this test be applied to our present work, it will rank very high amid the rival styles of lace-making and embroidery. No dazzling range of colours, no blending of different materials, not even a thimble and needle, are wanted to produce the charming effects of our Macramé work.

1543. **MACRAME IS THE NAME** given by the Italians round about Genoa (the home and birthplace of the work) to a coarse material used for towels, the fringed ends of which are knotted in several of the lace stitches which we shall afterwards explain. The materials required are of the simplest. We advise our fair reader to begin with the coarse Macramé thread until she has learnt how to wield her weapons, and thoroughly mastered every stitch ; but that done, she will find herself able to work rich trimmings for black and coloured costumes both for home wear, garden parties, and seaside rambles—fairy-like adornments for household and under-linen—fringes, edgings, and insertions for towels, pillows, antimacassars, and covers for sofa cushions. For these latter purposes she will have at her command black, white, and coloured silks made especially for Macramé work, very fine flax thread for the white linen ; brown, grey, and all shades of *écru* for unbleached or coloured linen and holland materials ; *filoselle* for fancy trimmings, and so on in endless variety. Being a beginner, she will at first try "her 'prentice hand" on the coarse Macramé thread generally preferred for trimming brackets, drawing-room tables, mantelpieces, etc.

1544. **THE FIRST THING** wanted is a weighted cushion, measuring



about ten inches long by seven or eight wide. The best way to make this is to get a bag of coarse towelling of the dimensions above given, and stuff it carefully with sand and bran well mixed; the sand will give it the necessary weight, and the bran is easy to stick pins in. As to the cover of the cushion, we strongly recommend a fine dark cloth; some people advise a striped material, such as ticking, saying that the lines are a help in stretching the horizontal threads; but in our opinion the lines are often rather confusing than helpful, and we believe our pupil will find them wholly unnecessary, while cloth is much pleasanter than ticking to work upon. The cushion made, and slightly rounded at the top, the learner will provide herself with a box of steel toilet pins with glass heads, sold for the purpose, and she will take care to have them of bright colours, so as to make every process of her work gay and pretty. This hint is for our own special pupil, though she would have carried it out, doubtless, by instinct. A piece of coarse thread, double the length of the lace required, is then folded in half, and pinned on the left side of the cushion as it faces the worker. This doubled thread is called the "foundation thread," and is pinned horizontally across the cushion. A number of doubled threads—say half a yard long when doubled—are cut ready and fastened on to the foundation thread, as shown in the following diagram:

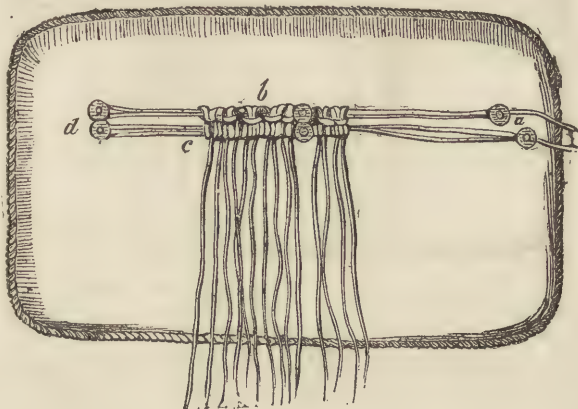


73. MINIATURE CUSHION, WITH FOUNDATION THREAD, AND PUTTING ON OF THE STITCHES.

1545. LOOK AT THE ILLUSTRATION, and having pinned the foundation thread as directed, take up one of the double lengths, and pass the doubled centre downwards under the foundation thread, so that the two ends are lying across the far side of the cushion; then bring these two ends through the loop you passed under the foundation thread, and draw up the stitch. The first row of every pattern is worked in this way by putting on as many threads as are wanted.

The next thing to be learnt is the Macramé knot, which enters into every pattern, and is used in marking what is called the cord—a pretty, close pattern, generally following close upon the first row of the work. The cord and Macramé knot illustrate each other, and are better learnt together.

1546. WE SUPPOSE THAT THE foundation thread is stretched upon the cushion, and the first row worked according to illustration 1. Now consult the following diagram :



74. FIRST ROW WITH A CORD.

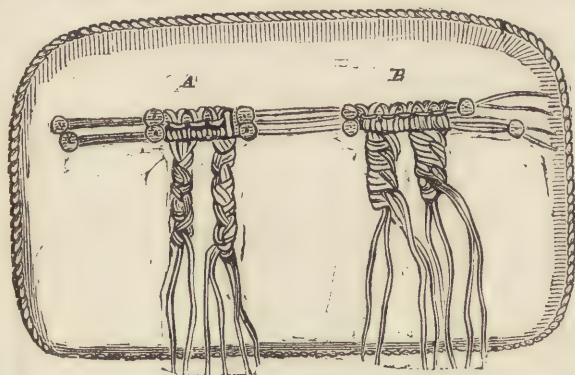
1547. YOU WILL NOTICE THAT a second double foundation thread has been pinned on close to the stitches of the first row, and it is along this second thread that the cord is worked. The foundation thread is pinned at first only on the left side of the cushion, and must be held, raised a little from the cushion, in the right hand. Now take up in your left hand the first single vertical thread\*, pass it over and then under the foundation thread and through the loop made by itself; draw up tight and repeat from\*.

Our diagram gives a useful hint to the learner by showing the use of pins to hold the stitches well in place and close together; and we may add that care should be taken not to split the thread, but to stick the pins between two threads; also to be careful to take the threads in their proper order.

1548. HAVING WORKED THE CORD, there only needs a word as to the Macramé knot. It is worked exactly as above described, the stitch being formed twice with the same vertical thread, as it is the second half of the stitch which holds the first in place.

1549. WE COME NOW TO THE Knotted Bar. This is a useful stitch, and enters largely into all patterns. We again suppose the cushion before you, with its cord neatly worked along the second foundation row. Now consult diagram 3.

1550. YOU SEE THAT in the examples given four threads are used in each bar. Beginning, then, with fig. A, work with the two left-hand threads



75. KNOTTED BAR.

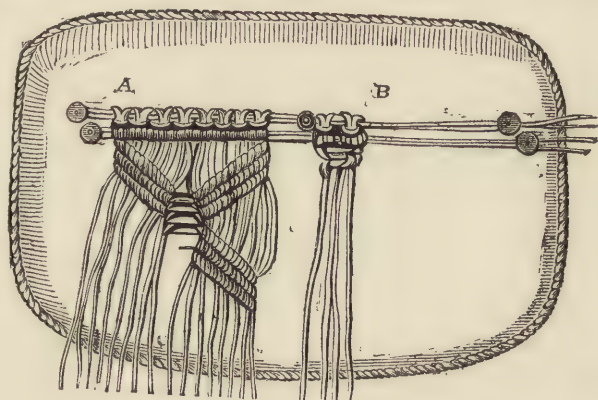
BUTTONHOLE KNOT.

a single or half Macramé knot over the next two threads, and then work the same knot with those threads over the first two. Repeat this alternately, and you will have accomplished the double Macramé knot shown in fig. A. It is called double because it is worked with two threads, not because it is worked twice with the same threads. We give no further illustrations of this bar. Our fair pupil has already divined how it may be worked with single instead of double thread, with three over three, with half or complete Macramé knots, and so on. When she has exercised her skill in all these varieties, she should turn to fig. B, and work the buttonhole knot. Again four threads are required; take three threads in the left hand, in the right hand take up the fourth thread, pass it over and then under the three threads, and draw it up, this time not too tightly. The same remarks apply to this useful knot as to the one represented in the preceding figure; variations of it will be easily recognised in patterns of Macramé work, and will be copied without difficulty.

1551. THE NEXT THING to be mastered is the Diamond, or Star Pattern. We say "or" advisedly, for the one is but a variation of the other. On looking at the best styles of Macramé lace, it will be almost always found that this figure is worked immediately beneath the cord described in illustration 2. We give, therefore, in the following diagram the usual heading of the preceding illustrations. Now consult illustration 4.

1552. SIXTEEN SINGLE VERTICAL threads must be set aside for this pattern; and for the present the eight right-hand threads had better be twisted round a pin, and fastened on to the cushion, out of

the way. The pattern is now begun with the eight left-hand threads, as follows : Take the eighth, or right-hand thread, in your left hand,



76. DIAMOND OR STAR.

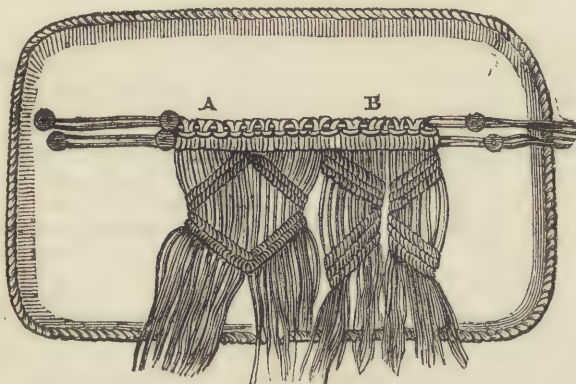
and hold it diagonally over the other seven threads, letting it slope downwards at the angle shown in the diagram. This thread is technically known as the "leader ;" it is better to keep the term "foundation" threads for the horizontal ones. Now take the seventh thread in your right hand, and work over the leader a complete Macramé knot, keeping the leader carefully in position. Repeat the Macramé knot with every thread in succession down to the first, and pin the leader to the cushion. In some patterns only one leader is used, but, as our diagram represents a double diamond, you will now take the seventh, or right-hand thread, as a second leader ; place it close to the first, and work over it with every thread in succession a Macramé knot, as before, of course taking in the thread which formed the leader in the last row. Now unpin your second group of eight threads. Take the first for the leader, and hold it diagonally across the other seven ; take the second thread, and work a Macramé knot over the leader, do the same with every thread in succession, and pin down the leader as before. Then take the second thread for your leader, and work over it the second row of Macramé knots. By this time you will see that the upper half of your diamond is achieved. Use pins freely in this part of the work, that your diamond may be true and firm. Now take the first left-hand thread as leader, slant it downward to the centre of the diamond over the other seven threads, and work your row of Macramé knots ; then use the second thread as leader, working over it the second row. To finish the diamond, take the outer right-hand thread of the second group, and slant it down to the centre, work over it the row of Macramé knots ; then take what is now the outer right-hand thread as leader, and work the second row.



Lastly, tie the two centre threads together in a Macramé knot. By this time, we hope, the diamond is a complete success, and that our reader is already devising many an original combination to vary the one just worked out as an example. As to the star, it is nothing but a diamond reversed; that is, it is begun with the first, or left-hand thread, as a leader, and when half completed it is joined in the centre by tying two threads in a Macramé knot, as we directed in describing the diamond pattern.

The three diagonal lines in fig. B will often be claimed as old acquaintances in Macramé lace, although they may form no part of either star or diamond, and we hope that in whatever combination they occur they may present no difficulty. Very pretty centres are often worked in these diamonds with several of the ordinary lace stitches, and in our next diagram we give one of the prettiest and most useful. It is generally known as the Italian or Genoese knot, but we advise our pupil to trust more to the diagrams and descriptions than to the names of the stitches, for the latter vary considerably, and it may be that not until she consults the diagram or pattern will she be reassured that she is meeting with an old friend.

1553. NOW TURN TO ILLUSTRATION V., where you will recognise the half-completed star, with its centre Genoese knot. It is now supposed that the star has been joined together in the centre, and we



77. GENOESE KNOT. SOLOMON'S KNOT.

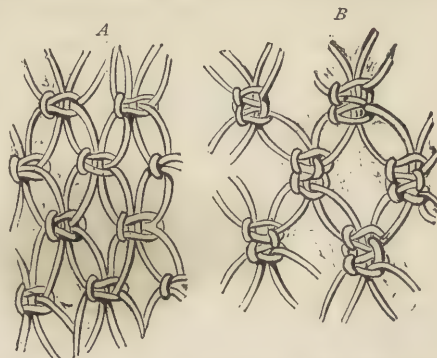
begin our directions from that point. Take the four centre threads; we will number them from left to right, as 1, 2, 3, 4. Hold 1 tightly in the left hand, and with the right hand pass 4 over 3, and 2 under 1, over 1, under 2 and 3, and draw up closely, but not too tightly; repeat eight times, so that you have a flat bar hanging vertically from the work. Now take a medium-sized bone or wooden knitting pin, and lay it horizontally across this bar, take up all the four threads, pass them over the knitting pin, above the knot which joined the star, thread them through the opening, bring them out again below the knitting

pin, and tie them tightly; then remove the knitting pin, and finish the star.

1554. THE DIAGRAM SHOWS IN fig. B a knot called sometimes a Josephine and sometimes a Solomon's knot. It is often used to form a heading, but when four Solomon's knots are tied in a diamond shape they make a pretty centre to the larger diamond shown in illustration 4. For the Solmon's knot proceed as follows: Take the centre four threads of a pattern, or four threads of a straight row, and call them, as before, 1, 2, 3, 4. Hold 2 and 3 straight down the cushion; bring 1 across them, so that it forms a loop, then take 4 in your right hand, bring it downwards over the end of 1 (which is lying horizontally across 2 and 3), pass it under 2 and 3, and bring it upward through the loop between 1 and 2. Then take the threads one in each hand, and draw them up close. This is one third of the knot. Then, still keeping 2 and 3 hanging straight down, take up 4, pass it across them from right to left, so as to make a loop, take 1 and pass it downward over the end of four which is lying horizontally across 3 and 2, pass it under 2 and 3, and bring it up through the loop formed by 4, between 3 and 4. Take the two ends and draw them up close. This is the second part of the knot. The third part is nothing but a repetition of the first, and it must be remembered that the complete Solomon's knot consists of these three parts.

1555. IN EVERY STITCH FOR which we have given directions so far, the thread has been always closely drawn up, and the lines sharply horizontal or diagonal. Our last diagram shall give examples of what is sometimes called open knotting, and it will be found very useful to form a kind of network or filling up between the more sharply-defined parts of a pattern. It may spring from almost any part of the work, and therefore it is represented in the diagram

without the usual indication of the cushion, or any heading. Consult illustration 6, and begin with fig A, as the simpler pattern. The stitch is worked with four threads from left to right. Keep the two centre threads straight down, and do not let them get crossed. Pass the first thread over the second and third, and under the fourth; pass the fourth under the third and second, and through



78. DESIGNS FOR GROUNDING, OR OPEN KNOTTING.

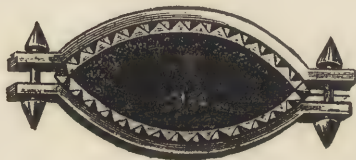
the loop over the first, draw up close, but not very tight; then, working from right to left, pass the fourth thread over the third and

second, and under the first, then the first under the second and third, and through the loop over the fourth, and draw up close, but not very tight. This forms the knot. The next knot will not be made with the same four threads, but the last two will be knotted to the first two threads of the following knot, and so on. By this time with the aid of your pins, which are always useful to a beginner in helping to push up the knots, as well as in keeping the work in place, and by consulting the intervals left in the diagram for the circles and curves, the pattern will soon be reproduced upon the cushion. As to fig. B, it is worked with four threads in exactly the same way, only the knot is made twice instead of once, as will be clearly seen on examining the diagram.

In treating of knotted bars, with the help of our third diagram, we contented ourselves with explaining the two there represented ; but a very simple and effective bar is sometimes made by merely tying ordinary knots with two or four threads, and working alternately from right to left and left to right.

1556. WE TAKE LEAVE OF our patient learner with best wishes for the success of her efforts. She will have seen by this time that the work, by reason of its very simplicity, has certain narrow limits, within which all its beautiful effects must be sought. The strict geometric lines and curves are the source and foundation of its patterns, and not to speak of their being the rage just now, and having for the moment thrown into the shade the more wilful and capricious beauties of decorative art, they have this great virtue, that they can never offend ; no whirl of fashion can make their severity of outline bizarre, affected, or out of date. And thus we bid our fair pupil to persevere ; for in a world where one cannot, alas ! help seeing a great deal of ugliness, it is, perhaps, not the smallest part of an English girl's mission to contribute to her home something which may be, if even in the very humblest sense,

"A thing of beauty, and a joy for ever!"



## CHAPTER CVII.

## TATTING.

As executed by Irish Nuns—Necessary Implements—Shuttle—Description of Stitches, and Mode of Working.

1557. AND THIS IS BY NO means an important description of fancy work, as it is merely an imitation of crochet work, and everything that can be done by means of the tatting shuttle can be done equally well, if not better, with the crochet needle, while the latter implement can do many stitches that are unapproachable with the shuttle. The little purls, or picots, which give to tatting its distinctive character are better still when formed of chain stitch in crochet because stronger. A union of tatting and crochet is sometimes very effective, though, as we said before, the imitation has few points that differ from the original.

Ever since Religion began to wile a proportion of her votaries from the active world, a great part of the ornamental work of that world has been supplied from convents. Tatting forms no exception to the rule. The beautifully fine work executed by the nuns in Irish convents went far to make this kind of work popular and fashionable. Imitated from old lace and executed in the finest possible thread, this beautiful tatting fetched high prices as collars, sleeves, bonnet and cap trimmings, and fronts of children's dresses, besides the edgings that, utilised on under-clothing, even the laundress' best efforts failed to induce to wear out.

1558. ONLY A SHUTTLE, and some cotton of almost any kind are needed for the production of tatting. The derivation of the word is probably from the French *tâter*, to touch, much of the work depending on the delicacy of the sense of touch in the worker. The work consists in forming a number of buttonhole stitches upon a thread which, being drawn up, forms circles or ovals. Some of the buttonhole stitches being made with a loop which projects beyond the rest, are called *purls*, or *picots*. By means of these the patterns are joined. The cotton used should be soft and yet strong. During the period when the work was in fashion, there was a peculiar kind of cotton manufactured expressly for this kind of pastime.

The French call tatting "*frivolité*," and it does not appear to us a bad title for a species of work that can establish for itself no *raison d'être*. Tatting was practised many hundred years ago, but had fallen into almost complete oblivion in England, until the first Industrial Exhibition in France, where some fine specimens of the work were shown. For some years after that everybody "tatted," not a few being induced by the fact that the work shows off a beautiful hand to the greatest perfection.

1559. AS IT WOULD NOW, perhaps, be difficult to find instructions for tatting in any book, and as the work may at any time become again



fashionable, we give here the requisite information. The shuttle is



filled with cotton or silk (wool is also occasionally used). Leaving about half a yard unwound, take the shuttle in the right hand, and the end of the cotton between the thumb and forefinger of the left. Throw the cotton round all the fingers of the left hand, bringing it back again to meet the end under the thumb and first finger. It forms thus a kind of loop all round the fingers. Holding the junction point of this loop firmly, pass the shuttle downwards under the thread between the first and second fingers of the left hand; draw it out quickly keeping it in a horizontal line with the left hand. This forms a slipping loop on the cotton, and great care must be taken to hold the shuttle steadily away from the left hand, for the loop is formed by the thread round the fingers, not by that in the shuttle. This is the first rock ahead to the learner, who will naturally imagine that the loops (or buttonhole stitches) are to be made by the cotton which is in the shuttle.

**1560. THIS IS THE FIRST** stitch. There is only one other, which is formed by throwing the cotton in a loop over the left hand and passing the shuttle upwards, instead of downwards, between the first and second fingers. Each loop as it is formed, by either of these stitches, is slipped under the thumb of the left hand and held tightly there.

These two stitches are done alternately, and are called *doubles*. The only variation is the *picot*, or *purl*, which we have before explained. The mode of joining by means of the purl is very simple. Draw the cotton that goes round the fingers of the left hand through the *picot*, or *purl*, with a needle, making of it a large enough loop to pass the shuttle through. Slip it through, draw the cotton tight again over the fingers, and continue the work.

**1561. WHEN THE WORK** is to be very strong, button hole stitch is worked with an ordinary needle over all parts of the cotton which the work leaves single.





## CHAPTER CVIII.

## KNITTING.

Materials—Stockings—Casting On—Stitches—Casting Off—Ribbed Knitting.

1562. **EVERY WOMAN OUGHT** to learn to knit, just as every man ought to be taught to swim. The latter accomplishment may save the man's life. The former may save the woman from the kind of torpor that seizes the unoccupied, should any misfortune deprive her of sight, or should she live to an age at which other than purely mechanical work is "labour and sorrow."

1563. **KNITTING, TOGETHER WITH** netting and crochet, may be defined as weaving yards of comfort out of miles of cotton. The material is often yarn, and sometimes silk; but cotton comes in well in the above context. Knitting has lately become fashionable again, and girls once more practise the "click, click" of the bright steel needles, producing spun-silk stockings, socks, vests, and muffatees.

Ladies in narrow circumstances are constantly inquiring where they shall find a sale for antimacassars (now, by the way, called "chair backs," a term quite as inappropriate as the other is meaningless), and other absurd and useless frivolities. Here

is a useful and remunerative employment lying close to their hand, Knitted stockings of spun silk, in fashionable colours would find a ready sale among fashionable ladies, and knitted socks could easily be sold through some fashionable purveyor of masculine hosiery.

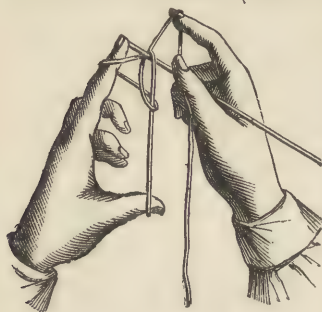
**1564. GERMAN AND SCOTCH** women especially excel in knitting. So practised are they in the art that the employment becomes purely mechanical. They can knit without looking at, and apparently without thinking of, the article on which they are employed.

Some years ago knitting schools were established in various parts of Ireland and Scotland. Her Majesty the Queen of England employed many of her leisure moments over the "clicking knitting-pins."

We omit here all details concerning the knitting machines that have been brought to such perfection during the last few years. True it is that the results they produce are exactly similar to those that come from under the fingers of the most experienced knitters; but we can no more include them under the head of fancy needlework than we can enter on the list of instrumental music the airs that are ground out by a barrel organ.

**1565. THE MATERIALS REQUISITE** for the operation of knitting are simple indeed—"two pieces of stick and a string"—otherwise two or more needles of steel, ivory, or wood. The "string" may be cotton, silk, or wool. The mode of using these is as follows:

For the first operation, "casting on," as it is termed, one needle is necessary. Hold the end of the cotton (it should be rather coarse for beginners) between the first and second fingers of the left hand, throw it over the thumb and forefinger so as to form a loop, and pass the needle through this loop. Draw up the cotton so as to tighten the loop. This forms the first stitch. Any number of successive stitches can be formed in the same way. When the requisite number of stitches have been cast on, take the needle on which they are in the left hand. Hold another needle of the same size in the right hand. Pass the point of this needle through the loop of the last-made stitch on the left-hand needle, throw the cotton over the right-hand needle, slightly tightening it, draw it through the loop of the stitch on the left-hand needle; retain this loop on the right-hand needle, where it forms a stitch. Meanwhile



80. CASTING ON.

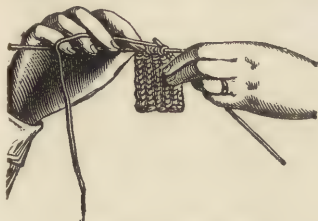
the loop through which it has been passed is gently dropped off the left-hand needle.

**1566. IN THE OPERATION** of knitting, the first finger of the left hand plays the most prominent part, and receives, in fact, such an education as enables it to act the part of sight to the blind, so far as knitting is concerned. To attain perfection in knitting it is necessary to be able entirely to dispense with the use of eyesight. Plain knitting should, therefore, be practised with closed eyes before the learner proceeds to study any other and more complicated form of knitting.

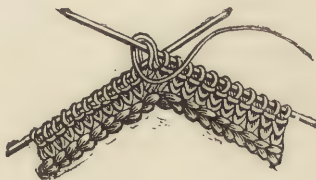
Plain knitting is done as follows:

Pass the right-hand needle into the first stitch of the left-hand needle, at the back throw the thread forward, and with the first finger pass the point of the needle under

the stitch in forming a fresh stitch with the thread already thrown over, as in "knitting on," only, instead of placing the newly-formed stitch on the left-hand needle,



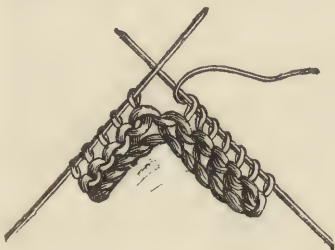
81. PLAIN KNITTING.



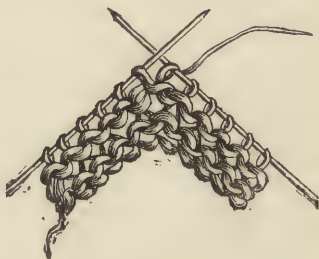
82. PURLING.

leave it on the right-hand needle, and let the stitch drop off the point of the left-hand needle. Continue thus until all the stitches are taken from the left to the right hand needle, and the row is then complete.

Seaming or purling a stitch is done by taking up the stitch *in front* instead of at the back, throwing the thread over and knitting the stitch as in plain knitting; but before beginning to purl, the thread must be brought in front of the needle, and if a plain stitch follows, the thread is passed back after the purl stitch is made (see No. 76).



83. INCREASING.



84. DECREASING.

Increasing, or making a stitch, is done by throwing the thread once round the needle and in the next row knitting it as an ordinary stitch (see No. 77).

Decreasing is done in two ways: *firstly*, taking up two stitches and knitting them together as one; *secondly*, by taking up a stitch without knitting it, called slipping, then by knitting the following stitch in the usual way, and then slipping the first (unknitted) over the second (knitted) (see No. 78). When it is necessary to decrease two stitches at once, proceed thus: Slip one, knit two stitches together, then slip the unknitted stitch over the two knitted together.

**1567. THIS COMPLETES THE** necessary instructions for the simpler forms of knitting—those which are done on two needles. The same stitches are used in round knitting, but a greater number of needles are necessary.

In round knitting four or five needles are used. With this knitting stockings, socks, cuffs, mittens, &c., are made. To knit with four needles, cast on, say, thirty-two stitches upon one needle, insert a second needle in the last stitch of the



first, and cast on thirty stitches ; proceed in a similar way with a third needle, but casting on twenty-eight only ; when this is done, knit the two extra stitches on the first needle on the last ; this makes thirty stitches upon each needle, and completes the round.

1568. OUR GREAT-GRANDMOTHERS would be disgusted with the *dilettante* style in which modern fashionable stocking knitters pursue their task. First of all they would turn up their nonsense-hating noses at the material. Instead of the sturdy, uncompromising yarns, both blue and grey, on which their art was exercised, spun silks of delicate tints are what their great-grand-daughters choose to work upon. Having condemned the material, on the ground of "washing and wearing" considerations, they would then turn their attention to the frivolity of the needles, about five inches long, and delicate in proportion to their length. Such needles were not made in their time—naturally enough, for the fine materials of the present day were then unknown as furnishing the wherewithal for knitters. Nor would the posture of the performers escape the censure of the ancestral knitter. She, when she knitted, and even when she read, sat erect upon her chair. Its tall back was useless except as affording a becoming background. The girl of the present period is always leaning. If she does not lean back, she leans forward. To sit bolt upright would be neither "aesthetic" nor comfortable, and she considers both, as her great-grandmother would have scorned to do. Thus, even on the unimpressible knitting-needle does each generation leave, as it were, a trace of individuality.

Casting off stitches, the operation by which a piece of knitting is finished, is done by knitting two stitches, and with the left hand needle slipping the first, knitted over the second. This is continued to the end of the row. In finishing off a piece of work, the casting off must be done very loosely, otherwise it will be much tighter than the other rows of knitting.

1569. SOME WORKERS KNIT LOOSELY, others more tightly. This makes an appreciable difference in the appearance of the work. For this reason, no one should ever, uninvited, begin to work upon another person's knitting. "Let me do a row for you," might very frequently be translated, "Let me ruin your work for you." Volunteers and officious persons, make a note of this.

1570. RIBBED KNITTING IS made by knitting and purling alternate groups of stitches. There may be one stitch or more in each group. The stitch that is knitted in one row, or round, is purled in the next.

Purling, pearling, or seaming, was once called "turning." Ribbing was then called "welting." A round of knitting was called "a bout." An old book tells us that whalebone, ebony, cane, and rosewood knitting pins were used for knitting "coverlids, boots, and carpets." They were, says our authority, "two feet long, and have a knob at the end to prevent the stitches slipping off. For schools (presumably the knitting schools before mentioned) common pins may be procured from a carpenter or turner for 2d. a set, whereas the former are charged at from 1s. 6d. to 8s. or 9s. the set." Knitting needles at such prices as these are now unknown, equally with those of whalebone, cane, ebony, and rosewood.

1571. THERE ARE SOME stitches in knitting that are now so old

that they are quite unknown to the present and rising generation. They are, in fact, so old as to come out from the revolving wheel of time quite new again.

Open hem stitch is one of these, and is suitable for very fine cotton or silk, and fine needles. Set on any number of stitches that is divisible by four. Slip the first stitch of each row, knit the second, put the cotton over the pin to make a stitch, knit two together, repeat from \* to the end of the row. All the rows are knitted exactly the same as this one, but the whole pattern depends on the number of stitches being divisible by four. The pattern is very simple and very pretty, forming a kind of herring-bone stitch in alternate rows with solid knitting.

Double knitting is equally simple, and is very useful for socks (two of which can be knitted on one needle by means of this stitch), shawls, and the cuffs of warm winter mittens. The stitches for double knitting must be even in number. Knit a stitch, bring the thread forward, slip a stitch off without knitting it, bring the thread to the back again, knit a stitch, bring the thread forward, and so on through the whole of the row. The reason for having an even number of stitches is that the stitch that is knitted in one row must be slipped in the next.

Honeycomb stitch, so called because it forms a series of hexagons, is done as follows : Knit first the stitch, put the cotton over the needle to make a loop, knit two stitches together. Continue making a loop and knitting two stitches together till the row is completed. Then knit a row of plain knitting, another row of honeycomb stitch, and then one of plain knitting. Mittens knitted with this stitch in very fine purse silk look very well. It is also a capital stitch for imitation Shetland shawls.

French stitch makes a pretty kind of fancy rib ; it also is very simple. Cast on the stitches in fours, leaving two over. These two (one at each side of the row) form a strong edge, resembling chain stitch in crochet. Purl the first stitch, put the thread back, \* knit two stitches together, make a stitch by putting the thread over the needle, knit a stitch, bring the thread forward, purl a stitch, repeat from \*. At the end of each row put the thread back and knit the last stitch.

Insertion work, or Berlin wire stitch, is also good for using in fleecy wool. Set on an even number of stitches. Every four form a pattern. Knit three or more plain rows. Take off the first stitch, \* knit a stitch, knit two together, make a stitch, repeat from \* to the end of the row. Knit every alternate row plain.

Crow's-foot stitch is very effective in thick wool, forming a series of thick stitches alternately with a series of open work. Set up any number of stitches divisible by three, with one over. After having knitted one plain row, begin the pattern as follows : Knit the first stitch, \* make a stitch, slip a stitch, knit two plain stitches, pass the slipped stitch over the two plain ones, repeat from \*. Purl the whole of the next row.

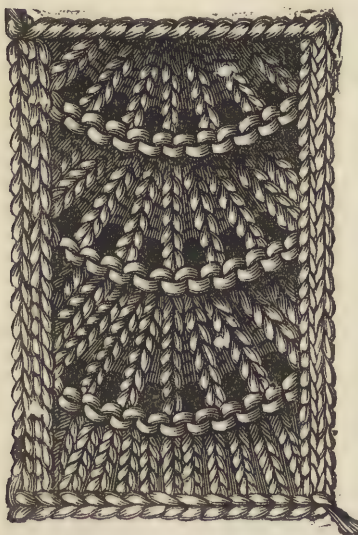
**1572. CHAIN STITCH** was much used for the knitted quilts, so much affected by knitters and housekeepers of an earlier period. For the *couvre-pieds*, or sofa blankets, now in vogue it will be found most effective, especially if each successive row be knitted in carefully harmonised or contrasted colours. It requires three needles.

The mode of knitting is as follows : Set on thirteen stitches, knit two plain rows, \* knit three stitches, purl seven, knit the last three. Knit the next row plain. Repeat from \* until sixteen rows have been knitted from \* inclusive. Now knit three stitches plain, take off the next four upon the third needle ; knit the next three from behind the third needle, so as entirely to miss it, drawing the wool very tight, so as to connect the two needles closely together. Then knit the four stitches off the third needle, completing the twist. Knit the remaining three and begin to form a fresh pattern by knitting three stitches, purling seven, knitting three, as before, for sixteen rows. Then twist again, as above.

1573. **VERY PRETTY AND USEFUL** rugs for placing under a piano, at a writing table, in a window, etc., by using the rug stitch and using up odds and ends of wool of good colours. Strips of crimson, yellow, sage green, &c., go well together. The stitch is not difficult.

Rug stitch is knitted with fine, strong twine, which forms the foundation for the loops of wool. Knit a row of any number of plain stitches. Knit the first stitch of each row plain\*. Then take the wool, pass it between the pins outward, round the first finger, and back upwards between the first finger and the knitting needles, between the pins again towards the knitter, knit another stitch. Then repeat from\*. This will bring all the loops of wool out on one side of the cord-knitting. One row is now knitted plain. The wool is cut off at the end of each row. After the length required has been knitted, the loops of wool are cut and made to look as fluffy as possible. Should they be required to be long, the wool is passed round both second and third fingers.

1574. **KNITTED NAPKIN RINGS** sell well at bazaars and fancy fairs. They are not difficult to do. Thirty stitches of any coloured silk are set up on a needle. The rows are alternately knitted and purled. The monogram of the owner or joint owners of the house where the rings are to be used can be worked in beads or in silk of a contrasting colour. When the requisite length is knitted the knitting is fastened off, then lined with buckram and silk, joined together by a neat seam, which is concealed by a tiny bow of ribbon.



85. PEACOCK'S TAIL PATTERN.



86. SPIRAL STITCH.

1575. **THE MORE MODERN** stitches are also more elaborate. We give a few of these, not to be found in every knitting-book.



85.—PEACOCK'S TAIL PATTERN.

Needles, wood or ivory ; Messrs. Walter Evans and Co.'s knitting cotton.

Cast on a number of stitches divisible by nine, as it takes nine stitches for each pattern, and two for each border ; the border, which is in plain knitting, will not be mentioned after the first row.

*1st Row.*—Two plain for border ; two plain,\* make one, one plain, repeat this four times from\*, make one, two plain ; repeat from the beginning, then two plain for border.

*2nd Row.*—Two purl, eleven plain, two purl ; repeat.

*3rd Row.*—Take two together, eleven plain, take two together ; repeat.

*4th Row.*—Purl two together, purl nine, purl two together ; repeat.

*5th Row.*—Take two together, seven plain, take two together.

Begin from the first row.

Thirteen stitches are large enough for a stripe for a sofa cover. These stripes should be sewn together after all are finished.

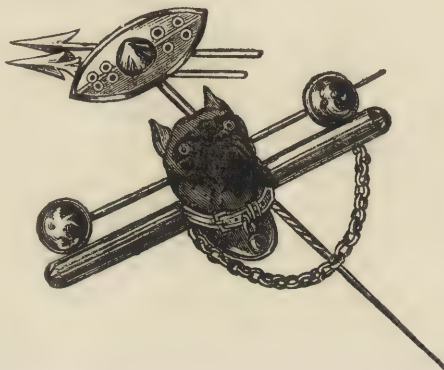
86.—SPIRAL STITCH.

Materials : Needles, thick steel or bone ; double wool.

This stitch is far more effective worked in thick wool than in cotton. It is done in stripes alternately wide and narrow. For wide stripes cast on twenty-one stitches for narrow fifteen ; this without counting the first and last stitch, the first being slipped, the last always plainly knitted.

*1st Row.*—Purl three together to end of row.

*2nd Row.*—Make one,\* one plain, make two, repeat from \* end by making the last stitch before the plain knitted one at end of row.





## CHAPTER CIX.

## CROCHET.

Materials and Implements—Stitches—Abbreviations used in Instructions.

1576. CROCHET IS NOT at all unlike knitting. Its origin was, in fact, very possibly due to the ingenuity of some worker who bethought herself of forming loops, as in knitting, with the aid of a hooked pin. A great variety of crochet stitches could not be made with knitting needles, and in this fact crochet work establishes for itself a *raison d'être* to which some other forms of needlework—among them tatting and darning on net—have yet to vindicate their claim.



87. CROCHET-NEEDLE.

Crochet has been an immensely popular form of needlework. The materials required are so simple, the stitches so easily understood, that every woman can easily command both. When the worker becomes sufficiently expert to crochet with a very fine needle and fine cotton, she can imitate with great fidelity most of the beautiful old lace stitches that we have described in a former chapter. This in itself is a powerful recommendation.

Cotton or thread, wool or silk, with a crochet-needle, are the materials required for working crochet. The needle, whether it be steel or bone, must be smoothly polished. The long wooden and bone crochet-needles are used for wool: for cotton and silk work short steel needles screwed into a bone handle are best. The beauty of the crochet-work depends upon the regularity of the stitches, as is the case with every other style of needlework. The stitches must be elastic, but if too loose they look as bad as if too tight. The size of the needle and that of the cotton or wool must correspond; work only with the point of the needle, and never move the stitch up and down the needle. The cotton with which you work must be of the very best quality; for borders, insertions, rosettes, imitation of guipure, use crochet cotton; for couvettes, counterpanes, covers, &c., use knitting-cotton. All crochet-work patterns are begun on a foundation chain; there are three kinds of foundation chains—the plain foundation, the double foundation, and the purl foundation chain.

The plain foundation chain consists of chain stitches.

*Illustration 82.*—Form a loop with the cotton or other material with which you work, take it on the needle, and hold the cotton as for knitting on the forefinger and other fingers of the left hand. The crochet-needle is held in the right hand between the thumb and forefinger, as you hold a pen in writing; hold the end of the cotton of the loop between the thumb and forefinger of the left hand, wind the cotton once round the needle by drawing the needle underneath the cotton from left to right, catch the cotton with the hook of the needle and draw it as a loop through the loop already on the needle, which is cast off the needle by this means

and forms one chain stitch. The drawing the cotton through the loop is repeated until the foundation chain has acquired sufficient length. When enough chain



88. PLAIN FOUNDATION CHAIN.



89. DOUBLE FOUNDATION CHAIN.

stitches have been made take the foundation chain between the thumb and forefinger of the left hand, so that these fingers are always close to and under the hook of the needle. Each stitch must be loose enough to let the hook of the needle pass easily through. All foundation chains are begun with a loop.

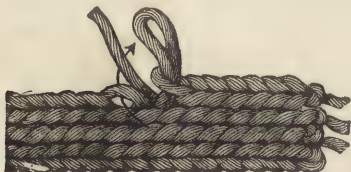
*Illustration 83. (The Double Foundation Chain.)*—Crochet two chain stitches, insert the needle downwards into the left side of the first chain stitch, throw the cotton forward, draw it out as a loop, wind the cotton again round the needle and draw it through the two loops on the needle,\* draw the cotton as a loop through the left side of the last stitch (see illustration), wind the cotton round the needle, and draw it through both loops on the needle. Repeat from \* till the foundation chain is long enough.



90. PURL FOUNDATION CHAIN.

*Illustration 84. (Purl Foundation Chain.)*—Crochet four chain stitches, then one treble stitch—that is, wind the cotton round the needle, insert the needle downwards into the left side of the first of the four chain stitches, wind the cotton round the needle, draw it through the stitch, wind the cotton again round the needle, and at the same time draw the cotton through the last loop and through the stitch formed by winding the cotton round the needle. Wind the cotton once more round the needle, and draw it through the two remaining loops on the needle. The four chain stitches form a kind of scallop, or purl. Repeat from\*. The following crochet stitches require foundation chains like Nos. 82, 83; they are worked in separate rows with few exceptions. Make a loop at the beginning of every row, as has been described (No. 82), and take it on the needle.

*Illustration 85. (Slip Stitch.)*—Draw the needle through the back part of a foundation chain stitch, or in the course of the work through the back part of a stitch of the preceding row, wind the cotton round the needle, and draw it through the stitch and loop on the needle. The illustration shows a number of slip stitches, the last of which is left quite loose; the arrow marks the place where the needle is to be inserted for the next stitch.



91. SLIP STITCH.

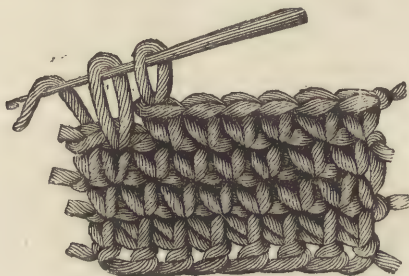
*Illustration 86. (Double Stitch.)*—

These are worked nearly like the preceding ones. Draw the cotton as a loop through the back part of a stitch, wind the cotton round the needle, and draw it through the two loops on the needle.



92. DOUBLE STITCH.

*Illustration 87.*—These double stitches are worked nearly like the preceding



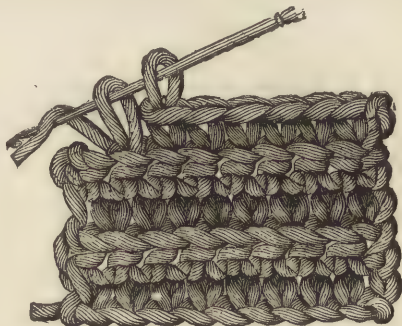
93. DOUBLE STITCH.

ones; the first row is worked like that of No. 5; in the following ones insert the needle into the two upper sides of a stitch of the preceding row.

*Illustration 88. (The Ribbed Stitch.)*—This stitch is worked backwards and forwards—that is, the right and the wrong sides are worked together, which forms the raised ribs. Insert the needle always into the back part of every stitch. Work one chain stitch at the end of every row, which is not worked, however, in the following row.

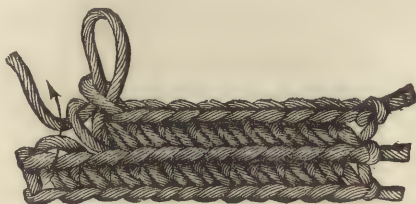
*Illustration 89. (Slanting Stitch, Double Stitch.)*—This stitch is worked like that

described in No. 86; the cotton is not wound round the needle the first time in the usual manner, but the needle is placed in the direction of the arrow, above the



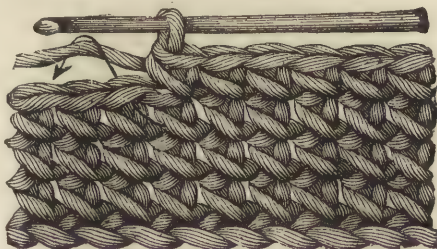
94. RIBBED STITCH.

cotton. Draw the cotton through as a loop; the stitch is finished like the common double stitch.



95. SLANTING STITCH.

*Illustration 90. (Cross Stitch.)*—This stitch is worked like No. 89, on a foundation like No. 83, only insert the needle through the two upper sides of a stitch.



96. CROSS STITCH.

*Illustration 91. (Long Double.)*—For this stitch wind the cotton **round** the needle, insert it into the back part of a stitch, draw the cotton out as a loop, **wind** the cotton

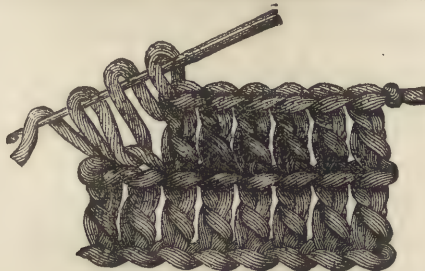


again round the needle, and cast off together the two loops and the loop formed by winding the cotton round the needle.



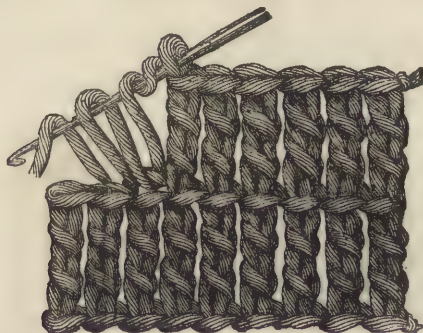
97. LONG DOUBLE STITCH.

*Illustration 92. (Treble Stitch.)*—These stitches are worked as has been described



98. TREBLE STITCH.

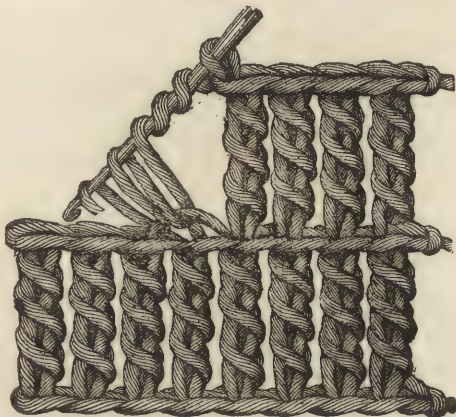
for the purl foundation chain, No. 84. The treble stitches are worked on a foundation chain or in the stitches of the preceding row.



99. LONG TREBLE STITCH.

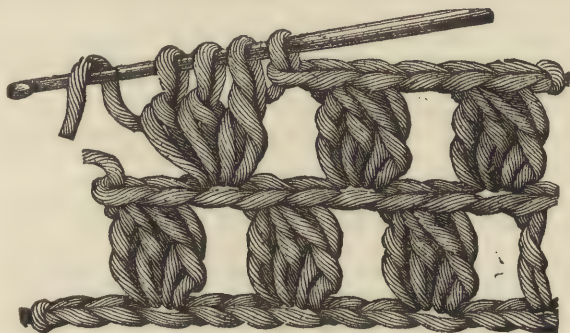
*Illustration 93. (Long Treble.)*—These are worked like treble stitches, only the

cotton is wound twice round the needle ; the double long treble (illustration 94) is worked by winding the cotton three times round the needle. The loops formed by winding the cotton round the needle are cast off one by one with one of the loops



100. DOUBLE LONG TREBLE STITCH.

on the needle. The two loops that remain at the end are cast off together after winding the cotton round the needle.



101. OPEN-WORK SPOTS.

*Illustration 95. (Open-work Spots.)*—These spots are treble stitches divided by two chain ; miss two stitches under the latter.

1577. **THESE ARE ALL THE** stitches with which it is necessary for the beginner to make herself acquainted. The principal of these are chain stitch, slip, single, double, treble, and long treble. The stitch, or rather combination of stitches, illustrated in No. 95 is sometimes called square crochet. For this a number divisible by three, allowing one over at the end, is necessary.

The abbreviations used in instructions for knitting and crochet, sometimes prove puzzling to the inexperienced. They usually consist of the initials of the words used—T. C. for treble crochet, S. C. for single, and so on.

**1578. THE EXQUISITELY FINE** crochet work wrought some years ago by the nuns in the convents in Ireland has now almost completely gone out of fashion. We have seen the front of an infant's robe composed entirely of this beautiful work, which might readily have been mistaken for real lace at a very little distance. The cotton used was of the very finest, and the greatest care had been taken by the conscientious and "thorough" worker, or workers, to strengthen it wherever it might have been otherwise weak by buttonhole stitch.

As in knitting, some workers crochet loosely, others tightly. This makes a very great difference in the appearance and strength of the work. Crochet that is done too loosely is perhaps even uglier than that in which the loops are too tightly drawn. There is a happy medium which the clever worker knows how to command.

**1579. CROCHET PURSES** IN silk are now again fashionable, and afford one more article to the limited list possible for a lady to work for a gentleman. These purses are not of the same shape as those which were used many years ago with rings in the middle and a bag at each end, one furnished with fringe, the other with a tassel. They are now oval in shape, and are made in double crochet. A steel clasp is the only ornament, if that can be called an ornament which is indispensable to the utility of the article it adorns.

Crochet has, in its time, been used and misused for the adornment of almost everything on the person, and in the drawing-room, dining-room, and bedroom. Crochet edgings for petticoats were once worn. How old-fashioned they would look now! Crochet mats for the toilette table. Crochet quilts, heavy without heat. Crochet bags for the night-dress and the hair-brush. Crochet night-caps. Crochet pincushions. Crochet watch-pockets and watch-hooks. In the drawing-room the very curtains were sometimes of coarse crochet. Antimacassars of the same covered every chair and couch. Mats on the table supporting artificial flowers of wax or feathers were also crochet. The lamp-stand was of the same, with absurd imitations of natural flowers worked in white cotton.

**1580. THE DINING-ROOM** displayed its share of antimacassars, and the dining table was a prey to crochet also. The bread reposed upon a cloth on which some motto appeared in crochet letters. The cheese had a crochet mat all to itself. Doyleys did not reserve themselves for dessert, and the becoming contrast of uncovered mahogany; they came in with the cruet-stand before the guests did, and outstayed them. The fish was served upon a crochet napkin, and the lamps and flower vases of course reposed upon a member of the same family.

**1581. CROCHET WORK WAS OVERDONE.** The reaction that has set in has banished lamps, doyleys, and antimacassars to the lumber-room, where they are likely to pick up the graces of antiquity before they are again summoned to charm society.

Fashion is, however, so utterly erratic that at any time the crochet-needle may become again "the thing." When it does, we hope our explanations may be of some use to the fair wielder of this weapon of peace.

## CHAPTER CX.

## MISCELLANEOUS.

Samplers—Straw-plaiting—Tape-plaiting—Patch-work—Braiding—Hair-work—  
Samplers and Fine Marking.

1582. THE "FINE MARKING" IN which our great-grandmothers excelled formed part of the "elegant education" of girls in their time. The use of samplers was to lead gently up to perfection in this useful art. Even if marking ink had then been invented it would probably have been used by few persons. It would have been scorned as too easy a method, and would have been compared unfavourably with the marking by the needle, because the pen could accomplish in sixty seconds what could not be done by the needle in less than sixty minutes.

The prejudice that exists in the minds of old-fashioned persons against "short cuts" is not confined to this respect alone. All the furniture polish in the world could not, in the opinion of a housekeeper of the olden time, rake up for the "elbow grease" to which her faith is pinned. To "Brunswick black" a grate is perhaps not exactly criminal in her eyes, but she would, nevertheless, feel an utter contempt for the modern housekeeper who, knowing the present value of time and labour, allows her servant to adopt this means of avoiding the daily task of black-leading. In higher things the same old-fashioned theory keeps its stand, even among the educated. When it came out in the "*Whistler v. Ruskin*" trial that the former gentleman painted many of his pictures in a few hours, the result was such a diminution in the sale of his pictures as went well-nigh to ruin him. Luckily, both for him and those who appreciate his art, this narrow view of it did not last long. Why should not as good a picture be painted in twenty-four hours as in twenty-four weeks?

1583. SOME OF THESE SAMPLERS are curious for the amount of work bestowed upon them, useless in themselves as they were. That they were often preserved in after life, as affording proofs of the industry of the workers in their school-days, may account for the care with which they were worked. One of these, which is before our eyes at the present moment, and which was worked in the year 1837, certainly proves the possession of marvellous industry and excellent eyesight on the part of its worker.

1584. THIS SAMPLER MEASURES fourteen inches by thirteen. The canvas is fine, as it would need to be to admit of the quantity of matter contained in the above-mentioned dimensions. First come four borders, worked in ordinary cross stitch. Within the fourth border the alphabet is worked in capital letters in overcast stitch—an

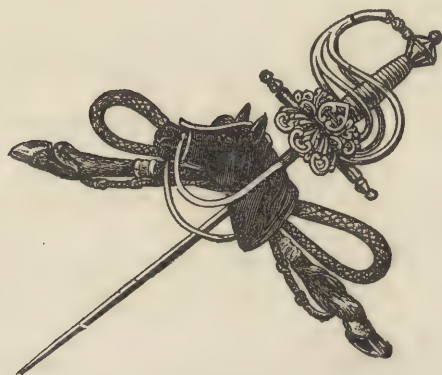


unusual stitch on canvas. This is done in fine silk. The letters are formed of a series of circles resembling eyelet holes. Then, within two more borders, are worked the five verses of the hymn for the Epiphany, "Brightest and best of the sons of the morning." The wonderful part of this is that the letters of this hymn are worked in cross stitch on one thread each way of the canvas, fine as it is. The depth of canvas occupied by each verse of four lines is exactly one inch, the same quantity which is used for four lines of the present manuscript. This fact will convey some slight idea of the astonishing fineness of the stitches.

1585. TWO VERSES FROM another hymn follow upon these, and the whole concludes with the following :

" Within these walls be peace,  
Love through our borders sound,  
In all our little palaces  
Prosperity abound."

The days of samplers were the days when to learn to sew was considered to be almost the whole duty of women of the upper and middle classes. The girl who preferred reading was considered an idler, though probably those who thus condemned her would have found it much harder work to read than to sew. Housewives in those days were merely housekeepers. Mental cultivation was rarely attempted, and when it was, the woman who ventured on it met with no encouragement, but much rebuke from her neighbours. Things are altered now; women are more cultured. Whether they are happier from it is a matter that, fortunately, need not be discussed here.



## STRAW PLAITING.

1586. STRAW "PLAITING" WAS much in vogue as fancy work in the earlier part of the present century. Few ladies went so far as to make their own bonnets, for this involved the troublesome processes of bleaching the straw and bonnets, rolling and glazing the plait, ironing and shaping the bonnet upon a stand, straw-splitting, &c.

1587. STRAW WORK WAS, however, used for bonnet trimmings, ornamental baskets, reticules, and mats.

Paper was sometimes used instead of straw. It was folded and plaited, being arranged in contrasting colours. Specimens of this species of fancy work may still occasionally be seen at bazaars, making the frames of photographs and other small pictures.

Tape-plaiting has also had its day. It was at one time much used in the trimming of under garments, and was frequently seen in conjunction with the "drawn-thread" work with which linen was often ornamented in the more leisurely days of our immediate ancestors.

1588. DRAWN-THREAD WORK requires much patience on the part of the worker, also good eyesight. An imitation of it is now produced by machinery, and is used in hem-stitching pocket-handkerchiefs.

"A common but beautiful style of embroidery among the Egyptians," says the Countess of Wilton, "was to draw out entirely the threads of linen which formed the weft, and to re-form the body of the material and vary its appearance by working in various stitches and with different colours on the warp alone."

1589. PATCHWORK IS AN ancient art, and probably originated in the economical instincts of some worthy and frugal soul who treasured up the fragments and hated that anything should be wasted. "Quotations," says some one, "like patchwork, make our poverty our pride," and both are valuable if they succeed in not only reconciling us with that disagreeable companion, but making us proud of the association.

Patchwork occasionally reached the level of the artistic, so beautiful was the needlework expended upon it. A friend of the present writer possesses a quilt made of patchwork so exquisitely put together, and so ornamented with embroidery stitches, that it is deservedly regarded as a family heirloom.

1590. THE WELL-KNOWN box pattern has always been the favourite, as it is easily understood, and, when properly worked out, effective. It consists of horizontal rows of diamonds placed corner to corner. The rows are apart from each other, the spaces being filled in with a series of light and dark diamonds arranged at right angles with each other and with the horizontal rows of diamonds.

Application work, or *appliqué*, supplies numerous *motifs* for patchwork, as will be seen by a glance at the chapter devoted to a description of it.

1591. **BRAIDING IS A KIND** of spurious embroidery, but possessing such merits as serve to excuse it. It is effective and quickly done, forming a handsome trimming for ladies' and children's dresses.

1592. **BRAIDS ARE OF GOLD**, silver, silk, mohair, or cotton. Only the very narrowest should be run straight along. The wider kinds require to be run across and across, or they will turn up at the edges. If very wide, the braid will require a running at each edge.

Braiding has always been a very popular kind of fancy work. Could England count the braided smoking caps that have been worked and worn during the last fifty years, England would find herself approaching the figures in the National Debt. Fortunately for the appearance of Englishmen, the more becoming fez has now taken the place of the ordinary and very trying smoking cap.

1593. **HAIRWORK HAS, FROM** time to time, occupied the fingers and the thoughts of our countrywomen. Its mysteries are now almost unknown, except to professional workers in hair.

1594. **LESS TRYING TO THE** sight, if less ornamental, was the woven horsehair which flourished during some years of the present century. Occasionally beads were inwoven with the designs, or threaded upon the hair itself.

During the famine year in Ireland various kinds of fancy work were wrought by the peasant women in order to obtain the money which the failure in the potato crop rendered so necessary. Hairwork was one of these kinds of work. White horsehair dyed coral-red was woven into really ornamental shapes. We have before us a bracelet made of this horsehair, consisting of a series of roses of twisted hair, joined together by many links, formed of strands of horsehair closely worked over in buttonhole. Others in plain black horsehair displayed shamrocks or other devices. The purchasers and wearers must surely have been haunted by thoughts of the poor starving women whose famine-thin fingers had so skilfully woven the strands together.

1595. **IN THIS KIND** of work, however, the needle played but a small, if any, part; and as we are thus straying from the paths pursued by that useful little implement, we may perhaps take warning from the fact and accept the hint that our task is ended. If we have succeeded in imbuing even a solitary reader with a tenth part of the respect we feel ourselves for that nimble little implement, we shall not have written in vain.

" So long as garments shall be made or worne ;  
 So long as hemp, or flax, or sheep shall beare  
 Their linnen wollen fleeces yeare by yeare ;  
 So long as silkwormes, with exhausted spoile  
 Of their own entrailes, for mans gaine shall toyle :  
 Yea, till the world be quite dissolv'd and past,  
 So long at least the needle's use shall last."



## ART NEEDLEWORK.

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### CHAPTER CXI.

#### MATERIALS USED IN COLOURED EMBROIDERY.

Textile Fabrics—Crash, Silk, Cotton, and Woollen Fabrics—  
Crewels, Gold and Silver.

“Richeſſe a robe of purple on had,  
Ne trow not that ſhe had it mad,  
Ne by a thouſand deale ſo riche,  
Ne none ſo faire, for it full well  
With orfrais laid was every dell  
And purtraid in the ribanings,  
With Dukes ſtores, and of Kings.”—CHAUCER.

#### I.—LINEN.

1596. **THE TEXTILE FABRICS** ſuitable for embroidery are not very numerous, and, with very few exceptions, are exactly ſimilar to thoſe that were in uſe centuries ago. Modern induſtry has not done much for us, either by diſcovering new materials, or by inventing novel modes of manufacturing the old ones. Linen is one of the oldeſt fabrics uſed for embroidery; it is well adapted for that purpoſe, and many kinds may be uſed.

Round towelling, of a looſe texture, is an excellent material, eſpecially for beginners and children, as it is eaſy to work on and very cheap. It can be had of very good quality for 4d. or 4½d. a yard. Round towelling may be uſed for antimacassars, table-mats, kettle-holders, d'oyleys; but it is too grey and coarſe and narrow for five o'clock tea-cloths, though we have ſeen it uſed for that purpoſe. We have alſo ſeen it uſed as a temporary cover to protect a coſtly Indian table-cover, inſtead of the latter being removed when the table it covers is uſed for writing, etc.

1597. **“CRASH”** IS THE SPECIFIC name of the grey linen now ſo much uſed for crewel work, that embroidery on it in crewels is often called “crash work.” But as there is no doubt that the preſent faſhion—which, indeed, almoſt amounts to a rage—will ſoon paſs away, we do not recommend this material for any important piece of needlework. For antimacassars, it is excellent; ſo it is for toilet covers, toilet mats,



and night-dress cases, which may be worked to match, and which make very pretty sets when finished. But for drawing-room curtains, table-covers, and portières, we should advise nobler materials.

Tea-cloth, if chosen with judgment, makes excellent embroidery stuff; it is often of a very agreeable colour, warmer in tone than crash, and pale enough sometimes to be used for five o'clock tea-cloths. Very beautiful white linen, of a good width, may be had for five o'clock tea-cloths. The warp and the woof should be of the same thickness in linen used for embroidery. Fine white linen is sometimes used for silk embroidery, especially when the whole surface is to be covered. Twilled linen, very stout, and of a narrow width, is sometimes made expressly for borderings.

## II.—COTTON.

1598. **VERY FEW COTTON** textures are used for embroidery. Work-house sheeting, which is a thick coarse twill of the colour technically called "grey," but really yellowish, is, however, much used for crewel work just now. Very pretty summer frocks for girls or little children are made with it, ornamented in crewels; and, as nearly all crewels wash well, an elegant little costume may be had at a very small expense.

Oatmeal cloth is a favourite material for dresses to be embroidered in crewels, and the texture being rough adapts it especially for throwing the colours into relief.

1599. **MUSLIN MAY BE USED** for embroidery. We have seen very pretty aprons worked in crewels, which, with a little care, wash extremely well. Doubtless, most of our readers have seen and admired exquisite specimens of Indian muslins enriched with needlework in gold and floss silk. We do not say that it would be beyond their skill to imitate these productions, but as the muslin fitted for the purpose is both expensive and difficult to obtain, we do not counsel them to attempt the task, except for such unimportant things as sashes and little scarves.

Twill cotton may be had in several colours, and answers very well for some purposes to which ornamental needlework may be applied—for instance, the covering of chair seats. In this material, there is a fine, cool earth-brown, inclining to purple in the shadows, which has a rich effect as a foundation for embroidery. There is also a very dark blue, which is an excellent colour.

## III.—WOOLLEN FABRICS.

1600. **SERGE IS ONE OF** the very best materials for embroidery. There is a thin harsh serge, and there are other kinds that are thick, soft, and rich-looking. The first is by no means the worst. There is also a serge which is twilled only on one side, and which makes a capital firm ground for needlework. Cloth is well adapted for appliqué work and silk embroidery, but it does not do so well for crewel work as serge. It should be chosen with very little dress (to use a technical term) upon it.

Cloths and serges may be had in all colours. We have seen some exquisite salmon-pinks in the former, and beautiful blues and yellows in the latter. Blues

seldom look well in cloth, the material is too smooth and glossy ; but the diagonal rib of the serge fabrics produces a play of light and shade that takes off from the coldness and harshness of the blue tints.

Merinos and cashmeres may be embroidered in silk for dress, jackets, etc.

#### IV.—SILK FABRICS.

1601. **NEARLY ALL KINDS** of silk are suitable for embroidery ; even thin sarsenets will look well when backed by holland or paper. The thin silks also may be used for appliqué work with very good effect for purposes where great strength is not required. The rep silks and diapered silks, thick and soft, are almost the only kinds of silk that should be used for ecclesiastical embroidery.

Of all textile fabrics, however, there are none to compare with satin for beauty of effect, when embroidered with silk. Its surface, smooth and lustrous almost as polished metal, reflects surrounding colours to a greater extent than any other woven material ; while, from the peculiarity of its texture, its highest lights are few and crisp, and the greater part of its surface, therefore, is nearly always in half-tint or shadow, and the deep shadows of the larger folds are themselves lighted up by innumerable reflections. This shimmer of light and shade—this changefulness, serves to bring into harmony colours the most harshly opposed to each other ; and therein lies the explanation of the fact that ladies may venture to wear satins of a colour that in any other stuff would be, to say the least, "very trying" to their complexions. Nevertheless, we would not be understood to counsel our readers to embroider satin without any regard to harmonious arrangement of colour, and to trust to its precious qualities to set things right for them.

#### V.—PILED FABRICS.

1602. **VELVETS, BOTH COTTON AND SILK**, receive embroidery well. They are also used in appliqué work on serge, cloth, silk, and velvets of another colour.

When a very pure white is required, it is almost necessary to use cotton velvet, as silk velvet nearly always inclines to grey or yellow. The shorter the pile of velvet, and, consequently, the more costly, the better it is adapted for needlework.

1603. **UTRECHT VELVET LOOKS** very well ornamented in crewel work, and is especially suitable for mantlepice hangings, wall friezes, portières, and curtains. There is also a handsome material in ribbed velveteen, which may be had in nearly all shades of drab and brown, and which looks extremely well for similar purposes, when worked with a fine bold design in crewels. It should be very soft, thick, and pliant.

#### VI.—CREWELS, SILKS, GOLD AND SILVER.

1604. **CREWELS ARE THE ONLY** kind of worsted used for coloured embroidery. They are made with only two plies, and their loose twist causes them in working, to form lines which may be compared to the lines in copper-plate engravings. This is a great advantage from an artistic point of view. In colour, too, they may be brilliant without being harsh, and they are to be had in such an immense variety of tints and shades that in working with them one may be almost said to

paint in worsted. The embroidery silks are floss (coarse and fine), Dacca, and Mitorse silks, and filoselle.

Gold and silver are not much used at present, except in church embroidery, which does not come within the scope of the present work. Perhaps, now that gold and silver braid is so generally worn on dresses, fashion may give a turn to these materials for embroidery. Cord is generally used for edging; and "passing," as it is termed, for "laying" or "couching."

**1605. OF THE DIFFERENT SILKS,** Dacca is more useful than floss, on account of the readiness with which it can be split into filaments. Mitorse is an excellent silk, though Berlin silk is to a great extent taking its place. It is the silk used by the Chinese and Japanese for their double embroideries, but it requires skill in using, as it is difficult to keep the twist of one size. Filoselle is what the French call "bourre de soie." It is made from the waste cocoons—that is to say, the cocoons from which the moths have been allowed to emerge, causing thereby a "solution of continuity" of the filament. Instead, therefore, of the silk being reeled off, it is spun, and is, in fact, the raw material from which what we call spun silk is made.

Filoselle is not much used in embroidery at present; but as it is cheap and very durable, and easier to work with than floss, there seems no reason why it should not become more general. Lack of brilliancy would not be an undesirable quality in embroidery for dresses for daily wear.

**1606. PURSE SILKS AND SILK** cords are also used in embroidery. Sewing silks, when thick and soft, of the kind sold in skeins, may also be used. The Japanese embroideries on satin, now so much in vogue for mounting as screens, are nearly all executed in a silk which appears to be similar to our sewing silks.

**1607. CHENILLE WAS FORMERLY** much used in combination with silk in embroideries on the more precious stuff, and its modern and lately-invented substitute, arrasene, is even more effective and much less troublesome to use.



## CHAPTER CXII.

### IMPLEMENTS.

Needles—Thimbles—Frames—Rings—Dress—Paste.

\* \* "Implements of every size  
And formed for various use."—COWPER.

"The needle's sharpnesse profit yeelds and pleasure."

JOHN TAYLOR, *The Needle's Excellency*.

**1608. THERE IS VERY LITTLE** to be said concerning the implements used in ornamental needlework; they are few and simple. The needles used are the ordinary round-eyed needles, and the long-eyed embroidery needles. The latter are used for crewels and floss silks, and the former for twisted silks and cords, and for gold and silver threads. They should be chosen so large as to allow them to carry their needlefuls easily through the stuff to be embroidered, and the eye should be large enough to take the thread immediately, and allow of its being drawn backwards and forwards without distressing it. If you have to tug a needle through the stuff, it is too small, and should immediately be rejected; for tugging spoils material and, besides that, wastes the time, strength, and temper of the worker to a much greater extent than might be generally supposed.

**1609. IT IS ALMOST NEEDLESS** to say, always choose the *best* needles. Thimbles should be particularly smooth; if new and rough they catch and worry floss silks and loosely-twisted threads. They should, therefore, before being taken into use for embroidery, have been used for common needlework for some time. A stiletto will be wanted to make holes for taking thick edging cords through the stuff.

Another tool is necessary to the embroiderer. This is a little instrument of steel called a "piercer," round and pointed at one end like a stiletto, and flat at the other. It is used in gold embroidery to help to *lay* the threads, and also in raised work in crewels and silk, and in church embroidery in working silk over cardboard.

**1610. A FRAME IS NECESSARY** in some kinds of embroidery. The ordinary four-piece frame, the same as used for canvas work, is too well known to need description. The tambour frame is better for dresses and large pieces of work, as no sewing of the stuff is required. It consists of two hoops fitting closely one within the other.

Before leaving the subject of tools it may be well to give a hint or two as to the hands, the most important implements of all. It is *essential*, in all kinds of embroidery, that the hands be clean, soft, and dry. The slightest roughness of the skin will catch and "tease" floss silk; therefore, if the forefinger be rough from plain sewing, it should be well rubbed with pumice stone. In winter the hands



should be washed with oatmeal and most carefully dried. Do not grudge five minutes or more for drying your hands well; use a soft old towel and do not give over rubbing and drying till the towel glides quite smoothly over the skin. The only reason why people have rough hands in winter is that they do not dry them thoroughly after washing. In summer if your hands are inclined to be damp, and you are doing delicate work, wash them frequently in warm water. Take off all rings, bracelets, and the innumerable chains, chatelaines and other *bibelots*, that ladies are so fond of hanging about their persons, before you set to work; they catch and pull your materials, and bracelets fatigue the wrists more than you are aware of. Rings, too, impede the circulation and cause weariness in the fingers.

1611. UNLESS YOUR DRESS be perfectly fresh and clean, it is well, while you are embroidering, to wear a large linen apron with a bib to it. A pair of linen cuffs, like those worn by butchers and buttermen, should be drawn over your sleeves. The apron should be made with pockets large enough to hold an ample supply of materials, or to take one end of the stuff, if you are doing a large piece of work. The support which this gives prevents a good deal of fatigue from the weight of the material, and it also prevents the work from being pulled and dragged. Thus attired, your aspect will be far from romantic, but you will be amply repaid for the little sacrifice of personal vanity that you may make, by the appearance of your work when finished. Even the coarsest and dingiest materials, the darkest crewels on the roughest towelling, show the difference between careful and slovenly treatment, and are better for dainty niceness of manipulation.

Paste will frequently be required, and though it may seem a very common thing, very few people know how to make it well. It may be bought ready made at bookbinders, or at a shoe-maker's tool shop; but besides being more expensive it is also more troublesome to purchase ready made, and a shop may not always be within reach. We give directions how to make it:—Mix some flour and water in a pipkin or saucepan (a pipkin is best, because you can keep it in your work-room, and it does not look unsightly). Add a pinch of rosin or alum to every handful of flour; when quite smoothly mixed set it on the fire, and keep stirring with a wooden spoon till it thickens. It should not be kept more than a few days.



## CHAPTER CXIII.

### METHOD.

#### Tracing and Transferring—Framing—Preparing Material.

\* \* "And with her needle composes  
Nature's own shape, of bud, bird, branch, or berry ;  
That even her art sisters the natural roses,  
Her inkle, silk, twin with the rubied cherry."

SHAKESPEARE.

#### I.—TRACING AND TRANSFERRING.

**1612. IF THE WORKER** should be a fair draughtswoman, we would advise her to draw at once on the material to be wrought upon, if it be not very costly, as her work will thus have a greater freedom of effect. Unless, however, she is very certain of her ability, she had better, at all events at first, attempt only floral designs. In flowers and leaves exactness of form is not of much importance, but it is otherwise with an ornamental scroll. If she is not skilful enough to draw her design directly on the stuff, she must have recourse to the somewhat tiresome process of tracing and transferring, for which we will now give instructions.

The design may be traced on cartridge or drawing-paper, either by placing it against the glass of a window with the cartridge above it, and tracing it with a pen or pencil, or else by first tracing it on tissue or tracing paper, and then transferring it by placing it on the cartridge with a piece of transfer paper between the two, and going carefully over the design with an ivory style. The design traced on the cartridge must now be pricked carefully and evenly with a pin or a steel point. It is then to be laid on the material and pounced—that is to say, pounce or powder is to be rubbed through the pinholes. When this has been done the paper is to be removed, and the design will be found to be marked out on the material in little dots. When the halves or four quarters of a design correspond, time may be saved and greater accuracy obtained if, instead of drawing each portion of the design, the paper be folded in two or four divisions, and the patterns drawn on the upper side only. The holes can then be pierced through the several divisions at the same time. In this way a more correct pattern will be produced than if every part had been pricked and pounced separately. As cartridge paper is too thick for folding in this manner, "bank post" paper should be used. It may be had in folio sheets at 3s. 4d. per quire.

**1613. POWDER-BLUE** or pulverized pipe-clay makes a good pounce. For a dark outline the pipe-clay should be mixed with finely-powdered charcoal. The charcoal used by artists is the best for this purpose, and may be had at the artists' colour shops. Some persons rub in the powder with a stiff, hard brush, of the kind formerly used for Poonah painting, with all the bristles of equal length ; but a better tool for this

purpose is made of list rolled up very tightly. Care should be taken to place the design on the material in the exact place it is to occupy ; it should be fixed in its place with weights, and the rubbing should be so managed that neither the paper nor the material shall be disturbed ; otherwise, the dotted impression will be blurred and indistinct.

**1614. WHEN THE PRICKED** outline has been removed the design must be gone over with paint. Use cobalt if the pouncing has been done with blue, and Chinese white if with pipe-clay, or sepia if with grey. Indian ink makes a good outline on white linen and may be used with a pen. For painting the outline a short stiff red sable is the best kind of brush. Go over the outline with few and free touches ; do not be always lifting the brush, but make bold and sweeping strokes, or the outline will be stiff and feeble, and your embroidery, consequently, an inferior performance.

An excellent tracing apparatus has lately been invented by Mr. Francis, 16, Hanway Street, Tottenham Court Road, the use of which will save much trouble in pricking and pouncing. A piece of prepared cloth is placed between the material and the paper pattern, and the design must be traced over with a hard pencil supplied for the purpose. When this has been done and the patterns and the cloth removed the design will be found perfectly traced. The cloth is prepared in two colours, white and blue. This appliance is a great advance upon transfer paper, which, indeed, is almost useless for tracing on textile fabrics. A piece of cloth of each colour, and blue and white pencils, together with full directions for use, are supplied for 2s. 6d. by the inventor.

## II.—FRAMING.

**1615. A FRAME IS NOT** essential for all kinds of embroidery. For church work, the embroidery over cardboard and floss silk work, however, it should be used. A strip of strong linen or tape should be stitched along the woof ends of the material, which must then be sewn firmly with strong doubled thread to the webbing on the frame. When this has been done, the laths of the frame are to be slipped through the mortice holes of the other pieces and the pegs fastened in. The strain should be increased gradually and cautiously, till the tension appears sufficient. The woof ends must now be braced to the side pieces with fine twine. A packing needle threaded with twine must be drawn through the upper right hand corner of the tape or linen, and the end securely tied. The twine must be sewed over the lath till the lower corner is reached, knotted securely, and cut off ; the other side must be done in the same manner. When the material is larger than the frame, it may be sewn on to the bars and rolled round one of them with tissue paper and wadding between, to prevent the creasing of the stuff ; when the portion in the frame is finished, it is rolled round the opposite bar, and so on until the work is finished.

If the material is very valuable, it may be managed in this way : brace a piece of fine holland in the frame and then carefully place a portion of the velvet or satin on the holland and tack it down with small stitches and fine thread. When this piece of the work is finished take it out, put in fresh holland and spread another

portion of material. In this way very large surfaces may be covered very easily and well. A large frame adds greatly to the fatigue of working, and is really very seldom necessary.

### III.—PREPARATION OF MATERIALS.

1616. IN MANY CASES the material wrought upon requires strengthening by a lining of stronger and less costly stuff. Linen or fine holland is generally used, and very frequently paper; sometimes, both paper and holland are employed together.

When the *backing* (to use the technical term) is of linen or holland the process is as follows:—The linen is stretched on a frame in the way above described, and when quite tightly strained should be covered smoothly and evenly with paste; the velvet or silk is then laid upon it and pressed down, great care being taken that every part of the upper material shall be in immediate contact with the lower. It is best to spread the paste with the fingers in order that no little lumps be overlooked. Some persons make use of a brush, which is by no means so good a tool as the fingers for producing an even coating of paste. When paper is used for a backing the woven fabric may be stretched first in a frame or not, as the worker pleases. With large pieces it is, perhaps, more convenient to back the material first. When both linen and paper are used together the paper should always be undermost, be pasted on first, and allowed to dry completely before the uppermost material is laid down. It is scarcely necessary to observe that the paste must be allowed to dry completely before the embroiderer sets to work.

1617. IT MAY BE IMAGINED that these several thicknesses of material will render the working difficult, but this is not the case, as the extreme tension caused by the framing makes the admission of the needle easy.

1618. A GOOD DEAL of embroidery is done by working designs first on linen and then applying it on richer stuffs. When this is the case, the embroidery is executed first and then backed by paper; when quite dry it is taken out of the frame and cut round with a sharp pair of scissors, leaving about one-sixteenth of an inch of linen round the embroidered part, which must be laid on the velvet and tacked down, if the latter is loose; if it is framed, the piece of embroidery should be fastened on it by small pins thrust perpendicularly through. It must then be secured by sewing over in small stitches. The edge of the linen must afterwards be dissimulated by a gold or silk cord fastened down by fine sewing silk matching the cord in colour.

Much of the old embroidery is done in this way, though of course we cannot be sure that it was executed so originally, it being quite possible that the same embroidery may have been transferred to new foundations several times.

Thin and transparent materials, such as muslin, or net, may be placed over a muslin lining with the pattern traced thereon, which may be cut away when the work is finished. In many cases the back of the embroidery should be smeared with paste, in order that the ends of silk, etc., may be secured.

### IV.—CARDBOARD.

1619. EMBROIDERY OVER CARDBOARD is principally employed in church work. For domestic purposes, however, it is occasionally wanted, as, for instance, in monograms and devices for mantel-piece valances. We therefore give directions for it.



The design is to be drawn in pencil on the cardboard, and then cut out with a pen-knife or sharp scissors. Care must be taken to leave pieces of cardboard, called "stays," to connect together the various parts of the design which might otherwise become disconnected in the cutting out. Then place it on the material and tack it firmly down with packthread. When it is secured the "stays" may be cut away. The best cardboard for this purpose is called thin mounting board.

#### V.—THE STITCHES, AND THE MODE OF WORKING.

**1620. THE STITCH USED IN** crewel work is very old and very simple; but it is the least mechanical of all stitches used in fancy work, and much discretion in its practice is left to the worker; it is like the hatching in chalk and water-colour drawing; so that the effect be good, it signifies but little what means the artist takes to produce it. This freedom gives a peculiar charm and fascination to working in long-stitch, which indeed has been not inaptly called "painting with the needle."

*Description.*—A knot being made in the worsted it is brought from the under side of the cloth or linen to the surface, then the needle is passed back again from the upper side at about a quarter of an inch distance, more or less. It is again brought up at about half way from the first point and carried on about as far beyond the second. (See diagram 1.)



DIAGRAM 1.—CREWEL STITCH.

**1621. THE LENGTH OF THE STITCHES** must be left entirely to the judgment of the worker, who will make them longer or shorter according to the extent of surface to be covered, the abruptness of the curves, the coarseness or fineness of the material wrought upon, and the destination of the work when finished, etc. Naturally a closer stitch and more solid work are required for antimacassars or sofa cushions, which are always coming in contact with fidgety and restless human beings, decked out with every kind of ornamental excrescence likely to pull and catch at worsted work, than for a frieze of needlework, nailed immediately under the ceiling.<sup>1</sup>

**1622. THE STITCHES SHOULD BE** smoothly and evenly laid, and should resemble the woof of satin.

In working, the outline is to be covered first; for instance, in working the stalk of a flower begin from the lower end first, and work on the outline till it is crossed by a leaf or terminates in a flower; then pass the needle to the other side and work back again to the lower end; then work another line of stitches *inside* the outline till the stalk is filled up. (See diagram 2.)

Leaves that are all one colour are worked in the same way, and the veins are put in last. (See diagram 3.)

**1623. VARIEGATED LEAVES AND SHADED** flower petals are

<sup>1</sup> In speaking of the Paolo of Verona, Vasari mentions, with approbation, the fact that he worked with the old-fashioned *close* stitch, which besides greater solidity had the advantage of producing an effect more like

painting. "This manner of working," he goes on to say, "is now nearly forgotten, and a long stitch has been adopted which is less durable and less agreeable to the eye."

treated differently, though the stitch is still the same. The outer edge of colour is worked first, beginning *on* the outline and going towards the centre. Be careful not to take *all* the stitches right up to the inner



DIAGRAM 2.—WORKING AN OUTLINE.



DIAGRAM 3.—OUTLINE OF LEAF.

edge of colour, so that the two shades may dovetail into one another, and a sharp, hard, defined line be avoided. (See diagram 4.)

It is quite easy to make curves and angles in this stitch, taking care that the lines of stitches follow the direction of the fibre or *grain* of the object imitated in needlework. Thus, the stalk of a plant should never be worked *across*, as we frequently see it done, but invariably lengthwise. Old-fashioned pieces of *pictorial* embroidery may be advantageously studied in this respect, though we do not recommend our readers to imitate them in others. Good line engravings, too, will often afford useful hints as to the direction of stitches. Indeed, an embroideress will, if she loves her art, always have her eyes open, and her mind alert and ready to find instruction. It is very necessary to fill up thin places in this stitch without any appearance of patchiness.

**1624. EMBROIDERY IN FLOSS SILK** is executed in this way, the stitches being carefully *laid* with the piercer; this little implement is of great use in working with floss silks; it keeps the fibres open and broad, whereas without it they would be constantly twisting. Before the silk is pulled right through the stuff, it should be passed over and spread on the flat end of the piercer.



DIAGRAM 4.—STITCHES FOR SHADING.

This kind of stitch, which the French call *point perdu*, because its beginnings and endings should, in good embroidery, be lost and undefined, is, of course, not available for twisted silks, which require a different treatment, and *point passé*, or satin stitch, must be adopted. This consists in *passing* the silk from one outline to another. Those beautiful pieces of Indian and Chinese embroidery, with the right and wrong sides exactly alike (making, indeed, two *right sides*), are wrought in this manner. The piercer here again comes in usefully for keeping the stitches even and smooth. Sometimes it is desirable to

*raise* certain portions of the work ; this may be done with cotton, and the silk taken over the padding, as illustrated in diagram 5. This stitch is used for embroidery over cardboard, and when the pattern is to be raised a piece of string should be sewn in the centre of the cardboard, and the silk taken over it. The stitches should always be taken in a slanting direction—that is to say, they should, if possible, never run parallel to either the warp or the woof of the material.



DIAGRAM 5.—SATIN STITCH.

to practise it first with common materials.

*Description of French knot.*—The needle being on the right side of the stuff, you take the silk between the finger and thumb of your left hand, at a short distance from the work ; with your right hand you then twist the needle round the silk, and then insert it in the stuff near to where the silk has been drawn through. The needle must then be pulled through, and the silk wound round it will form a little tube through which the whole needleful must pass and be drawn quite tight. The little tube will form the half of a sphere, and should be as smooth and round as a



DIAGRAM 6.—FRENCH KNOT, 1.

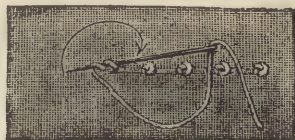


DIAGRAM 7.—FRENCH KNOT, 2.

bead. (*See* diagram 6.) In working without a frame, you do this stitch somewhat differently. A small portion of the stuff is taken *on* the needle and before it is drawn through, the thread may be twisted round it two or three or more times. (*See* diagram 7). The needle is then thrust quite through the tube formed by the twisting of the silk, and when the thread it carries is also drawn through, it must be reinserted in the stuff at the point where it was first put in. French knots are used for filling up the centres of flowers.

**1626. EDGING CORDS AND GOLD** are fastened down by fine sewing silk taken over them. When the outline is finished, a hole must be made in the stuff with a stiletto, the cord cut off, and the end threaded on a large round-eyed needle, taken through the stiletto hole and fastened off securely at the back.

## VI.—APPLIQUÉ WORK.

**1627. "APPLIQUE"** IS A FRENCH word, which, as it has now no equivalent in the English language, we are forced to use. "Application" and "applied work" come nearest to the true signification, but



are rather awkward to use. Appliqué work consists of a pattern cut out in one colour or stuff, and laid on or applied to another.

Appliqué work may be executed in almost every material and for almost every purpose. It is probably the oldest kind of decorative needlework; it certainly is the most simple. Neatness and some degree of mechanical skill are all that is required in the manipulation of the materials. In this kind of ornamental work, even more than in the others, design and colour are of higher importance than mere stitchery.

**1628. CLOTH IS ONE OF** the most satisfactory materials for appliqué work. It is easy to cut and at the same time is very solid. It can be had in a great many different shades and colours. The pattern should be traced on it in the manner that has already been described, and cut out with a sharp pair of scissors and gummed or pasted on to the stuff it is to ornament. When quite dry it must be secured with fine sewing silk of the same colour, and afterwards worked over with purse or embroidery silk in button-hole stitch in another shade or colour. If an edging of cord is used, the button-hole stitch is not required. The cord is sewn down with fine sewing silk of the same colour. When the design is complicated, or in many colours, or it is to be executed in more precious stuff, a tracing should be made on the material it is laid upon, and the parts carefully numbered; they should fit together like a dissected map. In working with velvet, satin or silk, holland should be stretched in a frame, the design drawn upon it, and the velvet, etc., pasted on the other side, and when dry, cut as above directed. When several colours are used, pieces the size of the parts they are required for may be pasted on the foundation. Cotton velvet does not require this backing, as it is little liable to fray; gum, or starch, or paste spread over the back is enough to keep it firm for cutting. Paper is often used for the purpose of backing; tough bank paper is the best for this.

In cutting out, economise your stuff as much as possible and make use of the smallest morsels. A great deal of waste may be avoided by a very slight attention to this recommendation. You must remember that in piled fabrics and cloth you get a different shade of colour if the stuff does not meet the light in the same direction. So be careful in cutting out and laying down that the pile always goes the same way. It is well before pasting down to lay the pieces flat in the position they are to occupy, and look at them from different points, when any inaccuracy of placing will then be discovered. For very delicate materials isinglass is sometimes used instead of paste.

**1629. APPLIQUE WORK IS** often ornamented afterwards with patterns in different stitches: chain-stitch, coral-stitch, button-hole stitch, etc.; but its chief use is in cases where flat masses of colour are required.

#### VII.—A FEW USEFUL GENERAL HINTS.

**1630. WHEN YOU ARE WORKING** on any costly or delicate materials it is well to place a fold or two of soft old damask table-cloth over the lower part of the frame, so that any friction arising from contact with your body may be avoided. Tissue paper or soft old table-cloth



should also be placed over the part on which you are working, so that your hand shall not touch the work.

Always cover up your work when you leave it, even if it be only for half an hour. In working without a frame your work may, if it be in rather narrow strips, be pinned to your knee or to a leaded pincushion. Very thin strips may sometimes be pinned to the top webbing of a frame, and the lower part left loose, allowing the left hand to pass under it.

**1631. IN WORKING WITH** a frame you should learn to use both hands at once : one to thrust the needle downwards and the other to thrust it up. A delicate sense of touch is required to do this dexterously, and your progress will be slow at first, but when you get accustomed to this mode of work you will be quite repaid for the trouble you have taken in acquiring it. Of course it will be necessary for you to use two thimbles.

One very good reason for working with both hands is, that you may always so sit that the light may never cast the shadow of your hand on your work, as you can use the hand under the frame that would otherwise cast a shadow. Another advantage is that by changing the position of the body and bringing different muscles into play, you can work longer without being fatigued.

**1632. IT IS VERY FALSE** economy to go on working with a thread that shows signs of being worn, soiled, or distressed in any way. It is not wasteful to cut it off and throw it away, for it would spoil the appearance of your work, which should look, as the popular phrase has it, "as if hands had not touched it."

You must *never unpick* when you are working on silk or velvet. Crash or coarse linen will not be any the worse for unpicking. You must insert the sharp point of your scissors under the stitches and cut through them in all directions, then pull out from the back of the stuff. Even after you have picked as cleanly as possible there will still remain a film of colour caused by the slender filaments remaining in the web ; this you may get rid of by brushing it once or twice with a clean, small clothes-brush. When it is necessary to secure the fastenings off and the ends of the threads, a coating of thick paste or gum should be passed over the back of the work.

**1633. WHEN YOUR DESIGN** is all filled in, your work, unless you are a very skilful hand, cannot be considered finished. You must go carefully over it, filling up the bare spots and thin places ; here drawing a stitch tighter, there making one looser. The surfaces should have the smooth, rich, even effect of velvet, and the trouble taken to secure this end is as little thrown away as are the "finishing touches" a painter gives his picture. Any one who really loves her work will take a peculiar pleasure in thus completing it, and making every portion as perfect as it is possible for it to be.



## CHAPTER CXIV.

## COLOUR AND DESIGN IN ORNAMENTAL NEEDLEWORK.

Primaries—Secondaries—Tertiaries—Old-Fashioned Embroidery.

"We see in needlework and embroidery, that it is more pleasing to have a lively work upon a sad and solemn ground, than to have a dark and melancholy work upon a lightsome ground."—BACON.

## I.—COLOUR.

**1634. IT HAS BEEN ASSERTED**, we do not presume to say with how much of justice, that the English school of painting is remarkable for fine colour. A cynic might be disposed to say that it is a pity a national characteristic so valuable should be displayed only on canvasses, be shut up in studios and galleries, be revealed only to a few, whilst in daily life, in our dwellings and in our dresses, it is conspicuous chiefly by its absence. And we are disposed to agree with the cynic.

We are not, however, inclined to think that this deficiency arises from a natural depravity of taste inherent in the British race, but rather from sheer stupidity, laziness, carelessness, and indifference. The average Englishwoman is devotedly, indeed, we may say, extravagantly, fond of dress, but is also the least reflective, the most orthodox, and the most confiding of women. She believes what she is taught, what she is told, and above all, what she sees in print. For instance, a girl with a sallow skin, pale eyes, and neutral-tinted hair reads in a book that blue is becoming to fair complexions. It is, indeed, a tradition, an accepted canon of good taste, that blues and blondes are justly formed to meet by nature. So straightway she goes and clothes herself in blue, generally with the most disastrous result. She does not observe that the blue-reflected tones intensify the leaden greys in the shadows of the carnations and neutralise their rosy tints; and she wears the hideous garment with the placid contentment of ignorance.

**1635. IT IS IMPOSSIBLE** to lay down rules and laws for every colour in embroidery; the shades and tones of colour are so numerous and so varied that description is of little use, and prescription of none at all.

**1636. IN PAINTING, THE ARTIST** can produce or alter colours, to an unlimited extent, by mixing his pigments or glazing one over another; but the embroiderer's colours are fixed, and the only way in which he can subdue and change them is by juxtaposition and proportion.

**1637. WE CAN NO MORE** define a colour in words than we can define a curve or the *timbre* of a musical sound. Nor can we precisely order colour and scientifically distribute its proportions. Study by all means whatever works on colour you can obtain, but in practice you must be guided chiefly by your eye and your good taste. If your

eye, however, be deficient, no theories nor science in the world will help you. You may, of course, improve your taste by the study of fine colour; but if you have not a normal eye, if, for instance, cool crimson looks to you much the same as hot orange, you can scarcely be expected to turn out a piece of work agreeable to the majority of your fellow-creatures. Unfortunately, few people are aware of their deficiencies in this respect; a scheme of colour looks rich and harmonious to them, and they cannot understand why to others it should appear bad.

A great authority on colour says that, to be harmonious, primaries of equal intensity must exist in the proportions of 3 yellow, 5 red, and 8 blue—integrally 16. The secondaries in the proportions of 8 orange, 13 purple, 11 green—integrally 32. The tertiaries, citrine (compound of orange and green), 19; russet (orange and purple), 21; olive (green and purple), 24—integrally 64. It follows, therefore, that each secondary, being a compound of two primaries, is neutralized by the remaining primary in the same proportions—thus 8 of orange by 8 of blue, 11 of green by 5 of red, 13 of purple by 3 of yellow. The tertiaries are neutralized by the secondaries in the same proportion. Of course the above propositions suppose the colours to be used in their prismatic intensities; but as hundreds, we may rather say thousands, of shades and tones are in daily use in dress and decoration, we must, after all, fall back upon ourselves, our individual tastes, and our experience. Experience tells us that blue is a cold, hard, disagreeable colour, and when used in combination it should be employed in a very small proportion.

The great artists teach us this both by precept and example. Sir Joshua Reynolds says a great mass of pure blue in a picture is destruction to its harmony. Gainsborough set himself to work to refute this theory in the famous portrait known as the "Blue Boy," but he only confirmed it. His blues are so broken and changed by reflections and shadows, and so surrounded by the yellows and browns of the background, that it is evident that he has only evaded the difficulty, not overcome it. The late Mr. Owen Jones, a scientific colourist and a true artist, tells us that, in the great Exhibition of 1851, he used the primitive colours, in the proportions stated above, for the decoration of the girders of the roof, and with the happiest result, so long as the light was tempered by the canvas covering. When, however, this was removed, the strong daylight completely extinguished the red and yellow, and the third primary alone could be seen. The aerial effect was entirely lost, and, as it became impossible to distinguish one girder from another, the nave appeared to be shortened by one or two hundred feet.

It is tolerably clear, therefore, that if in a piece of embroidery, considered only with reference to itself, we use blue in the large proportion indicated in the foregoing proposition, we shall not do well.

**1638. COLOUR IN EMBROIDERY** depends upon so many conditions, that the most general advice only can be given. We may tell the worker that crewel used on "crash" may be used in much more vivid tints than upon fine white linen. The neutral colour of "crash," and the broken greys induced by the roughness of its surface, tend to harmonise what may be placed upon it. Mixed and broken tints will look better on the white. A piece of embroidery for an antimacassar that is intended to light up a dark corner may consist of bright colours and strong contrasts, while one that is full in the light should be more neutral-tinted. A piece of embroidery may be used for the purpose of gathering up, as it were, of focusing, the colour of the surrounding decorations, by repeating them in fainter and brighter, or darker and brighter, tones. For instance, in a room of which the prevailing

colour is deep crimson, a chair, or table-cover, or antimacassar may be placed *en évidence* worked in pale crimson, and the effect heightened by a little pink of the same tone.

**1639. TO RETURN, HOWEVER,** to our primaries and secondaries. Yellow is the colour the most akin to light, and red stands about midway between yellow and blue in this respect. Where you want warmth and light, there it is well to make your prevailing colour yellow.<sup>1</sup>

**1640. EACH PRIMARY,** as is well known, has a complementary colour, composed of the other two primaries : thus, green is the complementary of red, purple of yellow, and orange of blue. A primary and its complementary form a full and harmonious contrast. The primaries, indeed, reflect their complementaries in a certain proportion ; as, in acoustics, when a fundamental note is sounded, its harmonics sound also. The primaries, however well proportioned in quantity and intensity, do not produce an harmonious effect, yet if the contrasts are multiplied by being repeated in small quantities, the relative proportions being observed, black and white being added, and distance and light helping to blend the component colours, a very agreeable result may be produced. The Egyptians in the decoration of their temples made use of this system of colour.

Brilliancy does not by any means depend on the primitive colours, which, if not well proportioned, will appear dull and heavy, as well as gaudy and discordant, while the dull and heavy tertiaries may on the other hand, if well arranged, produce an effect almost brilliant.

Always remember that when a primary is tinged with another primary, and contrasted with a secondary, the secondary must have a tinge of the third primary. For instance : Simple red may be used with pure green ; but scarlet, which is red tinged with yellow, must have a blue green ; and crimson, or red tinged with blue, must have a yellow green.

Always remember, too, that colours on a light ground appear darker, and on a dark ground lighter.

**1641. COLOURS PLACED IN** juxtaposition react upon one another, and acquire each a tinge of the other. Neutral colours reflect the complementaries of colours on which they are placed. Neutral grey, for example, on an orange ground, acquires a tinge of blue, of which orange is the complementary colour. On a green ground the grey becomes reddish ; on yellow ground, violet ; on a blue ground, orange ; while a neutral ground has a very subduing and harmonising effect on the colours placed on it.

If you are in doubt as to any colours harmonising, it is a good plan to make a rough sketch on paper in the same colours as the materials you wish to use. If this sketch does not satisfy you, try some other scheme of colour. It is difficult to copy coloured designs in worsted or silk, as you often cannot get shades to match ; it is therefore better to work from uncoloured designs and experiment in colour in the way we recommend.

<sup>1</sup> Ruskin is of opinion that the first approach to viciousness of colour in any master is indicated by a prevalence of purple and an absence of yellow ; that yellow in Nature is more

generally contrasted with black than purple, and that this contrast has been employed with success by Turner and Rubens.



**1642. LIGHT AND SHADE** should never appear in embroidery, except in pieces that are to be looked at as pictures, which is not the legitimate use of embroidery. In dress and decoration textile fabrics necessarily change position and light, so that sometimes if light and shade were used, the real light would fall on the part represented in shadow, and the high lights of the work would fall into the shade, and the relation of one to the other be falsified. Study specimens of embroidery whenever you can, and endeavour to ascertain the principle upon which they have been executed. It may not be amiss to describe here one or two, although, as we have observed above, we can never convey an exact idea of colour in words. Some old Spanish embroidered decorations of a room were sold in London not very long ago. They were of red satin, and the pattern was of yellow satin appliqué on the red. This sounds gaudy enough in words, in fact, however, the relative quantities were so nicely-proportioned and the two colours of shades that met agreeably, were harmonised by a white cord that bordered the yellow satin appliqué. This cord was sewn on principally with white sewing silk; here and there, however, pea-green silk was introduced and blue in a very minute proportion. The whole effect was rich and pleasant.

The writer possesses a fragment of embroidery, date about 1750. It is the edge of a petticoat about eight inches deep, and is of white satin. The material is ravelled out in a fringe at the bottom, then comes a line, about an eighth of an inch wide, in dark red floss, then a row of discs shaded in a dark and a light green; above these and touching one another are two broader lines of red, one the same colour as the first, the other paler; then we have a representation of moss worked in chenille of three shades of green, and from this mossy ground spring roses, carnations, forget-me-nots, and leafy sprays. This part is treated quite decoratively, and no attempt is made to preserve the natural proportions of the flowers in relation to each other, or to their stems and leaves. In the sprays one or two leaves are of peach blossom colour. Above this row of flowers are branches in festoons, of which the stems are olive brown, the leaves shaded, or rather, we should say, parti-coloured, with peach blossom inclining to pink, olive brown and two or three shades of green. It will be seen that nature is no more strictly adhered to in colour than in form. Above these branches is a pattern in two shades of peach blossom, accompanied with a very little blue. Except the moss, the embroidery is all done in floss silk split very fine. Seen by candle-light this beautiful piece of work has the brilliance of cut and polished gems, while the general effect of colour is extremely rich and sweet, and would harmonise with almost any surroundings. The writer has also a pair of mittens of a few years later; they are of soft open-woven white silk, and are worked principally in floss silk split. There is a scroll of dark green, within and around which are worked roses and green leaves. The roses are worked in embroidery silk and are considerably raised; there are four altogether, two red, one pink, and one yellow. Springing from the scroll are ornaments in blue, orange, and violet; all these colours, however, in very small proportion; the stalks and veins are of fine gold thread, which also forms an outline round the scrolls and two sprays of round red berries that spring from the top of the scroll. The colour is really beautiful, and is further harmonised by the grey tint produced by shadows in the open-work of the foundation.

**1643. WHEN WORKING IN** crewels we would advise the worker to calculate carefully how much of each colour she will require, and to get it all at once, for the dyes seldom repeat themselves in exactly the same intensity, and thus matching becomes difficult. In crewels, the

only colour that can be depended upon with absolute certainty is the military scarlet. The number of shades and tones in crewels is enormous, one house of business alone keeping 133 shades of green in stock ; other houses keep, perhaps, as many, and, being served by different dyers, the colours are by no means the same.

It is a good plan, when copying a flower, to take a blossom to the crewel shop and match its colour as nearly as possible ; often this may be done exactly. The shades of crimson, ranging from nearly black to nearly white, are sweeter and cooler in crewels than in any other material ; the scarlets, which are almost as numerous, are brighter and purer ; while the deliciousness of certain blue greens cannot be surpassed. The reader is implored to avoid the harsh magenta reds and the cold, hard violets and mauves of the aniline dyes, so common a few years ago. In the best warehouses, however, these vicious tints are not to be found.

## II.—DESIGN.

1644. IN A BOOK ON needlework, written about fifty years ago, it is asserted that embroidery on stuffs in long stitch should not be attempted except by persons who are well practised in drawing, the less accomplished women being recommended to keep to canvas work and Berlin wool. It would seem that very few draughtswomen existed in those days, for while minute instructions are given for wool-work, embroidery is quite passed over. We cannot, however, agree with the writer that if people cannot draw neither shall they embroider, though certainly a knowledge of the principles of design, and some skill in drawing, are of immense advantage. We recommend, therefore, that the practice of drawing and of needlework should go hand in hand. Ornamental designs and outlines of natural flowers may be copied, and at the same time the worker should endeavour to make drawings from natural leaves and flowers.

The leaves of the azalea afford an easy and simple outline. The worker may soon attempt a design for a kettle-holder or a mat from a sprig of this plant. She must not represent the leaves foreshortened or in perspective, but place them flatly on her paper, and endeavour to keep the curves graceful and the masses as well balanced as possible. This balance of masses and lines is what is technically called "composition," and is the most important element of design.

1645. THERE ARE SOME works on freehand published by the Science and Art Department, and some published by the Froebel Society, that the embroideress would find useful in her endeavours to improve herself in design drawing ; nor should we forget the cheap and excellent series of freehand drawings published by Marcus Ward, of which many of the ornamental designs may be used for working as well as for copying and practice.

As every embroideress will occasionally require to adapt designs and patterns, we may here give a few hints as to how to do so, observing, however, that it by no means comes within the scope of our present intention to give instructions in *drawing*. You have, we will say, a drawing of a branch of orange-tree which you wish to utilise for an antimacassar, but you cannot tell whether it will compose well in the space you have at command. Take a piece of paper the size of the portion of stuff you wish to cover, and divide it by lines into four equal parts. Sketch roughly in charcoal the branch of orange : it is probably copied from nature, and you find that the masses of form only fill up two squares, while one is barely touched and

the other empty. Alter the inclination of the stalk, add more fruit or leaves, or twigs on the one hand, and take them away on the other; when you have done your very best, faint off the charcoal with a handkerchief, and go over the outline with chalk or pencil. If a square obstinately remain empty, you may touch in a butterfly or a bird. Very small objects, if discreetly placed, will fill up large spaces. A careful observation of the common Japanese screens will be very useful in this direction. The artful way in which the Japanese will cover a large surface with the fewest possible touches is surprising, and we cannot do better than take lessons from them. Economy in design is not *our* strong point; we are sadly given to overloading, or else we fall into the opposite extreme of meagreness, which is perhaps even a worse fault.

**1646. DESIGNS MAY BE ENLARGED** or reduced by means of a proportional compass. It is, however, not very safe to alter the size of a design, as what looks well enough in a large pattern, is not always suitable for a small one and *vice versa*.

**1647. THE STYLES OF** various epochs or nationalities must not be mixed with each other. It may be seen both in specimens of ancient embroideries and in representations of it in paintings that the patterns used in needlework were, allowing for the technical difference of the art, similar to those used for glass and wall painting, and manuscript illumination. We have no distinctive nineteenth century style, and too often we make an unmeaning jumble, but we should as far as possible assimilate our needlework to the style of the room we wish to decorate.

In conclusion, we should like to warn our readers against the extremes into which fashion loves to lead us. Just now there is a mania for what is called *art-needlework*, of which some of the manifestations are anything but artistic. In illustration of the danger into which the embroiderer may fall we give the description of two articles which we have lately been distressed by seeing. One of these was an anti-macassar worked on crash, and presented at its lower end three dandelions all in a row, pre-Raphaelite dandelions, stiff and bolt up-right, all exactly alike and all hideous. The other piece of work, intended for a mantel-piece valance, was also on crash; a poinsettia was depicted springing out of nothing and sticking out its leaves stiffly enough, there were no sweet and flowing curves, all was angularity and jerkiness. This frightful plant was repeated *five* times without any variation. These two hideous specimens were bought and sold under the name of Art Embroidery!





## CHAPTER CXV.

### ARTICLES THAT MAY BE EMBROIDERED.

#### Antimacassars—Screens—Purses—Dresses—Pockets.

**1648. THE NUMBER OF OBJECTS** for which embroidery may be used as a decoration is enormous. From the handsome frieze round the walls of a lordly reception room, to the humble kettle-holder hanging by the squeezed-up fireplace in a poor old woman's attic, is a wide range enough; and it may not, perhaps, be out of place if we mention some of these articles.

**1649. WE BEGIN OF COURSE**, with antimacassars, which are the first things that feminine minds and fingers are exercised upon. Let us be thankful that crewels and crash have banished (for ever, we will hope) those clinging and prickling horrors in white cotton crochet and knitting that have for so many years disfigured our sitting-rooms and annoyed ourselves. They are now nearly always executed in crash or coarse towelling. Cushions follow next in order of numerousness; then we have *vide-poches*, foot-stools, curtains, chairs, chimney-valances and curtains, and portières.

Portières are sometimes embroidered all over, whereas curtains usually only have the border embroidered, for the reason that a full light often falls on a portière, whereas window-curtains are illuminated only at the edges. The open shelves of cabinets and *étagères* have sometimes little curtains hung over them; these must follow the general decoration of the room in colour and style, but should be of richer materials and more elaborately worked; they are curtains in miniature, and like all miniatures, should be highly finished.

**1650. SCREENS AFFORD GREAT SCOPE** to the artist in embroidery. Banner-screens may be executed in almost any material. Miniature banner-screens on gilt stands, and used to keep the light of a lamp from the eyes, should always be made of rich silk, and nicely lined and finished off. Standing screens in frames may more nearly approach to a picture in design and finish, though the worker should still keep within the limits of pure decoration.

Many of our readers will remember a standing-screen in the Empress's bed-room at Fontainebleau—a beautiful specimen of Lyons embroidery, with storks thereon depicted; but in which nature, though faithfully followed, is yet subordinated to the rules of decorative art.

**1651. FOR BEDROOMS**, crash, linen, and cretonne appliqué are the most appropriate materials for decoration. Besides the ordinary articles of furniture, very pretty suites may be made, consisting of toilet-covers, toilet-mats, night-dress cases, watch-pockets, and bed-covers.



**1652. THE SMALL ARTICLES** suitable for presents and fancy bazaars, which may be embroidered, are also numerous. In this list we have pen-wipers, sachels, scent-bags, smoking-caps,<sup>1</sup> tobacco-pouches, letter and ticket-cases, kettle-holders, tea-cosies, five o'clock tea-cloths, and d'oyleys.

**1653. PURSES HAVE BEEN** to a great degree superseded by portemonnaies. This is rather a pity, for embroidered purses were very pretty things, and a negative advantage attended their use, for when you lose a purse you lose only money, but when you lose a portemonnaie, you lose, as well as coin, notes, cheques, letters, stamps, and a host of other things which people are in the habit of cramming into its numerous little pockets. Fashion, however, seems inclined to give a turn to embroidered purses.

These may be made in silk, satin, or velvet, and should be lined in all cases with a thin, but solid silk, which can be renewed easily. They may be made long, with rings and tassels, or short with clasps, or with bars and a ring. Money-bags for keeping coin in cash-boxes are also embroidered; they are shaped like the little square canvas bags used by bankers, and have a broad hem and running strings. The City Purse, which is used on certain State occasions, is of this kind, only considerably larger. It is of crimson velvet wrought with gold, and is drawn up with gold cords that terminate in tassels. It dates from the fifteenth century.

**1654 FASHION, IN DECREERING** that dress-skirts shall be made too tight to the figure to admit of pockets, has brought into use outside loose pockets, like those worn in the middle ages by both sexes, and called generally gipcières. These articles with suspending bands and girdles afford great opportunity for the display of taste and skill in embroidery, and we have seen some very pretty ones. Very little invention, however, has been shown in their forms, which are nearly always the same. Sashes and scarves, fichus and cravat ends, invite decoration by embroidery. They may be of cashmere, of silk, of gauze, of crêpe, and of tulle. Mittens formerly were often beautifully embroidered.

Aprons may be embroidered in almost every material, and may be elaborately worked. We have seen some working aprons of white linen, made with a bib, and embroidered in crewels, which are as pretty and becoming as they are useful. Court-trains and petticoats, cuirasses, and ladies' waistcoats, are now much adorned with needlework. Gowns for every-day wear are better not embroidered. We have seen ladies wearing serge dresses embroidered with crewels, but the effect was not happy.

<sup>1</sup> Long before smoking became a habit among Englishmen, the smoking-cap was worn. It was, however, known by another name, and was called a "night-cap." Night-caps were sometimes made of velvet, richly embroidered; sometimes of cloth of gold or silver; and were certainly not used for sleep-

ing in, though called night-caps. Real sleeping night-caps were of linen, ornamented with white embroidery and lace. Night-caps of both kinds were commonly given as presents by ladies, who worked them with their own fair hands.



## OUR LEISURE HOURS.

### CHAPTER CXVI.

#### ROUND GAMES FOR ALL AGES.

General Instructions—The Reviewers—Magic Music—The Blind Postman—Questions and Answers—The Sea and her Children—The Five Vowels—Cross Questions and Crooked Answers—Acting Rhymes ; or, Dumb Crambo—Bouts Rimes—Hot Cockles—The Feather—Jack's Alive—The Wolf and the Lambs—The Huntsman—How do you Like It?—Consequences—Divination for Hallow-e'en—The Blind Man's Wand—The Witch—Birds Fly—The Rule of Contrary—Shadow Buff—Musical Fright—Confidences—What's my Thought Like?—The Elements—Yes and No—Twirl the Trencher—My Lady's Toilet—The Whistle—Blind Man's Buff—Proverbs.

1655. **ROUND GAMES**, and more especially games involving forfeits, will always form a most attractive feature of juvenile parties, and may also be made to furnish a great deal of amusement at gatherings where none but grown-up people are present. Those contained in the following pages have been chosen with care, and will be found to include the best of the round games played in this country. It is to be observed that the directions given may here and there by general agreement be departed from : sometimes, indeed, what will for the occasion be a great improvement, may be contrived by some ingenious spirit.

1656. **THE INTRODUCTION OF A LITTLE MUSIC** whilst playing round games produces a good effect, but music, of course, may be omitted. It might be played preparatory to the commencement of the game, in the form of an overture : tunes being chosen which are appropriate to the game. In the event of there being any hesitation in giving an answer, or should any pause occur, a chord or two might be struck to keep up the spirits of the players.

1657. **THE DIRECTOR OF THE GAME** should be apt at framing his questions, so that he may trap players into giving such answers as may lay them open to paying a forfeit. At the same time, however,

he must not be too ambiguous ; that would be as great an error as making the questions too suggestive. Never appoint too many directors : it is, as a rule, better to place one of the elders of the party in that responsible position, and, if possible, retain his services during the evening.

**1658. AS YOUNG PLAYERS ARE APT TO TIRE** of games in which quickness of reply is the leading feature, games of a more active kind have been introduced in the following pages for their special benefit.

**1659. THE REVIEWERS.** Every player must be provided with a pencil. The first player must write down on a sheet of paper an imaginary title of a book. He passes it on to the next, who writes a sub-title without seeing the first, and folds the paper down. The third must give the book an author, and the fourth a motto for the title-page. The next player writes a review, attaching to the review the name of any paper she pleases, and then turns the paper down as before ; she then passes it on to the next player, who writes another review. A second paper is then started, only another player writes the first title, and so on, till the last paper is finished. The papers are then read out.

**1660. MAGIC MUSIC.** All the players must leave the room except one, who must arrange what the others are to do. Then she calls the others in, and they must guess what they are to set about. If they do the wrong thing, the piano must be played softly, but it must increase in loudness as they approach doing what is right, and when at last they do it, it must be played very loud indeed. Sometimes only one player is set upon the task, the rest of the company finding amusement in watching him.

**1661. THE BLIND POSTMAN.** This is a very good game for a large party. It is played thus : The postman is chosen by lot, while the postmaster-general either volunteers his services, or is elected by the company. The person to whom the unwished for honour of enacting postman falls (either a lady or a gentleman) is blindfolded, the rest of the company meanwhile seating themselves round the room. The number of chairs is limited so that there shall be one less than the number of players. The postmaster-general then writes the names of certain cities and towns on slips of paper, giving one to each person, so that they may remember by what name they are to answer. In cases where there are few players, the names can be given orally. The blind postman is stationed in the centre of the room, and the postmaster-general takes up a position from which he can address the entire company. He begins the game by calling out, "London to Edinburgh," or, "Dublin to Glasgow" (or any other places he may choose). The players representing the places named rise instantly, and endeavour to change seats with each other ; while the postman tries to capture one of them before they accomplish the change. Should he succeed, he removes the bandage from his eyes and takes the chair which his captive has vacated, while the latter is blind-folded



and becomes postman in turn, in addition to paying a forfeit. Forfeits are also incurred by those who do not spring to their feet and endeavour to change seats with the town or city whose name is called in connection with their own. Forfeits are also demanded of those who, in their hurry to be in time, answer when their names have not been called. The confusion caused by these *contretemps* places many chances in the postman's favour. The postmaster-general may hold his post till the conclusion of the game, but if he tires of his duties he may resign.

**1662. QUESTIONS AND ANSWERS.** This is a pleasant round game affording more amusement than many a pastime of greater pretensions. Each player is furnished with a pencil and any given number of slips of paper. On one slip any question is written as, "How old is the moon?" "Where shall I dine?" "What is truth?" and so on. On another slip any random single word is written, as "Sense," "Table," "Imagination," etc. All the questions are then laid in one heap, and all the answers in another, and every player selects one slip from each. A few rhymes must then be strung together embodying the single "word" in the answer to the question. Thus, supposing you draw, "How old is the moon?" and the word, "Simpleton," you may say :

"Simpleton ! I sure would be,  
If the moon's age would puzzle me !  
I curtsied to her young last night—  
One day and two nights must be right."

The question and answer are doubled up together and cast before the "Honorary Secretary" chosen for the occasion, and are read for the amusement of all, frequently amidst roars of laughter. Those who have not finished the necessary reply have to pay a forfeit, or a fine as may be settled before the game begins.

**1663. THE SEA AND HER CHILDREN.** The players seat themselves in a circle, leaving out one of their number, who represents the "Sea." Each player having taken the name of some fish, the "Sea" walks slowly round outside the ring, calling her companions one after another by the titles they have adopted. Each one, on hearing his or her name pronounced, rises and follows the "Sea." When all have thus left their seats, the "Sea" begins to run about, exclaiming, "The Sea is troubled ! the Sea is troubled !" and suddenly seats herself, an example immediately followed by her companions. The one who fails to secure a chair becomes the "Sea," and continues the game as before.

**1664. THE FIVE VOWELS.** This is a good intellectual game, and will be found also a mirth-provoking one. The rules for playing it are simply these : The company question each other alternately, and the answers should be brief, suitable, and prompt ; but must not, under pain of a forfeit, include the vowel interdicted by the person demanding the answer. Example.—MARY : "Charles, do you like mince-



pies? Answer without an A." CHARLES: "Yes; I like them very much. Are you fond of dancing, Arabella? Answer without an E." ARABELLA: "I am very partial to it," etc.

1665. CROSS QUESTIONS AND CROOKED ANSWERS. All the players sit in a circle. One of them begins by whispering a question to her right-hand neighbour, who answers her; the right-hand neighbour then goes on to whisper to her right-hand neighbour in the same way, only asking a different question. When it has gone all round the circle, the first one begins by stating aloud the question her left-hand neighbour asked, and the answer her right-hand neighbour gave her.

1666. ACTING RHYMES; OR, DUMB CRAMBO. The players divide into two parties, one party remaining in the room whilst the other goes out. Those who remain in, select a verb, such as dance, sing, eat, weep, laugh—any verb will do. They then request the attendance of the other party, and tell them they have thought of a word that rhymes with—naming a rhyme for the word selected. The others must then act in dumb show the word they think has been chosen. Thus (having chosen the word *lance*), "We have thought of a word that rhymes with *dance*." The party who have entered the room imitate horses prancing. They are hissed out: it is not "prance." They re-enter and imitate the throwing of dice. They are hissed out again: it is not "chance." They come in again and imitate the throwing of a lance, which, being right, obliges the other party to take their place and go out into the cold.

1667. CRAMBO. One player leaves the room, while the rest take their places in a circle. They select a word and call the guesser in. He is then told a word that rhymes with the one chosen, and he then goes on to guess, by describing, without naming, other words to rhyme, till he arrives at the right one. For example, the word chosen is *play*. The guesser goes round the circle, and asks each in turn a question, the answer giving the word he has thought of. He is told that the word chosen rhymes with say. "Is it the poet's month?" "No; it is not May." "Is it a road to anywhere?" "No; it is not way." And so on, till he ends in guessing rightly, when the last speaker leaves the room, while another word is selected to tax his ingenuity. This is a good game, but Dumb Crambo, in which the words are acted, is a funnier and more lively pastime in our opinion.

1668. BOUTS RIMES. The game of Bouts Rimes is simple in construction, but one well calculated to polish the wits of those who take part in it. It is played in a variety of ways, but the easiest and most rapid is the following: The company being seated as in other round games, the director reads from a book, or, if he prefers it, recites a line of poetry, to which the person to whom it is addressed is bound to add a line corresponding with it in rhyme, measure, and sense, under pain of having to pay a forfeit. When the director has given the line, he

spins a teetotum, and the poetic feat must be accomplished before it ceases spinning. Poetry of a high order of course is not to be expected, indeed the more nonsense the more fun. Example.—DIRECTOR (*giving a line*): "The year is dying in the night." *Answer*: "And certainly it serves him right." DIRECTOR: "The busy lark, the messenger of day." *Answer*: "Quite lost his voice, and nothing had to say."

1669. HOT COCKLES. In this game a player kneels before a lady, hiding her face in her lap. She then places one hand on her back with the palm uppermost. The rest of the company then advance, and each in turn gives a slap to the open hand. The player who is kneeling has to guess who gave the slap. Should she guess rightly the player who has been correctly named has to take her place; if not, she must just go on guessing till she names one correctly. "The impatience of the victim," says one writer, "who, having received several slaps without divining the operator, hears ironical suggestions offered her, such as 'the loan of a pair of spectacles,' 'a bedroom candle, as she really ought not to go to *sleep* there,' a promise to 'hit harder next time, that she may recognise the hand,' etc., is very delightful indeed—to the spectators."

1670. THE FEATHER. The players sit in a circle and as closely as convenience will allow. One takes a piece of cotton-down, or a feather, or any other light substance, tosses it up in the centre of the circle, and blows on it to keep it floating in the air. Whoever it comes down nearest must blow on it again to prevent its lighting on any part of her person—an accident which would render her liable to a forfeit. This game does not require great intellectual resources, but will be found a source of considerable amusement.

1671. JACK'S ALIVE. Light a match or a bit of twisted paper; then blow the flame out and pass it from one to the other, saying (just as you hand it over), *Jack's alive*. She in whose hand the last spark expires, pays a forfeit. The next player is bound to receive the match the moment you have pronounced the requisite words.

1672. THE WOLF AND THE LAMBS. Only one gentleman at a time can take part in this game, but any number of ladies can engage in it. The gentleman plays the part of *Wolf*, the principal lady acts as *Shepherdess*, and all the rest stand behind her and form the *Flock*. The Wolf tries to seize the lamb who happens to be at the extremity of the flock. He comes forward, saying, "I am the Wolf! the Wolf! come to eat you all up." The Shepherdess answers, "I am the Shepherdess, and will protect my lambs." To this the Wolf replies, "I'll have the little white one with the golden hoofs!" The Wolf now tries to make an irruption in the line of the flock, but the Shepherdess extends her arms and tries to prevent him. If he manages to break through, the lamb at the end runs before he can catch her and places herself in front of the Shepherdess, where she is

safe. The rest in succession follow her example, till in the end the Shepherdess finds herself the last of the line. The game ends with the Wolf having to pay a forfeit for every lamb he has allowed to escape. Should he succeed, however, in capturing one of them, he has the privilege of saluting her, and she has to pay a forfeit. This is a good out-door game.

1673. **THE HUNTSMAN.** This is as lively a winter evenings' pastime as can be imagined. It may be played by any number of persons above four. One takes the part of "Huntsman;" the others call themselves after the different parts of the dress and accoutrements of the sportsman: thus, one is the hat, another the coat, whilst the gun, dog, shot-belt, powder, powder-flask, and all other articles belonging to a huntsman, have their representatives. As many chairs as there are players, excluding the huntsman, are then ranged in two rows, placing the chairs back to back. All the players then seat themselves; and being thus prepared, the huntsman walks round and calls out the assumed name of one of them; for instance, "powder-flask!" when that player immediately rises, and lays hold of the coat-skirts of the huntsman, who continues his walk, and calls out the others one by one. Each lays hold of the skirts of the player before him, and when they are all summoned, the huntsman sets off running round the chairs as fast as he can, the other players holding on and running after him. When he has run round two or three times, he shouts out "Bang!" and immediately sits down on one of the chairs, leaving his followers to seize the other seats as they best can. Of course one is left standing, there being one chair less than the number of players, and the player so left must pay forfeit. The huntsman is not changed throughout the game unless he gets tired of his post. This game is not unlike that of "Musical Fright," described further on.

1674. **"HOW, WHEN, AND WHERE DO YOU LIKE IT?"** This amusing game may be played by any number of persons. The players being seated, one of their number known as the "Stock" is sent out of the room, and the rest then agree on some word with more than one meaning. The "Stock" is then called in, and he or she asks each of the company in succession, "How do you like it?" One replies, "I like it cold;" another, "I like it hot;" another, "I like it new;" another, "I like it old." He then asks each of the company, "When do you like it?" One says, "Every day;" another, "Very seldom;" a third, "in the forenoon;" a fourth, "at dinner;" a fifth, "at all times," etc. Lastly the "Stock" goes round and inquires, "Where would you put it?" One says, "I would throw it into the sea;" another, "I would bury it in the earth;" a third, "I would hang it on a gooseberry bush;" a fourth, "I would put it in a pudding." From these answers the "Stock" may or may not guess the word chosen; but should he be unable to do so, he must pay a forfeit. Many words might be selected for the game, such as—Aunt and ant; plane and plain; rain and rein; key and quay; beau and bow.



**1675. CONSEQUENCES.** Each player in this game is provided with a pencil and a slip of paper, on which to write according to the direction given by the leader. All first write down one or more terms descriptive of a gentleman, fold down their papers so as to conceal what is written, and hand them to their next neighbours. A second order is then given, and all write in response to it, fold the papers down as before, and pass them on to the next neighbour, and so on, until the directions are exhausted. The leader then reads the contents of the papers aloud, which, from their inconsistencies and absurdities, will cause much amusement. Let us suppose the following to be the directions of the leader :—"Begin by writing a term descriptive of a gentleman." "Write a gentleman's name; some one you know, or any distinguished person." "Write an adjective descriptive of a lady." "Give a lady's name." "Set down an adjective descriptive of a place." "Mention a place." "Write down some date or period of time when a thing might happen." "Tell what the gentleman said." "Make the lady reply." "Tell what the consequences were." "State what the world said of it." The paper being opened, we will suppose it to read as follows : "The modest and benevolent Henry VIII. met the beautiful and fascinating Madame de Staël, on the rural Golden Gallery of St. Paul's, on a moonlight night. He said, 'Dearest, I adore you,' and she replied, 'I'm very fond of it.' The consequences were, that they were married, and the world said, 'All's well that ends well.'"

**1676. DIVINATION FOR HALLOWE'EN.** The names of the ladies of the party are written on slips of paper and put into a bag : the names of the gentlemen are placed in another, and the names of absent friends may also be added to either or both. The Master of the Revels then draws a lady's name from the ladies' bag, and two or three gentlemen's names from the gentlemen's bag. Three or four hazel nuts are then named in harmony with the names drawn out, and are placed in a row on the top bar of the grate. It will usually happen that one or two will pop away with a slight explosion. The two which burn steadily to the end are proved by nut divination to be true and faithful friends.

**1677. THE BLIND MAN'S WAND.** A player is blindfolded and stationed in the centre of the room, a light cane or wand being placed in his hand. The rest of the company join hands and dance round him, singing the chorus of any popular ditty they please, by way of enlivening the proceedings. When the last note is sung all stand still. The blind man holds out his wand and the person towards whom it chances to point, must, according to the rules of the game, take hold of the end. The blind man then gives three cries, which the player holding the wand must imitate as well as he can. If he fails to disguise his voice he is found out, and has to take the place of the blind man. If not, the circle dances round as before.

**1678. THE WITCH.** This is a trick to discover a given word by the aid of a confederate who plays the part of *witch*. Having entered the



room and taken a seat, you are addressed by the witch, who makes mystic passes over you with a wand. She speaks in short sentences, each commencing with a consonant in the word, in rotation. These sentences she divides by waving her wand over your head. The vowels are expressed by thumps on the floor with her wand, thus: one thump stands for A, two for E, three for I, four for O, five for U. We quote an example from an authority on round games. Suppose the word chosen to be Boatman. The witch begins, "*B-e* prepared my trusty spirit, to answer my questions (*thump, thump, thump, thump!*—*a wave of the wand—thump!*). To answer my question, O spirit, so mind—(*a wave of the wand*). *M-ind* what you are about (*thump*). *N-ow* expound the oracle." The audience may be still further puzzled by fixing on the second or third letter instead of the first.

1679. BIRDS FLY. In this game all the players place a finger on the table or on the knees of the leader of the game, and they must raise them in the air whenever the leader says "*Birds fly*, or *Pigeons* (or any other winged creatures) *fly*." Should she however name an animal without wings, and any player raise her hand without thinking, she must pay a forfeit. And she must do the same should she neglect to raise it at the mention of any bird or winged insect.

1680. THE RULE OF CONTRARY. The players take hold of the edges of a handkerchief. The leader of the game takes hold with the rest, and then traces mystic circles on the handkerchief with her forefingers, saying "Here we go round by the rule of contrary (always pronounce it in this game *contráiry*), when I say, 'Hold fast,' let go; when I say, 'Let go,' hold fast." She then says, "Let go," or "Hold fast," just as she pleases. When she says, "Let go," all who do not hold fast pay forfeits, and those do the same who let go when she says, "Hold fast." One would think it a very easy matter to escape forfeits in this game, but it is far from that.

1681. SHADOW BUFF. This affords good practice at guessing. A screen or frame is covered with white linen, and behind it is placed a lighted candle. One of the company is seated before the screen, and each of the others passes between the candle and the white surface. By the shadow, or silhouette, the guesser must name the person behind the screen. Only the face is thus shadowed, the figure being hidden by skirts, cloaks, and shawls. Without the least disguise the right name is not given once in a dozen times.

1682. MUSICAL FRIGHT. The *Lord* of Misrule makes preparations for this noisy game by setting a row of chairs down the middle of the room, *one less* in number than the persons who play. The players then take hands and dance round the chairs. The person playing the piano suddenly stops when he or she pleases—always when least expected. The instant the music ceases the players rush to the chairs and try to get a seat. One will of course be left out. He or she pays a forfeit, and a chair is taken away. The music and dancing begin

again. Once more the player stops suddenly in the middle of a bar, and the players scramble for seats, with the same consequence as before—one is left. The game is renewed till only *two* dancers go round *one* chair. The one who succeeds in sitting down when the music finally ceases is the winner of the game, and imposes the forfeits on all the rest.

1683. **CONFIDENCES.** A tale, every one knows, gains by repetition, and this game is often an amusing illustration of the fact. A lady whispers to her next door neighbour (*i.e.*, the person sitting by her) an imaginary account of what one of the gentlemen present has said or done. The listener repeats it, in a whisper also, to the lady or gentleman seated by her; and thus it is whispered from one to the other all round the room till it reaches the last person, who repeats it aloud. It will be found, no doubt, that, either through mistake or *playful* malice, it has gained considerably in its passage round the circle. Sometimes, however, this game proves disappointing. We remember hearing it played once in a very matter-of-fact and conscientious circle, and the story as repeated by the last player was almost word for word that told by the first.

1684. **WHAT'S MY THOUGHT LIKE?** The whole company take their seats in a circle. The first lady thinks of a gentleman present, and then asks, "What's the object of my thought like?" The others may make any answer they please, and liken him to "a sixpence," "a gorilla," "the moon," "a star," "a post"—anything. When every one has named some object of resemblance, the lady tells who was the object of her thought, and demands in what manner he resembles the thing or person named. If no *good* point of resemblance can be found, the defaulter in wit must pay a forfeit.

1685. **THE ELEMENTS.** The players seat themselves in a half-circle round the queen of the game, who holds in her hand a ball of thread, partially unrolled and fastened by a knot; leaving a length of thread long enough to reach any of the players she may choose to throw it at, and enable her to draw it back immediately. The names of three animals are then chosen, one inhabiting earth, another air, and the third water—for example, *cat*, *eagle*, and *herring*. Whenever the queen touches a player with her ball of thread saying, "Earth, air, or water," the player must immediately answer with the name of the animal inhabiting the element mentioned. For example, should she say, "Air," the player she touches will at once answer, *eagle*. Should she reply *herring*, or *cat*, she must pay a forfeit. The queen may also say, "Fire," and when she does so a dead silence must be observed. Should she say, "The Elements," all the players together must repeat the names of the three animals chosen in quick succession. Sometimes—but we do not think it so good a way—this game is played without deciding on the names of any particular animals; then, when the queen names an element, the player to whom she throws the ball of thread must answer at once with the name of an animal known to

inhabit it, or pay a forfeit. The same animal must not be mentioned twice.

1686. **YES AND NO.** This game used to be called *Animal, Vegetable, and Mineral*. One of the players was sent out of the room and a word, or rather a thing, was thought of. He was then called in, and he began by asking certain members of the company to which of the three kingdoms—*Animal, Vegetable, or Mineral*—the object in question belonged. They were bound to answer, and if composed of productions of two or more kingdoms, to give him full particulars. For instance, if the object were a carriage, in whose manufacture leather, wood, and metal are employed, he would be told that it belonged to all three. He then went on to put other questions, to which the company only answered, Yes, or No, as the case might be, taking no notice whatever of questions not admitting of either of those very straightforward replies. "Now, however," says one writer, "the game is much simplified. The guesser enters the room and begins asking what question he likes, the players only answering, Yes and No. He may ask if the article belongs to either of the three kingdoms, as well as any other question, and will receive a direct answer. But if its composition should belong to more than one the player is not obliged to tell him, unless directly questioned. There are many things which it would appear almost impossible to hit upon, without any other clue beyond that afforded by the rules of the game. But, indeed, everything can be discovered if a player will only follow the right method. A system of first generalising, then gradually centralising the various heads of information is the one to be pursued."

1687. **TWIRL THE TRENCHER.** In this popular juvenile game the players sit in a circle, and they have a plate—not, of course, of the best china—or some similar round thing to twirl, to represent a trencher. Each player selects a number. The first player stands in the centre of the circle and twirls the trencher, at the same time calling out a number. Whoever bears that number must run forward and prevent the trencher from falling; if she is not in time she must pay a forfeit.

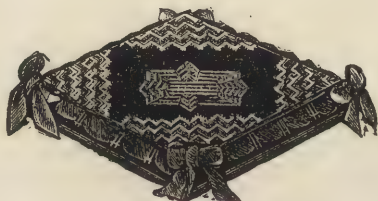
1688. **MY LADY'S TOILET.** All the players sit in a circle except one, who is the lady's maid; she takes up her position in the centre. The players each take a name of some article belonging to a lady's toilet, such as a chain, watch, ring, brush, comb, earrings, or anything suitable they can think of. The lady's maid then says, "My lady is going out and wants her chain," or any other article she likes to name. The one who is named gets up and turns round, saying, "Here, my lady," as she rises. When the *mirror* is named, all rise and make gestures and grimaces, as if standing before a mirror. When the leader says, "My lady is dressed," all change seats, and the one left out becomes leader in turn. Any failure in answering to a name, or making the gestures at the mention of the *mirror*, costs a forfeit. Any failure to change seats also results in a forfeit. Should the leader name any article not selected she must pay a forfeit.



**1689. THE WHISTLE.** Fasten a whistle to the skirts of some unsuspecting individual. Place him in the centre of the players who must be all standing up, and show him another whistle, telling him it is to be passed round the company and sounded while his back is turned—his business being to detect the player. The person on whom he has turned his back lays hold of the whistle attached to him and blows it. The victim turns round at the blast. The other, however, has quickly let go the whistle, and while he is watching to detect its presence in this quarter he again hears it sounded at his back. He turns round again, but whenever he looks for the whistle it is sounded behind him. "It is as well," says one writer, "to put a stop to the game at the first signs of insanity exhibited by the bewildered victim." This, however, is quite optional.

**1690. BLIND MAN'S BUFF.** This is a good game for little folks. One is chosen to play the part of blind man, and with his eyes bandaged tries to catch the others, who, of course, do their best to escape. Whoever is caught by the blind man becomes blind in turn.

**1691. PROVERBS.** One of the company is sent out of the room ; the rest decide on a proverb, a poetical quotation, or any known sentence, to be discovered by him on his return. To effect this he is entitled to ask questions from the company all round, beginning with whoever sits on his left. The question may be what he pleases, but the answer from the first person must contain the first word of the proverb, the answer from the second must contain the second word, and so on, each member of the party taking a word in succession, and the questions going round the company as many times as are necessary till the proverb is completed. The great difficulty in the game is to contrive answers in such a way that the fatal word may not be conspicuous. It is best to choose proverbs or quotations composed of the most common-place words. The guesser may be allowed some time for deliberation, but should he be compelled to "give it up," he must leave the room and try another proverb.





## CHAPTER CXVII.

## A CHAPTER OF FORFEITS.

Two things to be looked to—How to “cry forfeits”—Thirty-eight Acts of Penitence.

1692. IN “CRYING FORFEITS” there are two things we must look to : first, there ought to be some fun in them ; and next, and this is very important—there must be nothing about them at all ill-natured. Let us laugh and enjoy ourselves, but not hurt any one’s feelings. In the following list of forfeits, then, none appear but what are harmless and amusing.

1693. THE ORDERLY “CRYING OF FORFEITS” is managed in this way. The director, or any one of the party who has come under no forfeit, collects the forfeits—trinkets of all sorts—together, and sitting down calls any one of the players to kneel with his or her face on the director’s knees, so that the forfeit cannot be seen, as the director holding one of the forfeited articles a little way over the head of the person kneeling, cries out, “Here’s a pretty thing, and a very pretty thing ; and what’s to be done to the owner of this very pretty thing?” The person having to pronounce the penalty then asks, “Is it for a lady or a gentleman?” and, on being told, proclaims the forfeit, choosing the most difficult thing to be thought of. The person to whom the forfeit belongs has at once to perform the penance mentioned, and in this way all the forfeits are cried one after the other. The director can call on a different person to kneel as often as he pleases, or each one can cry a certain number of forfeits apiece.

1694. THE FOLLOWING ARE THIRTY-EIGHT OF THE BEST FORFEITS hitherto invented :

1. To bow to the wittiest, kneel to the prettiest, and kiss the one you love best.
2. To bite an *inch off* a hot poker. This is done by making a bite with your mouth one inch distance away from the hot poker.
3. To lie your whole length on the floor, and after calling all the company round you to say out loud, “Here I lie, the length of a booby, the breadth of a booby, and three parts of a loggerhead.”
4. Place a straw on the floor so that you cannot jump over it. Place it against the wall.
5. Kiss yourself in the looking-glass.
6. Push your friend’s head through a ring. This is accomplished by putting your finger through a ring and pushing your friend’s head with the tip of it.

7. Kiss your shadow. This may either be done literally by kissing your own shadow on the wall, or more agreeably, by putting yourself between the light and a nice young lady and saluting her.

8. To laugh in one corner, cry in another, sing in a third, and dance in a fourth.

9. To put one hand where the other cannot touch it. This is done by putting the right hand to the left elbow.

10. To say "Quizzical quiz, kiss me quick," six times running without drawing breath.

11. Smile without tittering or laughing in each corner of the room.

12. To kiss a book inside and outside without opening it. This is done by kissing the book inside the room and outside the room.

13. To put two chairs together back to back and take off your shoes and jump over them. This forfeit is only a catch. You are to take off your shoes and jump over *them*, not over the two chairs.

14. To put a candle in such a place that all in the room but yourself can see it. This is done by placing it on your head.

15. Repeat the letters of the alphabet, leaving out *o*, three times, without stopping.

16. Stand on a chair and perform whatever grimaces or motions you are bidden without laughing.

17. Put yourself through the keyhole. This is done by writing the word "yourself" on a slip of paper, rolling it up, and pushing it through the keyhole.

18. Repeat six times without a mistake: "A lump of rough light red leather, a red light rough leather lump."

19. Ask a question that cannot be answered in the negative. The question is, "What does YES spell?"

20. Look up the chimney and say—

"Peep, fool peep,  
Peep at your brother;  
Why mayn't one fool  
Peep at another?"

21. Say aloud—

"I am a goose, as I do confess,  
So return my forfeit: you can't do less."

22. Perform "the egotist." This consists in proposing your own in a complimentary speech, and afterwards singing the musical health honours.

23. To dot and carry one. Hold one ankle in one hand, and hop round the room.

24. To say five times without a mistake, "Around the ragged rocks the ragged rascals ran."

25. Repeat five times rapidly, "Villy Vite and his wife went to Vinsor and Vest Vickham von Vitsun Vednesday."

26. To answer a riddle or give a conundrum.

27. Go out of the room with two legs and return with six. Bring a chair with you.

28. Become the spirit of contradiction. Whatever tasks may be imposed by each member of the company, the person condemned to act under the influence of the spirit of contradiction has, of course, to do just the opposite of what he or she is desired.

29. Give "poetic numbers." Repeat a passage of poetry, counting the words aloud as you proceed, thus: "Full (one), many (two), a (three), flower (four), is (five), born (six), to (seven), blush (eight), unseen (nine), and (ten), waste (eleven), its (twelve), sweetness (thirteen), on (fourteen), the (fifteen), desert (sixteen), air (seventeen)!" This is a great puzzle to many, and affords considerable amusement.

30. Enact the Grecian statue. Stand on a chair, while any of the party may *pose* you as they think proper, and great ingenuity may be displayed in inventing ridiculous postures.

31. Make your will. This is done by bequeathing to each member of the company something the penitent possesses—either an article of property or some moral or physical quality.

32. Give either in whispers or aloud any piece of advice that comes into your head to one or all of the company.

33. Play the parrot. The penitent is supposed to be transformed into a parrot, and must go round all the players and ask each one in turn, "If I were your parrot what would you teach me to say?" Each player answers as his fancy may dictate. Should a lady say, "Kiss poor Polly," the supposed parrot puts the suggestion in practice, and his ordeal terminates. If not, he must repeat exactly every answer before going on to another person.

34. Blow out the candle. This seems a simple instruction, but the penitent will change his mind as he finds the candle passed rapidly to and fro before his mouth.

35. Manufacture a perfect woman. The player ordered to manufacture a perfect woman, selects from each lady present some particular charm of mind or person possessed by her. All these admirable qualities being combined in one imaginary individual, the necessary pitch of female excellence is supposed to be attained.

36. Give your private opinion to each member of the company. This is not unlike the penance of Good Advice—only instead of sage counsels you impart (aloud or in whispers, as you may be instructed) to all the players your private opinion of them.

37. Say "'Twas I" to everything that is said to you. This is really a penance, in the old monastic sense of the word, the penitent having not only to submit to, but to inflict upon himself, an almost unbearable amount of torture. His task is simply to ask every player in succession, "What did you see this morning or last night in the street, at the theatre, at a party?" and so on. The answer may be whatever the person questioned pleases; but to it the unhappy penitent must invariably reply, "'Twas I!" Thus if the answer be, "I saw a man stealing a red herring from a chandler's shop;" or, "I saw a gentleman whose brains had run to whisker;" or, "I saw a donkey in the unmistakable position of standing on his hind legs;"—in every case the unfortunate man is compelled to make the humiliating confession of identity. The great consolation is that it may be for his good.

38. Play the part of "the exile." The penitent sent into exile takes his stand in the part of the room farthest removed from that in which the rest of the company are, and with the rest of the company he is forbidden to hold any communication. From his lonely position he has to fix the penance to be performed by the owner of the next forfeit, till the satisfactory accomplishment of which he may, on no pretext, leave his place. This may be prolonged for several turns; the last penitent, as soon as he has acquitted himself satisfactorily, taking the place of the exile and passing sentence on the next.





## CHAPTER CXVIII.

## CHARADES, PROVERBS, TABLEAUX VIVANTS, AND PRIVATE THEATRICALS.

Charades and Proverbs in Tableaux—Proverbs acted by single persons—Acted Charades—Suitable Charade words—Amateur Theatricals—Tableaux Vivants.

**1695. CHARADES AND PROVERBS IN TABLEAUX.** The amusements to which we have devoted this chapter are now universally recognised among the most legitimate means of spending an evening agreeably. Charades in tableaux, to speak of them first, are acted, not spoken. The great rule to be observed in playing them is silence, nothing more than an exclamation being allowed. Both charades and proverbs in tableaux are sources of great amusement. The charade words must be divided into syllables, each one of which is represented in a *tableau*, and the whole word is given in a final *tableau* scene. Proverbs are given in one scene only. At the conclusion of the drama the guessing begins on the part of the audience. If they are successful they, in their turn, perform; if not, they remain as audience.

The following examples of a charade in *tableau* we have drawn from an American work :—

"PATCHWORK," makes three pretty scenes. The first scene is—

*Patch.*—Two little girls, dressed in expensive costumes in the prevailing style, stand as if just meeting. They wear jaunty hats and gloves, and carry parasols. Both are laughing and pointing to a third little girl, who stands near them, hiding her face, as if ashamed. Her dress is poor, calico sunbonnet, coarse boots, and upon a dress of some very light material is a large, square patch of dark stuff.

*Work.*—A very pretty *tableau* can be made for this scene by representing several trades, each at a small bench or table. The costumes can be picturesque.

The blacksmith hammering a horse-shoe; the dairy-maid making butter; the cobbler mending a shoe; the milliner trimming a bonnet; the carpenter planing a board; the cook plucking a fowl. In short, as many figures as the size of the stage will admit, all busy at some work.

*Patchwork.*—The scene is a farm-kitchen, with several figures. Centre of background is the mother rocking a baby; over the cradle is a patchwork quilt. The grandmother, right of foreground, is sewing upon a piece of patchwork, and at her feet a very little girl is putting two patches together, with a very big needle, very long stitches, and a face puckered up as if very intent upon the work.

**1696. GOOD WORDS FOR CHARADES IN TABLEAUX** are the following :—

Band-age	Watch-man	Broom-stick
Book-worm	Mad-cap	In-fan-cy (sea)
Hand-some	Cribb-age	Horn-pipe
Peni-tent	Purse-proud	Bride-cake

**1697. PROVERBS IN TABLEAUX** resemble the charades of which

we have just been speaking. They are intended to represent in scenes some popular proverbs, one scene for each, and must be guessed by the audience. Here is an example :

"A stitch in time saves nine." The scene is a boudoir with two young ladies in handsome walking dresses standing in the centre of the foreground. On a chair, to the left of the foreground, is a handsome dress with a great rent conspicuous upon it. A strip of black cambric with torn edges basted down is a perfect imitation of such a tear.

One of the young ladies holds up the overskirt of her dress and sews up a very tiny rent, whilst the other points to the torn dress on the chair as if quoting the proverb.

1698. THE FOLLOWING PROVERBS will be found very suitable for constructing proverbs in tableaux :

A stitch in time saves nine.

Hunger is the best sauce.

Money makes the mare to go.

It never rains but it pours.

Killing two birds with one stone.

Out of the frying pan into the fire.

The more the merrier ; the fewer the better fare

Charity begins at home.

Fine feathers make fine birds.

It's an ill wind that blows nobody good.

Take care of the pence, and the pounds will take care of themselves.

Too many cooks spoil the broth.

1699. PROVERBS ACTED BY SINGLE PLAYERS sometimes afford a great deal of amusement. In this pastime each player must represent by dumb show a proverb, or well-known quotation or saying, in a sufficiently intelligible manner to enable, at least, one of the company to repeat it aloud. As, however, it has been sensibly remarked, the performance may sometimes happen to be too obscure for the highest capacity, a president should be elected—well up in the game—empowered to demand an explanation of the actor's intentions from himself when the riddle has been given up by the entire company, and to put it to the vote whether such explanation shall be admitted or not. In case of its being pronounced satisfactory, the audience pay forfeits for their stupidity in not finding out the proverb. In case of its rejection the performer pays one as the penalty for his inability to render himself intelligible.

The following illustrations are drawn from an amusing and chatty compilation, "Round Games for all Parties."

*Proverb No. 1.* The performer takes something to represent a large stone and rolls it for a considerable distance. He then picks it up, looking at it as if expecting to find something on it, and appears disappointed. He rolls it again, picks it up again, and shows it to the company, appearing (by appropriate action) to think its nakedness a singular phenomenon. The explanation of this proverb is soon given : "A rolling stone gathers no moss."

*Proverb No. 2.* A gentleman tries to make himself up for the character of a male bird of the barn-door species as nearly as possible. He opens the performance by

appearing to be at roost with his head tucked under the side of his wing, and one leg in the air. Gradually he awakens and appears to be snuffing the morning air. He crows ; but not being thoroughly awake drops off again. He awakens a second time shaking his imaginary feathers and crowing prodigiously, as if it were really time to rouse himself. He becomes wide awake, and indicates as well as may be that he wants his breakfast. He seeks for it on the ground for some time, but without success. At length he sees something. He flaps his wings with delight, and stoops to pick the article up with his beak. He secures and swallows it with much *gusto*, and crows repeatedly by way of expressing delight and assisting digestion. *Explanation:* "It's the early bird that picks up the worm."

*Proverb No. 3.* The performer assumes the interesting peculiarities of an infant of tender years, just able to walk alone. The dear child, anxious for a little innocent amusement, takes hold of the poker by the wrong end—screams as having burnt its dear little hand—and dances round the room in agony. The blessed infant, on once more coming near the fireplace, starts back in terror, and appearing to recollect that its misfortunes came from that quarter, runs away howling. *Explanation:* "A burnt child dreads the fire."

**1700. AN ACTED CHARADE** is a little drawing-room drama, by the performance of which the players represent first the syllables, then the whole of a word. The parts may be represented by one connected story, or not, as the performers please ; or they may be distinct from one another, which is an easier and more common way of representing them. In playing charades you must make the most of everything you can lay hands on. Table-covers and coloured blankets do admirably as dresses for Indian chiefs ; large scarfs make excellent turbans ; ladies' shawls do for trains ; and with some white aprons and caps, the theatrical wardrobe is soon completed. You can manufacture Mount Blanc out of two chairs, a fishing-rod and a sheet ; an Irish car out of a couch judiciously draped, with a circular tea-tray to represent the wheel, and so with other things. A room with folding-doors is of course best for a stage ; but wanting this, an iron rod, suspended across the end of the room, on which a pair of curtains can be hung, will answer the purpose. Impromptu charades are always the funniest.

**1701. TO MAKE CHARADES SUCCESSFUL**, the following hints should be remembered and acted upon. Choose one person to organise and direct the band of actors. Let the choice fall on one who is quick to decide on the suitability of words and scenes. Let the scenes be of short duration, and see that the conversation is kept up with spirit. If the number of actors will admit of having two parties, let them act alternately, for long pauses between the scenes weary the spectators. The more complete the transformations, the greater the fun.

The following, by the Author of "A Trap to Catch a Sunbeam," will serve for illustration of the outlines of a charade :

The word is "RINGLET."—*Ring* might turn on the loss of this ornament, and the suspicion of theft against one of the servants, who is consequently discharged.

*Let* might be a house to let, where the discharged servant has found a situation. The old master and mistress take the apartments, and, on unpacking the portmanteau, the long-lost ring is found at the bottom of it. Of course, due reparation is made to the suspected servant, and she is taken back to her old service at increased wages. Making the part of the servant Irish would increase the fun, if an actress could be found to speak with a good brogue.



*The Whole.*—If the plot is still carried on, there might be a party at the same people's house ; the daughter is engaged to be married ; the gentleman is seated near her ; she suddenly becomes uneasy ; he questions her, but she declares there is nothing the matter ; suddenly a little girl, a younger sister, one of the *enfant terrible* kind, who has been very mischievous all the time, jumps up from under the table, holding aloft a false ringlet, the loss of which had caused the poor young lady's distress. General astonishment of the guests, and discomfiture of the young lady, would close this last syllable.

1702. THE FOLLOWING IS A SHORT LIST OF SUITABLE CHARADE WORDS :

Accent	Axe-sent	Hamlet	Ham-let
Accident	Axe-sigh-dent	Handcuff	Hand-cuff
Altar	Awl-tar	Heartshorn	Hearts-horn
Announce	Ann-ounce	Humdrum	Hum-drum
Artful	Art-full	Idol	Eye-doll
Apex	Ape-x	Illbred	Ill-bread
Artless	Art-less	Implore	Imp-lore
Assail	Ass-ale	Invest	Inn-vest
Bagpipe	Bag-pipe	Insight	Inn-sight
Bandage	Band-age	Loadstone	Load-stone
Bedlam	Bed-lamb	Messmate	Mess-mate
Behead	Bee-head	Mistake	Mis-take
Blacksmith	Black-smith	Nightmare	Night-mare
Bulrush	Bull-rush	Nightshade	Night-shade
Carpet	Car-pet	Nosegay	Nose-gay
Crossbow	Cross-beau	Outfit	Out-fit
Cutlass	Cut-lass	Pilot	Pie-lot
Cashier	Cash-ear	Ringlet	Ring-let
Catastrophe	Cat-ass-trophe	Shamrock	Sham-rock
Dolphin	Doll-fin	Toilet	Toy-let
Donkey	Don-key	Welcome	Well-come
Footpad	Foot-pad	Wilful	Will-full
Flatten	Flatten	Yellow	Yell-low

Acting proverbs are played much in the same way as acting charades, only, instead of choosing a word and acting each syllable, a proverb is chosen, and the moral of the adage is set forth by the actors.

1703. AMATEUR THEATRICALS is the subject of which we have next to speak. In all entertainments given by amateurs the difficulty is much lessened if one person is appointed to take full control of the arrangements, and if each member acknowledges him as head of affairs and obeys his behests. In amateur theatricals the arrangements are many and varied, and whoever undertakes the duties of manager must possess a fund of spirit, energy, and good temper. One great difficulty is to get amateurs to learn their parts thoroughly ; another difficulty is to induce them to speak distinctly ; a third is to persuade them to attend rehearsals regularly,—and to all these points the manager must pay particular attention.

1704. IT IS A GOOD PLAN to have rapid rehearsals—that is, for actors to repeat their parts quickly—they then become conversant and ready. It is another good plan (after the parts are learned) to station some one at the far end of the room with instructions to stop instant



any one whose words cannot be heard distinctly. Attendance at rehearsals should be regarded as a matter of duty, for however well an actor may know his own part, he is very likely to grow confused if he knows nothing about those of his fellow actors.

1705. **AMATEURS ARE TOO MUCH INCLINED** to think of themselves, or of the spectators, during the performance, but their thoughts should dwell entirely on the character they are representing ; they will then not be so apt to speak and act stiffly. Amateurs exhibit a marked tendency to get away as far as possible from the audience, instead of keeping, as they ought to, as near as possible to the footlights. The stage, for this reason, should be shallow, and should incline slightly towards the footlights. The wings should be placed so that each comes a little more on the stage than the one in front. Particular attention should be paid to the curtain, which often refuses to go up and down when it ought to do so. Two curtains meeting in the centre are easier to manage than one large one. For all private theatricals the pieces selected should be short, and involve as little change of scenery as possible.

1706. **TABLEAUX VIVANTS** form a charming amusement for a social evening. They must, however, be well studied and carefully arranged to produce really good and artistic effects. It is a very common fault to overcrowd the stage, furniture and performers being forced in till all the effect is lost. It is a safe rule to employ as little furniture and as few performers as will convey the idea intended. Another great error is using too many colours. The colours should be few in number and artistically blended, and vivid ones should be employed very sparingly.

1707. **THE BEST PLACE FOR EXHIBITING TABLEAUX** is on a raised platform, at least twenty feet from the front row of seats for the audience ; but where this cannot be had the tableaux can be well arranged on the same level as the audience. A double drawing-room with folding doors does very well, as the framework of the doors makes an excellent frame for the picture. The preparation of the stage, and the dressing and grouping of the performers, is one of the best exercises of taste that can be had, and we regret that considerations of space forbid our going thoroughly into so interesting a subject.

1708. **FOR THE SELECTION OF SUBJECTS** the best field is a picture gallery. When the scenes are selected, each performer should carefully study the costume and attitude of his or her character in the picture, and the manager study the picture as a whole. The effect is almost certain to be good. But such study is not always available, and the next best choice can be made from collections of engravings. When it is practicable, it is a good plan to colour those chosen, and arrange the figures and costumes by this guide. Again, the poets offer vast fields for a choice of subjects, and history an unlimited supply.

## CHAPTER CXIX.

## PLEASANT TRICKS AND FIRESIDE CONJURING.

The Secret of Sleight-of-Hand—Hints to Conjurers—The Mysterious Travels of a Shilling and a Farthing—The Dancing Egg—To Rub Two Sixpences into One—The Tumbling Egg—A Pleasant Trick—To Place a Lighted Candle under Water—To Bring a Person down upon a Feather—A Real Wonder—Handwriting on the Wall—Floating Needles—The Vanishing Sixpence—To Imitate the Drawing of a Cork—To Knock a Cork off a Fork—To Turn a Glass of Water Upside Down—How to Put an Egg into a Bottle—To make a Sixpence Spin on the Point of a Needle—A New Kind of Magnetism—The Two Coins Trick—How to Make it impossible for any one to Walk out of the Room—The Giant—How to Make a Coin Stick to a Door—How to Turn a Man's Head—The Four Grains of Rice—How to Imitate the Banjo on the Piano—The Hat Trick—The Edible Candle—The Magic Thread—How to Make a Shilling Disappear from a Handkerchief—How to Pass a Tumbler through a Table—A Curious Watch Trick—Seven Tricks with Cards.

1709. IN ALL SLEIGHT-OF-HAND ILLUSIONS THE GREAT SECRET is this : the hands of the exhibitor must be quicker than the eye of the audience. In exhibiting his tricks the domestic conjuror must also exhibit great self-possession and confidence, even to the extent of converting a trick that by some means he has failed in executing properly into (as it were) the preliminaries of some other trick ; and as there are always a certain number of tricks resembling each other, he should not have much difficulty in doing this. Good conversational powers are a great help, and the introduction of a few laughable anecdotes is certain to be advantageous, as it puts the audience in good humour and throws them off their guard.

1710. HERE ARE A FEW HINTS given by a conjuror of experience :

1. Never acquaint the spectators beforehand with the particulars of the feat you are about to perform, as it may give them some idea by which to discover your mode of operation.
2. Endeavour as much as possible to vary the method of performing the same feat.
3. Never repeat the same feat twice in one evening, as you thereby hazard the detection of your mode of operation. If particularly pressed to do so, promise to perform it in a different way, and then exhibit another which somewhat resembles it.
4. Never venture on a feat requiring manual dexterity till you have practised it often enough to acquire the necessary expertness.

N.B.—Diverting the attention of the company from too closely inspecting your manoeuvres is a most important object ; we therefore impress upon our young friends to talk as much as possible during the whole course of the proceedings.

The conjuror cannot be too bold ; modesty and bashfulness are very becoming in a young lady, but the reverse in the case of a young conjuror.

**1711. THE MYSTERIOUS TRAVELS OF A SHILLING AND A FARTHING.** Go to a silversmith's and have two shillings and two farthings filed down so that each piece alternately represents only the head side and only the tail side. This being done, have them soldered together, so that a bronze side shall be joined to a silver one. Place one of the prepared coins in each hand, with the silver side up in one hand and the bronze side up in the other. Close the hand, and in the action the coins will turn and present to the eyes of the onlookers a farthing where the shilling was, and *vice versa*.

**1712. THE DANCING EGG.** Prepare a piece of black silk thread about two feet in length, with an empty egg fastened by a knot at one end of it. Place the egg in one of your pockets. Then take a full egg, and having allowed those looking on to examine it and see that it is not prepared for the purpose, place it in a hat, which has also been inspected by the audience. Now take an empty pocket-handkerchief and lay it in the hat, contriving to place the empty egg, with the thread attached, unobserved beneath the pocket-handkerchief, and saying, "I am obliged to put this handkerchief into the hat for fear when the egg begins to dance it should get broken." Having placed the full egg beneath the handkerchief, step back three or four paces and take an empty hat in the other hand, while with a number of jocular remarks the hat with the egg is moved a little distance away from the body. The egg will in this manner be brought out upon the brim, and if the other hat be placed at a short distance, with a slight jerk the egg may be made to jump into it. This may be repeated backwards and forwards as often as desired.

**1713. TO RUB TWO SIXPENCES INTO ONE.** Wet a sixpence slightly and stick it to the under edge of a table (without a cover) at the place where you are sitting. Then borrow a sixpence from one of the company; tuck up your sleeves and open your fingers to show that you have not another coin concealed about you, and commence rubbing it backwards and forwards on the table with your right hand, holding your left under the edge of the table to catch it. After two or three pretended unsuccessful attempts to accomplish your object, loosen the sixpence under the table with the tips of the fingers of your left hand, just when you are sweeping the borrowed sixpence into it. Rub them for a little while together in your hands and then throw them on the table to the amazement of the audience.

**1714. THE TUMBLING EGG.** Fill a quill with quicksilver, seal it at both ends with good hard wax; then have an egg boiled, take a small piece of the shell off the small end and thrust in the quill with the quicksilver; lay it on the ground, and it will not cease tumbling about so long as any heat remains in it. Or if you put the quicksilver into a small bladder, and blow it up, and then warm the bladder, it will jump about so long as any heat remains in it.

**1715. A PLEASANT TRICK.** You begin by declaring that if any one will write something on a piece of paper you will undertake to say



what there is upon it. Should any one doubt this, tell him, when he has written something on a piece of paper, to roll it up small and hold it in his hand. Then, after a short pause, order him to hold it straight up in the air, and then in a variety of different ways: last of all say, "Now place the paper on the ground in the middle of the room, and, in order that I may not have the least chance of lifting it up, place both your feet upon it." After going through all sorts of manœuvres to mislead the spectators and keep alive their curiosity, you finally turn to the gentleman who is standing with both feet on the paper. "I have undertaken to state what was upon that paper. I'll tell you. *You* are upon it."

**1716. TO PLACE A LIGHTED CANDLE UNDER WATER WITHOUT EXTINGUISHING IT: OR A HANDKERCHIEF WITHOUT WETTING IT.** Take a glass and fasten a small piece of wood across its mouth. Turn the glass up and stick on the wood a bit of candle lighted; then, with a steady hand, convey the glass to the surface of the water and push it gently down. The candle will be seen burning under the water, and may be brought up again still alight. In the same way you may put a handkerchief rolled tightly together into the glass and send it under water without its being wet.

**1717. TO BRING A PERSON DOWN UPON A FEATHER.** Ask any one to stand on a chair or table and tell him that, notwithstanding his weight, you will bring him down upon a feather. Leave the room; fetch a feather from a feather bed; and give it to him, saying that you have performed your promise—that you engaged to bring him *down* upon a feather, which you have done; for there is the feather, and, if he looks, he'll find *down* upon it.

**1718. A REAL WONDER.** Profess yourself able to show any one what he never saw, what you never saw, what nobody else ever saw, and what, after you two have seen, nobody else ever shall see again. When the company have given up guessing what this wonderful thing can be, produce a nut, crack it, take out the kernel and ask if they ever have seen that before. Of course they will answer, "No." "Well," you say, "neither have I, and I think you will admit nobody else has ever seen it, and now no one shall ever see it again." Here you put the kernel in your mouth and eat it.

**1719. HANDWRITING ON THE WALL.** Cut the word or words to be shown out of a thick card or a piece of pasteboard, place it before a lighted lamp, and the writing will be distinctly seen on the wall of the room.

**1720. FLOATING NEEDLES.** Fill a cup with water, gently lay on its surface small fine needles, and they will float.

**1721. THE VANISHING SIXPENCE.** Having previously stuck a small piece of white wax on the nail of your middle finger, lay a sixpence on the palm of your hand, and addressing the company, tell them that it will vanish at the word of command. "Many people,"



you observe, "perform this trick by letting the sixpence fall into their sleeve, but I don't fall back on such mean artifices. To prove that I don't, I shall turn up my cuffs." You then close your hand, and bringing the waxed nail in contact with the coin, it will adhere firmly to it. You then blow on your hand, crying "Begone!" You suddenly open it, and exhibiting the palm, show that the sixpence has vanished. If you borrow the coin of any of the company, be careful to rub off the wax before returning it.

**1722. TO IMITATE THE DRAWING OF A CORK.** First make three or four chirps in succession—that is for the driving in of the corkscrew: then place your fourth finger in your mouth—pressing one side of the cheek out—and draw it out so as to make a loud pop—that is for the drawing of the cork. Then smack your lips together, producing a rapid sound like "Pop-pop-pop-pop-pop"—that is the imitation of the wine bubbling from the bottle.

**1723. TO KNOCK A CORK OFF A FORK.** A steel fork, or some other sharp instrument, is stuck in the door, and a cork placed on the end of it. The fun then consists in knocking the cork off the fork with the fore-finger—one eye being shut at the time. He who wishes to test his skill places himself in front of the cork, fixes his eyes on it, walks slowly backwards ten or twelve feet, his eyes still fixed on the cork, then extends his right hand, closes an eye, and advances till he thinks he has got near enough to knock it off with one blow of the finger.

**1724. TO TURN A GLASS OF WATER WITHOUT SPILLING ANY OF ITS CONTENTS.** Fill a glass carefully, place a piece of paper on the top, put your hand on the paper, and tilt the glass over sharply. It will then be found that the pressure of the air upwards on the paper will retain the water. The glass may be held by its foot.

**1725. HOW TO PUT AN EGG INTO A BOTTLE.** Let the neck of a bottle be ever so strait an egg will go into it without breaking, if the egg be first steeped for twelve hours in very strong vinegar; for the vinegar so softens the shell that it will bend and extend lengthways without breaking. And when it is in, cold water thrown upon it will restore it to its original hardness and shape.

**1726. TO MAKE A SIXPENCE BALANCE AND SPIN ON ITS EDGE ON THE POINT OF A NEEDLE.** Get a common wine bottle, two forks, two corks, a needle, a sixpence, and a penknife. Cork the bottle; force the needle into the cork perpendicularly, leaving more than half the needle sticking up. Next cut a small slit with the penknife in the centre of the bottom of the second cork; insert the sixpence edgewise in the slit, and stick the forks into the upper part of this second cork. Now, with a steady hand, place the edge of the sixpence on the point of the needle, and it will immediately balance; indeed, the upper cork may be made to spin round and round without its falling off.

**1727. A NEW KIND OF MAGNETISM.** Cut six pieces of paper, each about the size of a sixpence. Place three of these on the back of your hand, and then address the spectators thus : " Now, ladies and gentlemen, I am going to show you a new kind of magnetism, such as you have never seen before in all your lives. You see my hand is quite dry, and there is nothing to make these three pieces of paper stick to it. See how I blow them away." Having suited the action to the word, take the other three pieces of paper, and lay them in the same manner on the back of one hand, with great flourishes and bombastic gestures. Then say, " Which of these three pieces of paper do you wish to remain on my hand when I blow on them?" When one has been chosen, place the forefinger upon it, and blow off the other two. The absurdity of this mode of solving the problem is sure to create much amusement.

**1728. THE TWO COINS TRICK.** Borrow two coins ; place one in each hand, and then, extending your arms wide apart, assure your audience that you will make both coins pass into one hand without bringing your arms together. This is done by laying one of the coins down, and turning your whole body round, with your arms still held out, till the hand with the other coin comes to where it lies, when it is easily enough picked up of course.

**1729. HOW TO MAKE IT IMPOSSIBLE FOR ANY ONE TO WALK OUT OF THE ROOM.** Ask a young lady of the company whether she thinks if she clasped her hands, she could walk out of the room. She will be sure to say she could. Ask her to pass her arm round the leg of the table or piano, and join her hands. Then tell her to walk away.

**1730. THE GIANT.** To make a giant for an evening party, take a small boy and place him on the shoulders of a man. Adorn him with moustaches and a hat, and give him a long walking-cane in his hand. Throw a long military cloak over the two, and the monster is complete.

**1731. TO MAKE A COIN STICK TO A DOOR.** Make a notch on the edge of the coin with a knife, so that a small point of metal may project. Then press the coin firmly against the wood work. It will stick, to the amazement of all who are not in the secret.

**1732. HOW TO TURN A MAN'S HEAD.** This very absurd performance is managed in this way. Put on a loose coat and vest wrong side foremost, and fasten a false face to the back of the head and a wig over the face. The sensation produced by one's entering a room thus got up is always considerable.

**1733. THE FOUR GRAINS OF RICE.** Take four grains of rice and arrange them so that each grain shall be precisely the same distance from every other grain. Lay the three grains on the table in the form of an equilateral triangle ; then take the fourth between your finger and thumb and hold it above the other three.

1734. **HOW TO IMITATE THE BANJO ON A PIANO.** Lay a sheet of music across the strings during the performance.

1735. **THE HAT TRICK.** This is a curious and laughable exhibition of how our eyesight sometimes deceives us. Give a stick to any one, and ask him or her to mark on the wall how high a hat would reach from the floor if placed on its crown. In ninety-nine cases out of a hundred the mark is placed ridiculously high.

1736. **HOW TO EAT A CANDLE AFTER LIGHTING IT.** Cut a piece of apple the shape required, and stick into it a little piece of nut or almond, to make it resemble the stump of a candle. The almond wick can be lighted, and will burn for about a minute, so the deception is perfect. You can afterwards eat it in the presence of the company. This candle should be already in front of the audience, and should be placed in a candlestick. If well introduced it goes down (in more senses than one) capitally.

1737. **THE MAGIC THREAD.** Soak a piece of thread in a solution of salt or alum; hang on it a light wedding ring, and apply the thread to the flame of a candle; after it is burnt to ashes it will nevertheless continue to support the ring.

1738. **HOW TO MAKE A SHILLING DISAPPEAR FROM A HANDKERCHIEF.** Have a curtain ring the exact size of a shilling, then ask one of the audience for a shilling, and place it in a handkerchief; take it out again to show the company there is no deception, and slip in the curtain-ring in its stead. Give the handkerchief to some one to hold, and while the company's eyes are fixed upon the supposed form of the shilling, seize an opportunity of secreting it. Then tell the person holding the handkerchief where he will find the coin (naming the spot); take the handkerchief and place it in your pocket.

1739. **HOW TO PASS A TUMBLER THROUGH A TABLE.** Place the spectators at some little distance on a level on the opposite side of the table to where you sit, having spread, unperceived, a handkerchief across your knees. Get a drinking glass—a tumbler with no stem answers best—and, covering it with paper, mould the covering as nearly as possible to the shape of the glass. Give utterance to some cabalistic phrases; drop the glass into your handkerchief unobserved, and as the paper retains the shape there is no difficulty in making the lookers-on believe the tumbler to be still beneath it. Passing the glass in the left hand beneath the table, you now crush the paper down with your right, when the glass will appear to have been sent through the table. If a cloth is over the table the trick can be more easily performed.

1740. **A CURIOUS WATCH TRICK.** By means of this curious watch trick, if a person will tell you the hour when he means to dine, you can tell him the time at which he intends to get up next morning. First, ask a person to think of the hour he intends rising on the following morning. Then bid him place his finger on the hour, on



the dial of your watch, at which he intends dining. Then—having wished him to remember the hour of which he first thought—you mentally add twelve to the hour upon which he has placed his finger, and request him to retrograde, counting the hours you mention, whatever they may be, but that he is to commence counting with the hour he thought of from the hour he points at. For example, suppose he thought of rising at seven, and places his finger on two as the hour at which he means to dine, you desire him to count backwards fourteen hours; beginning at two he counts seven, that being the hour he thought of rising; one he calls eight, twelve he calls nine—(mentally, but not aloud)—and so on until he has counted fourteen, at which point he will stop, which will be seven, and he will probably be surprised to find it is the hour he thought of rising at.

1741. **MANY PERSONS OBJECT TO CARD PLAYING**, but a great deal of innocent amusement and recreation can be got with a little practice from tricks with cards, the number of which is almost innumerable.

1742. **HOW TO TAKE THREE CARDS PLACED SIDE BY SIDE AND TELL WHICH HAVE BEEN TURNED UPSIDE DOWN.** To make this trick the more wonderful, you leave the room, having previously placed the cards in a row. Ask any of the company to reverse one or more cards in your absence, and on your return promise to name the card reversed. To perform this very simple trick, you must have the two ends of the cards cut so as to leave a margin of an unequal width. Place all the broad ends of the cards either towards or from you, so that on re-entering the room you will at once see which card has been turned.

1743. **HOW TO PRODUCE A PARTICULAR CARD WITHOUT SEEING THE PACK.** Take a pack of cards with the corners cut off. Place them all one way, and request a person to draw a card; when he has done so, and while he is looking at it, reverse the pack, so that when he returns the card to the pack, the corner will project from the rest; let him shuffle them; he will never notice the projecting card. Hold them behind your back. Feel the projecting card, draw it out, and show it.

1744. **THE QUEENS GOING TO DIG FOR DIAMONDS.** Take the pack in your hands and separate from it the four kings, queens, knaves, and aces, and also four common cards of each suite. Then lay the four queens, face upwards, in a row on the table, and commence telling your story:—

“These are four queens who set out to seek for diamonds [*place four common cards of the diamond suite half over the queens*]. As they intend to dig for the diamonds, they each take a spade [*place four common spades half over the diamonds*]. The kings, their husbands, knowing their intention, sent a guard of honour to protect them from danger [*here lay down the four aces half over the spades*]. But lest they should neglect their duty, they resolved to set out themselves



[*lay the four kings half over the four aces*]. Now, there were four robbers, who, being told of the queens' intentions, determined to way-lay and rob them on their return [*lay the four knaves half over the four kings*]. They were each armed with a club [*lay four clubs over the four knaves*], and not knowing how the queens would be protected, it was necessary they should each possess a stout heart [*lay four hearts over the four clubs*].

You have now placed the whole of the cards on the table in four columns. You now take the cards in the first column, beginning at your left hand, and pack them together, keeping them in the order in which you laid them out. Place them then on the table, face downwards. Pack up the second column in the same way, lay them on the first, and so with the other two. You give the cards to be cut by as many persons as choose, and as often as they please, provided always that they cut whist fashion. It has also a good effect if you give the cards yourself what is called a shuffle-cut; that is, the appearance of being shuffled, but in fact you only cut them quickly several times. You then commence laying them out again in four columns, as you did at first, when it will be found that they all come in their proper order again. "Oh, I can do that," says some one. Let him try it, and the chances are seven to one he does not succeed, unless he knows the secret, which merely consists in having the cards cut until a common card of the heart suite remains at the bottom of the pack.

**1745. HOW TO TELL THE COLOUR ON THE FACE OF CARDS FROM LOOKING AT THE BACKS.** This is one of the most simple of tricks, but if neatly done will appear very wonderful to the uninitiated. Take from the pack about twenty cards, including reds and blacks—that is, hearts, diamonds, spades and clubs; then privately separate the blacks and reds into two parcels. Bend the black-faced cards slightly convex, so that when laid on the table faces down, the ends will appear a little turned up. In the same way bend the red-faced cards slightly concave, so that if laid faces down, the middle of the cards will be raised somewhat from the level of the table. Having done this, throw the cards carelessly on the table, faces down; ask one of the company to shuffle them, and then, by observing whether a card is concave or convex—that is, bent up or down at the ends—you can name its colour to be black or red.

**1746. HOW TO TELL A CARD BY FEELING IT.** This is a very clever trick, and one which never fails to excite astonishment at an evening party. It consists in selecting all the court cards when blindfolded. Before commencing it you must take one of the party into your confidence and secure his aid. When all is arranged, you may talk learnedly of the strong sense of smell and touch which blind people are credited with, and state that you could, if blindfolded, distinguish the court cards from the rest. The process is this:—After you have satisfied the company that your eyes are tightly bound, take the pack in your hands, and holding up one of the cards in view

of the whole company, feel the face of it with your fingers. Should it be a court card, your confederate, who should be seated near to you, treads on your toe. You then proclaim that it is a court card, and proceed to the next. Should you then turn up a common card your confederate takes no notice of it, and you inform the company accordingly; and so on until you have convinced the company that you really possess the extraordinary power to which you laid claim.

1747. TO TELL THE NAMES OF THE CARDS BY WEIGHT. You desire any person to cut a pack of cards as often as he pleases, and undertake, by weighing each card for a moment on your finger, not only to tell the colour, but the suite and number of spots, and, if a court card, whether it be king, queen, or knave. You must have two packs of cards exactly alike: one pack to be constantly in use during the evening in performing your other tricks; the second, or prepared pack, in your pocket, which take an opportunity of exchanging, so that it may be believed that the pack of cards of which you tell the names is the same as that you have been using with your other tricks, and which the company must know has been well shuffled. The manner of preparing your pack (which must be done previously) is by the following line, which you commit to memory, the words in italics forming the key:—

Eight Kings threa-~~ten~~'d to save nine fair ladies for one sick knave.  
*Eight, King, three, ten, two, seven, nine, five, Queen, four, ace, six, knave.*

You will perceive that this is a kind of artificial memory, formed by the circumstance of the initial letter of the words in the line and that of the names of the cards being identical, as well as the near resemblance of some of the words. You must likewise commit to memory the order in which the suites come, viz., *hearts, spades, diamonds, clubs*. You should now separate the different suites, and lay them on the table face upwards, placing hearts first, spades next, diamonds next, and clubs last. Having done so, begin to sort (to yourself) according to your key. Take up the eight of hearts, placing it in the left hand with its back to the palm; then the king of spades, which you lay over it; next the three of diamonds; next the ten of clubs; then the two of hearts, and so on, until you finish your line, which will terminate with the knave of hearts. You then take up the eight of spades, and go on in the same way till you come to the knave of spades, when you begin again with the eight of diamonds, and go on until you come to the knave of diamonds; and, beginning again with the eight of clubs, you go on until you come to the knave of clubs, which finishes the pack, which is now ready for use. When you have made your exchange, and brought forward your prepared pack, hand it round to be cut. You now want to know the first card, as a clue to the rest; therefore take off the top card, and, holding it up between you and the light, see what the card is, saying at the same time that the old way of performing the trick was by doing so, but that

this way was very easily detected. Having thus obtained a knowledge of the first card, which we will suppose to be the ten of diamonds, you take the next card on your finger, and, while pretending to weigh it, you have time to recollect what is the next word in your key to *ten'd*, which is *to*. You consequently know that this card is a *two*. You must next recollect what suite comes after diamonds, which is *clubs*; you therefore declare the card you are now weighing on your fingers to be the *two of clubs*. The next will of course be the seven of hearts, the next to that the nine of spades, and so on as long as you please.

1748. HOW TO TELL THE COURT CARDS BY WEIGHING, AND WITHOUT LOOKING AT THEM. To perform this trick you need a confederate. Place the pack of cards on the top of your head with their faces towards the audience. Every time a court card is exposed, your confederate slightly moves a finger, otherwise he remains quiet. By this means you are enabled to tell which are the court cards; but you pretend it is entirely by the sense of feeling you are able to discover them. If you carry out this idea cleverly, half your audience will be weighing the court cards for themselves.



# CHAPTER CXX.

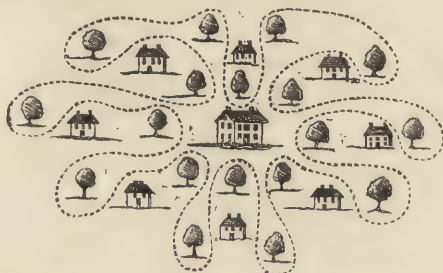
## PUZZLES AND PROBLEMS.

The Landlord, the Tenants, and the Apple-trees—The Puzzle of Six Squares—Adding five to six to make nine—Halves extraordinary—The Horseshoe Puzzle—A Perfect Square—Lifting with Dexterity—A Drawing Puzzle—A Card Puzzle—The Hexagon—Five in a row—A Calculation Problem—The Tulip Puzzle—Another Calculation Problem.

1749. THE LANDLORD, THE TENANT, AND THE APPLE-TREES. A landlord had eight apple-trees round his house, and outside of



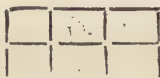
these were eight houses, which he let to tenants. Round these eight houses were ten pear trees, as may be seen in the above plan. One morning the landlord determined on keeping these pear trees to himself and giving a single apple-tree to each tenant. How did he build his fence so as to manage this? In this way :—



1750. THE PUZZLE OF SIX SQUARES. With seventeen pieces of



wood (lucifer matches without the combustible ends will do well enough) make a figure like this :—



The puzzle is to remove only five pieces, and yet leave no more than three perfect squares of the same size remaining.

*Answer :—*



**1751. ADDING FIVE TO SIX TO MAKE NINE.** Add five to six to make nine.

Here are six :—



Now add five.

N I N E

**1752. HALVES EXTRAORDINARY.** Prove that the half of nine is either four or six, and the half of twelve is seven. Draw a nine and a twelve in numerals and fold the paper across the middle of the figures, thus :—



**1753. THE HORSESHOE PUZZLE.** Cut a piece of card or paper in the shape of a horseshoe, and mark on it the places for the nails. Then try if you can, by two cuts, divide it into six parts, each containing one nail. Cut off the upper curved part containing two nails, then, by changing the position of the piece, you can by another cut divide the horseshoe into six, each portion containing one nail.

**1754. A PERFECT SQUARE.** Cut a piece of pasteboard ten inches long by two inches broad in such a way as to make a perfect square without wasting any of it.

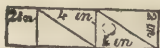


FIG. 1.



FIG. 2.

Cut as in fig. 1, and with the pieces form fig. 2.

**1755. LIFTING WITH DEXTERITY.** Cut two pieces of cardboard

like those shown in fig 1, and place them in the position represented :—



FIG. 1.

The puzzle is, how, with a small stick or lead pencil, to raise them from the table without touching them with the fingers.



FIG. 2.

Fig. 2 shows the way.

1756. A DRAWING PUZZLE. Draw the following figure without once removing the pencil from the paper, and without crossing a line or going twice over any part.



Do you give it up? then look at this figure :—



Draw the line from 1 to 2, 2 to 3, 3 to 4, 4 to 5, 5 to 6, 6 to 7, 7 to 8, 8 to 9, 9 to 3, 3 to 10, and 10 to 1.

1757. **A CARD PUZZLE.** Take a common visiting card, and bend down the two edges as shown in this figure :

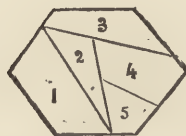


Now the puzzle is to blow it over. This is almost impossible. The only way to manage it is to blow sharply, but not too hard, on the table about an inch from the card.

1758. **THE HEXAGON.** Arrange the five following pieces into a perfect hexagon, or figure with six equal sides :



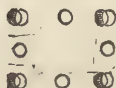
Answer :



1759. **FIVE IN A ROW.** Arrange the following twelve counters in such a way that, instead of counting four in a row, they count five in a row.



Answer :



1760. **HOW ANY NUMBER BEING MENTIONED, TO ADD A FIGURE TO THAT NUMBER WHICH SHALL RENDER THE WHOLE DIVISIBLE BY 9.** Add the figures together in your mind which compose the number named ; and the figure which must be added to this sum, in order to make it divisible by 9, is the one required. Suppose, for example, the number named was 8654 ; you find

that the sum of its figures is 23, and that 4 being added to this sum will make it 27, which is a number exactly divisible by nine. You therefore desire the person who named the number 8654 to add 4 to it, and the result, which is 8658, will be divisible by 9 as was required. This trick may be diversified by your specifying, before the sum is named, the particular place where the figure shall be inserted, to make the number divisible by 9; for it is exactly the same thing, whether the figure be put at the end of the number, or between any two of its digits.

**1761. THE TULIP PUZZLE.** A gentleman had nineteen tulips. He planted them in nine rows, with five in each row. How did he manage it?

By arranging them either as in fig. 1, or fig. 2.

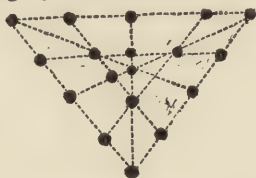


FIG. 1.



FIG. 2.

**1762. HOW WHEN A PERSON** has made choice of several numbers to tell him what number will exactly divide the sum of those which he has chosen.—Provide a small bag, divided into two parts; into one of which put several tickets, numbered, 6, 9, 15, 36, 63, 120, 213, 309, &c., and in the other part put as many different tickets marked with the number 3 only. Draw a handful of tickets from the first part, and, after showing them to the company, put them into the bag again; and, having opened it a second time, desire any one to take out as many tickets as he thinks proper. When he has done this, open privately the other part of the bag, and tell him to take out of it one ticket only. You may then pronounce that this ticket shall contain the number by which the amount of the other numbers is divisible; for, as each of these numbers are some multiple of 3, their sum must evidently be divisible by that number. This trick may also be diversified, by marking the tickets in one part of the bag with any numbers which are divisible by 9, and those in the other part of the bag with the number 9 only; the properties of both 9 and 3 being the same.



## CHAPTER CXXI.

## CONUNDRUMS, ENIGMAS, AND OTHER QUESTIONS.

Conundrums—Enigmas—Acrostics, and other exercises for the ingenious.

1763. THE FOLLOWING COLLECTION OF CONUNDRUMS is in every way select, and we hope will give as much amusement in the reading as it has afforded in the compilation.

Why is a dog biting his tail like a good manager? Because he makes both ends meet.

If a spider were late for dinner, what would he do? Take a fly.

Why are fowls the most economical things a farmer can keep? Because for every grain they give a peck.

Why is a watch-dog bigger by night than by day? Because he is let out at night and taken in in the morning.

What piece of coin is double its value by deducting its half? Half-penny.

When is a clock on the stairs dangerous? When it runs down.

If a bear were to go into a linen draper's shop, what would he want? Muzzlin'.

If a tree were to break a window, what would the window say? Tree-mend-us!

State the difference between a grocer selling a pound of sugar, and an apothecary's boy with a pestle and mortar? One weighs a pound and the other pounds away.

When a hen is sitting across the top of a five-barred gate, why is she like a penny? Because she has a head on one side and a tail on the other.

What is the most dangerous time of the year to go into the country? When the trees are shooting and the bull-rushes out!

Why was the whale that swallowed Jonah like a milkman who has retired on an independency? Because he took a great profit out of the water.

Who is the most tender-hearted man in the world? The bell-man, because he will cry if you give him a shilling.

What is the key-note of good manners? B natural.

I am for ever, yet was never? Eternity!

When may you be said to literally "drink in" music? When you have a piano-for-tea.

Why was Ruth very rude to Boaz? Because she pulled his ears and trod on his corn.

What's more foolish than sending coals to Newcastle? Sending milk to Cows.

What is the difference between an engine-driver and a school-master? One minds the train and the other trains the mind.

Why is *o* the noisiest of all the vowels? Because you can't make a horrid loud noise without it, whilst all the others are *inaudible*.

Why can you never expect a fishmonger to be generous? Because his business makes him sell-fish.

When is a bonnet not a bonnet? When it becomes a pretty woman.

What is that which works when it plays, and plays when it works?  
A fountain.

In what tongue did Balaam's donkey speak? Probably in the Hebray-ic.

What is the difference between a fisherman and a lazy schoolboy? One baits his hook and the other hates his book.

What words may be pronounced quicker and shorter by adding syllables to them? Quick and short.

Why was "Uncle Tom's Cabin" not written by a female hand? Because it was written by Mrs. Beecher's toe.

How many cows' tails would it take to reach from London to Ramsgate upon the rule of  $11\frac{5}{8}$  inches to the foot, and having all the ground levelled between the two places? One, if it were long enough.

Why are birds melancholy in the morning? Because their little bills are all over dew!

What is the difference between the Prince of Wales, an orphan, a bald-headed old man, and the gorilla? The first is an heir apparent; the second has ne'er a parent; the third has no hair apparent; and the fourth has a hairy parent.

Why is a schoolmistress like the letter C? Because she forms lasses into classes.

What is the difference between your last will and testament and a man who has eaten as much as he can? One is signed and dated, the other dined and sated.

When does a leopard change his spots? When he moves from one spot to another.

Tell us how to make an hour go fast? Use the spur of the moment.

What would a pig do who wished to build himself a habitation? Tie a knot in his tail and call it a pig's tie!

Which are the lightest men—Scotchmen, Irishmen, or Englishmen? In Ireland there are men of Cork; in Scotland men of Ayr; but in England, on the Thames, we have lighter-men.

Why was it a mistake to imagine that Robinson Crusoe's island was uninhabited? Because the first thing he saw upon landing was a great swell a-pitching into a little "cove" on the shore.

What extraordinary kind of meat is to be bought in the Isle of Wight? Mutton from Cowes!

Why is a miserly uncle with whom you have quarrelled like a person with a short memory? Because he is ever for-getting and never for-giving.

Why is a comet more like a dog than the dog-star! Because it has a tail, and the dog-star hasn't.

What was it a blind man took at breakfast which restored his sight?  
He took a cup and saw, sir!

When is a teapot like a kitten? When your teasin' it (tea's in it!).

When is a blow from a lady welcome? When she strikes you agreeably.

What's the difference between a professional pianoforte player and one that hears him? One plays for his pay, the other pays for his play.

How do we know Moses wore a wig? Because he was sometimes seen with Aaron and sometimes without 'air on.

What is the difference between an accepted and an unaccepted lover? One kisses his missis, the other misses his kisses.

When is a fruit-stalk like a strong swimmer? When it stems the currants.

Why is love like a canal boat? Because it's an internal transport.

Why is it easy to break into an old man's house? Because his gait is broken and his locks are few.

When were there only two vowels? In the days of No-a, before U or I were born!

When did Moses sleep five in a bed? When he slept with his forefathers.

What is the difference between love and war? One breaks heads, the other hearts.

What is that from which you may take away the whole and yet have some left? The word wholesome.

What sort of tune do we all enjoy most? For-tune, made up of bank-notes.

How many P's are there in a pint? One P!

What is a man like who is in the middle of the Thames and can't swim? Like to be drowned.

Why would an owl be offended at your calling him a pheasant? Because you would be making game of him.

What is it gives a cold, cures a cold, and pays the doctor's bill? A draught.

What is that which is black, white, and red all over; which shows some people to be green, and makes others look black and blue? A newspaper.

What game do the waves play at? Pitch and toss.

What was Joan of Arc made of? She was, we have every reason to believe, Maid of Orleans.

When is a black dog not a black dog? When he's a grey-hound.

Why are sugar-plums like race-horses? Because the more you lick them the faster they go!

Which eats most grass—black sheep or white? White, because there are more of them.

When is a schoolmaster like a man with one eye? When he has a vacancy for a pupil.

If I buy four oranges for a penny, and give one away, why am I like a telescope? Because I make a farthing present.

What letter in the Dutch alphabet will name an English lady of title? A Dutch S.

What is that which every one wishes for and yet wants to get rid of as soon as obtained? A good appetite.

What are the best letters of recommendation? *£ s. d.*

What did the engine-whistle say to the stoker? Don't touch me or I'll scream!

Why is a waiter like a racehorse? Because he runs for cups and plates and steaks!

Why should the poet have expected the woodman to "spare that tree"? Because he thought he was a good feller.

What is the difference between a honey-comb and a honeymoon? One is made up of many cells, the other is one great sell!

Why is a man happier with two wives than with one? He may be happy with one, but with two he is pretty sure to be transported.

What is that which is put on the table and cut, but never eaten? A pack of cards.

How many wives are you allowed by the Prayer-Book? Sixteen: viz., fo(u)r better, 4 worse, 4 richer, 4 poorer; total, sixteen.

What is that which lives in winter, dies in summer, and grows with its root upwards? An icicle.

Why have chickens no fear of a future state? Because they have their next world in this (necks twirled in this).

Why was the first day of Adam's life the longest? Because it had no Eve.

Why is the nose on your face like *v* in civility? Because it is between two eyes.

In what place did the cock crow so loud that all the world heard him? In the ark.

Why is a little dog's tail like the heart of a tree? Because it is farthest from the bark.

What animal took most luggage into the ark, and which the least? The elephant, who had his trunk, while the fox and the cock had only a brush and a comb between them.

Why does a scolding woman keep people at a distance? Because she is ever a-railing, and you can't get over her style.

Why would a compliment from a chicken be an insult? Because it would be in fowl language.

When is an alderman like a ghost? When he's a goblin'.

1764. A SHORT COLLECTION OF ENIGMAS, ACROSTICS, AND OTHER EXERCISES FOR THE INGENIOUS will occupy the next few pages:

We are little airy creatures,  
All of different voice and features;  
One of us in glass is set;  
One of us you'll find in jet;  
One of us is set in tin;  
And the fourth a box is in:



If the last you should pursue,  
It can never fly from you.

The Vowels : A E I O U.

The Indian lover burst  
From his lone cot by night ;  
When Love has lit my *first*,  
In hearts by passion nurst,  
Oh ! who shall quench the light ?

The Indian left the shore,  
He heard the night-wind sing,  
And cursed the tardy oar,  
And wished that he could soar  
Upon my *second's* wing.

The blast came cold and damp,  
But all the voyage through  
I lent my lingering lamp,  
As o'er the marshy swamp .  
He paddled his canoe.

FIRE-FLY.

Four things there are, all of a height—  
One of them cross'd, the rest upright ;  
Take three away, and you will find  
Exactly ten remain behind ;  
But if you cut the four in twain  
You'll find one half doth eight retain.

XIII. VIII.

Ever eating, ever cloying,  
Never finding full repast,  
All devouring, all destroying,  
Till it eats the world at last ?

FIRE.

Through thy short and shadowy span  
I am with thee, child of man ;  
With thee still, from first to last,  
In pain and pleasure, feast and fast ;  
At thy cradle and thy death,  
Thine earliest wail and dying breath.  
Seek thou not to shun or save,  
On the earth or in the grave ;  
The worm and I, the worm and I,  
In the grave together lie.

The letter A.

There is a noun of plural number,  
Foe to peace and tranquil slumber;  
But add to it the letter *s*,  
And, wondrous metamorphosis!  
Plural is plural now no more,  
And sweet what bitter was before!

CARES—CARESS.

I am in the fire, but not in the flame;  
I belong to the master, but not to the dame;  
I belong to the church, but not to the steeple;  
I belong to the parson, but not to the people.

The letter R.

Five hundred begins, five hundred ends it,  
Five in the middle is seen;  
The first of all figures, the first of all letters,  
Take up their stations between;  
Join all together, and then you will bring  
Before you the name of an eminent king.

DAVID.

Your initials begin with an A,  
You've an A at the end of your name,  
The whole of your name is an A,  
And 'tis backwards and forwards the same?

ANNA.

My *first*, loud chattering, through the air  
Bounded 'mid tree tops high,  
Then saw his image mirrored, where  
My *second* murmured by.

Taking it for a friend, he strayed  
T'wards where the stream did roll,  
And was the sort of fool that's made  
The first day of my *whole*?

APE-RIL(L)

My *first* is a circle, my *second* a cross;  
If you meet with my *whole* look out for a toss!

OX.

Without my *first* you'd look very strange;  
My *second* you much want to be;  
My *whole* is what many a lady has worn  
At a ball, an assembly, or play.

NOSE-GAY.

My love for you will never know  
 My *first*, nor get my *second* ;  
 'Tis like your wit and beauty, so  
 My *whole* 'twill aye be reckoned.

END-LESS.

My *first* I hope you are,  
 My *second* I see you are,  
 My *whole* I know you are.

WELL-COME.

My *first* doth affliction denote,  
 Which my *second* is destined to feel ;  
 But my *whole* is the sure antidote  
 That affliction to soothe and to heal.

WO-MAN.

My *first*'s an airy thing,  
 Toying in the flowers ;  
 Evermore wandering  
 In fancy's bowers ;  
 Living on beauteous smiles  
 From eyes that glisten,  
 And telling of love's wiles  
 To ears that listen.

But if, in its first blush  
 Of warm emotion,  
 My *second* come to crush  
 Its young devotion,  
 Oh ! then it wastes away,  
 Weeping and waking,  
 And on some sunny day  
 Is blest in breaking.

HEART-ACHE.

He hath seen the tempest lower,  
 He hath dared the foeman's spear,  
 He hath welcomed death on tide and tower,  
 How will he greet him here ?  
 My *first* was set, and in his place  
 You might see the dark man stand,  
 With a fearful visor on his face,  
 And a bright axe in his hand.

Short shrift, and hurried prayer :  
 Now bid the pale priest go ;  
 And let my *second* be bound and bare  
 To meet the fatal blow.

The dark man grinned in bitter scorn,  
And you might hear him say—  
“It was black as jet but yesternorn,  
Whence is it white to-day?”

“Rise! thou art pardoned!”—Vain!  
Lift up the lifeless clay;  
On the skin no scratch, on the steel no stain,  
But the soul hath passed away.  
The dark man laid his bright axe by,  
As he heard the tower-clock chime,  
And he thought that none but my *whole* would die  
A minute before the time.

BLOCK-HEAD.

Come from my *first*, ay, come;  
The battle dawn is nigh,  
And the screaming trump and the thundering drum  
Are calling thee to die.  
Fight, as thy father fought;  
Fall, as thy father fell:  
Thy task is taught, thy shroud is wrought;  
So forward and farewell!

Toll ye my *second*, toll;  
Fling high the flambeau's light;  
And sing the hymn for the parted soul  
Beneath the silent night;  
The helm upon his head,  
The cross upon his breast,  
Let the prayer be said, and the tear be shed:  
Now take him to his rest!

Call ye my *whole*, go call  
The lord of lute and lay;  
And let him greet the sable pall  
With a noble song to-day;  
Ay, call him by his name,  
No fitter hand may crave  
To light the flame of a soldier's fame  
On the turf of a soldier's grave!

CAMP-BELL (CAMPBELL).

'Twas whispered in Heaven, 'twas muttered in Hell,  
And echo caught faintly the sound as it fell;  
On the confines of earth 'twas permitted to rest,  
And the depths of the ocean its pressure confessed.  
'Twill be found in the sphere when 'tis riven asunder,  
Be seen in the lightning, and heard in the thunder.



'Twas allotted to man with his earliest breath,  
 Attends at his birth and awaits him in death ;  
 It presides o'er his happiness, honour, and health,  
 Is the prop of his house, and the end of his wealth.  
 In the whispers of conscience its voice will be found,  
 Nor e'en in the whirlwind of passion be drowned.  
 In the heaps of the miser 'tis hoarded with care,  
 But is sure to be lost by his prodigal heir.  
 'Twill not soften the heart, and though deaf to the ear,  
 'Twill make it acutely and instantly hear.  
 Without it the soldier and sailor may roam,  
 But woe to the wretch who expels it from home !  
 So in shade let it rest, like a delicate flower :  
 Oh, breathe on it softly, it dies in an hour !

The letter H.

A PARODY ON THE ABOVE.

I dwells in the Hearth, and I breathes in the Hair ;  
 If you searches the Hocean you'll find that I'm there.  
 The first of all Hangels in Holympus am Hi,  
 Yet I'm banished from 'Eaven, expelled from on 'igh.  
 But, though on this Horb I'm destined to grovel,  
 I'm ne'er seen in an 'Ouse, in an 'Ut, nor an 'Ovel.  
 Not an 'Orse nor an 'Unter e'er bears me, alas !  
 But often I'm found on the top of a Hass.  
 I resides in a Hattic, and loves not to roam,  
 And yet I'm invariably absent from 'Ome.  
 Though 'Ushed in the 'Urricane, of the Hatmosphere part,  
 I enters no 'Ed, I creeps into no 'Art.  
 Only look, and you'll see in the Heye Hi appear ;  
 Only 'Ark, and you'll 'Ear me just breathe in the Hear.  
 Though in sex not an 'E, I am (strange paradox !)  
 Not a bit of an 'Effer, but partly a Hox.  
 Of Heternity I'm the beginning ! and mark  
 Though I goes not with Noar, I'm first in the Hark.  
 I'm never in Ealth, have with Physic no power,  
 I dies in a month, but comes back in a Hour.

A GENTLE HINT ON THE USE OF V AND W.

The Vide World you may search, and my fellow not find,  
 I dwells in a Vacuum, deficient in Vind :  
 In the Wisage I'm seen, in the Voice I am heard,  
 And yet I'm invisibile, gives Went to no Vurd.  
 I'm not much of a Vag, for I'm Vanting in Vit,  
 But distinguished in Werse for the Wollums I've writ.  
 I'm the head of all Willains, yet far from the Vurst—  
 I'm the foremost in Wice, though in Wirtue the first.

I'm not used to Veapons, and ne'er goes to Vor,  
Though in Walour inwincible, in Wictory sure ;  
The first of all Wiands and Wictuals is mine,  
Rich in Wenison and Weal, but deficient in Vine.  
To Wanity given, I in Welwets abound,  
But in Voman, in Vife, and in Vidow ain't found ;  
Yet conspicuous in Wirgins, and I'll tell you (between us),  
To persons of taste I'm a bit of a Wenus.  
Yet none take me for Veal, or for Voe, in its stead,  
For I ranks not among the sweet Vood, Vun, and Ved.



## CHAPTER CXXII.

## CARD GAMES.

Whist described—Explanation of the terms used in Whist—Maxims for Whist  
 Players—Short Whist—Three-handed Whist and other varieties—Pope Joan  
 —Cribbage — Speculation — Commit — Commerce—Snip-Snap-Snore—Lift  
 Smoke—Earl of Coventry—Bézique.

## WHIST.

1765. THE GAME OF WHIST is played by four persons with a full pack of fifty-two cards. The four persons are divided into partners—two and two. This division is usually settled at the commencement of the sitting by cutting or drawing the cards, the two highest playing the two lowest. The partners sit opposite each other on either side of the table, and cut for deal, the player cutting the lowest card deals ; but it is usual in modern play to give the deal to the lowest card shown in cutting for partners.

1766. PREVIOUSLY TO THE CARDS BEING DEALT the pack is shuffled or “made” by the elder hand, and cut by the younger ; the undermost card in the pack, thus shuffled and cut, being the trump. The pack is then dealt out card by card to each player, beginning with the left, the *elder hand*, till the whole are distributed. The last card, the *trump*, is then thrown on the table, face upwards, and so remains till the first trick is turned, when it is taken by the dealer and added to his hand.

1767. THE CARDS BEING DEALT, each player takes up his thirteen cards and arranges them into suits ; that is to say, places each kind of card with its fellows—the hearts, diamonds, spades, and clubs by themselves,—so that they may be readily selected when required. The *elder hand*—the player on the left of the dealer, be it remembered—now *leads* or plays a card, his left-hand neighbour follows, then his partner, and, lastly, his right-hand adversary. The highest card in the suit, or a trump, wins the *trick*, which is then taken up and placed by itself. The winner of the trick then plays another card, and so the game proceeds till the whole thirteen tricks are played, and the *hana* is finished.

1768. THE CARDS ARE THEN AGAIN SHUFFLED AND CUT, and the second deal commences, the player on the left of the last dealer taking the deal, and *his* left-hand player becoming the *elder hand*. In this way the deal goes round till the game is completed. It is usual for each player to take the deal in turn, though in some companies they cut for deal at the commencement of every game.

1769. THE VALUE OR RANK OF THE CARDS IN WHIST is as follows : the *ace* is the highest card in each suit, then the king, queen, knave, ten, and so on down to the two (*deuce* or *deux*) which is the lowest.

1770. IT IS USUAL FOR THE PARTNER OF THE PLAYER who wins the first trick to take it up and keep the score ; and, for convenience' sake, he commonly keeps the score throughout the sitting.

1771. THE GAME IS RECKONED THUS: in Long Whist, which we are now considering, each trick *above six* reckons *one point towards the game*, which consists of *ten tricks*.

1772. THE WAY IN WHICH THE TRICKS ARE WON must now be attended to. Each player *must* follow suit, *if he can*, or he subjects himself to the penalty of a *revoke*. But if he be not able to follow suit, he may play a *trump*, and so win the trick, or throw away any small card of another suit, which is called *renouncing*.

1773. THE ACE, KING, QUEEN, AND KNAVE OF TRUMPS are called honours, and they reckon each a point towards the game, independent of the tricks. Thus : the partners holding between them *three* honours, score *two* to their game ; if they hold the whole *four* of course they score them ; but if each player holds *one* honour only, or, if each side hold *two* honours each, no score can be counted, and honours are said to be *divided*.

1774. TEN TRICKS ARE GAME, as already explained. But if either party score *nine* tricks they are not allowed to count honours, even though they may hold the whole four. The side holding *eight* tricks has the privilege of what is known as *the call* ; that is, the player having two honours may—*when it comes to his turn to play and not before*—ask his partner, "Can you one?" or, "Have you an honour?" If he has he assents, and the three honours are shown, and the game won. Of course the player at eight points may show the three honours in his hand, if he has them. At *nine* points honours do not count ; at *eight*, honours, if shown, count before tricks ; but at *seven* or *six* tricks count before honours.

1775. THE GAMES ARE USUALLY RECKONED AMONG WHIST-PLAYERS in this way : a *single* game is won by one point or more points against a less number ; a *double* is won by either side scoring ten points before their adversaries have scored *five* ; and a *triple* or *turch* (seldom played nowadays) is when either side scores ten points to *love* or nothing.

1776. A RUBBER is the best two games of three.

1777. POINTS OF A RUBBER. A *single*, one point ; a *double*, two points ; and the *rub*, two points. Thus it will be seen that in playing for points, it is possible for either side to win *five* points—one for the single, two for the double, and two for the rub. When triplets are allowed, *eight* points may be gained in a single rubber.



1778. WHEN THE WHOLE THIRTEEN TRICKS HAVE BEEN GAINED IN ONE HAND it is called a *slam*. In some companies the *slam* is equivalent to a full rubber.

1779. THE POINTS OF THE GAME ARE USUALLY marked on the table with four counters.

1780. EXPLANATION OF THE TERMS USED IN WHIST. *Shuffling*.—Mixing the cards; this is done previous to every new deal.

*Blue Peter*.—A signal for trumps.

*Cutting*.—One player lifts a few cards from the pack and places them on the table: the lower heap is then placed on the top. In cutting for partners or deal, each party lifts a few cards and shows the undermost one of his lot. To save trouble, it is common either to deal a card to each player, or to throw the pack on the table, face downwards, and let each player select one.

*Dealing*.—Distributing the cards face downwards.

*Double*.—Scoring ten before your adversaries have marked five at Long Whist; or, five before three in Short Whist.

*Faced card*.—One with its face upwards so as to be seen. When a card is faced, it is usual to have a fresh deal, if demanded by the opposite side.

*Hand*.—The number of cards belonging to each player.

*Elder hand*.—The person who leads. At starting, the player to the left of the dealer.

*King card*.—The highest remaining card of a suit.

*Trick*.—The four cards played in a single round.

*Trump*.—The last card dealt, and which always belongs to the dealer. All the cards of this suit are then trumps for that round.

*Suits*.—The four orders of cards, thirteen to each, viz., hearts and diamonds (red); spades and clubs (black). If a trump card is played, it is called *trumping the suit*.

*Renounce*.—Playing a card of another suit to that led; not a trump.

*Ruff*.—Trumping a renounced suit.

*Revoking*.—Trumping, by mistake or design, when you can follow suit. The penalty for a *revoke* is the loss of three tricks, which may be claimed at any time during the deal, but not afterwards.

*Finessing*.—Endeavouring to gain an advantage by concealing your hand. Thus, a third player possessing the *best*, and the *third-best* card of a suit led, plays the latter, and risks his adversary having the second-best. If the last player does not win the trick, the third player, sure of making his best card, wins a trick.

*Forcing*.—Playing a suit in which your partner or adversary has none, thus forcing the latter to trump or pass the trick.

*Long Trump*.—The possession of one or more trumps when all the rest are played.

*Love*.—No score having been made in the game.

*Loose Card*.—A card of no value, and which may, therefore, be thrown on a trick won or lost.

*Lurch*.—(At Long Whist), not saving the double.

*Points.*—The number of tricks that constitute the game or rubber.

*Sequence.*—Three or more cards in consecutive order or value—as ace, king, queen, knave; seven, eight, nine, ten, etc.

*Single.*—Scoring the ten tricks at Long Whist after your adversaries have scored five. At Short Whist after they have scored four.

*Slam.*—Winning every trick in the round.

*Bumber.*—A rubber of full points—five at Long Whist, eight at Short Whist. That is, winning two games in succession before your adversaries have scored.

*Quarte.*—The four successive cards in any suit. Ace, king, queen, knave, constitute what is called *Quarte-major*.

*Quint.*—Five successive cards of a suit.

*Rubber.*—The best of three games.

*See-saw* is when each partner trumps a suit, and they play those cards which allow each to use his trumps.

*Tenace.*—Being last player, and possessing the best and third-best cards. Thus, if your adversary leads a king, you are able to take it with your ace; if he leads a knave, you are able to take it with your queen; and you thus win two tricks.

*Minor Tenace.*—The second and fourth best of a suit.

*Trumping Suit* is when the player, having no card of the suit led, plays a trump.

*Underplay.*—Playing a deceptive game. For instance, the elder hand playing a small card when he holds the best in the suit.

We have now fairly given the Alphabet of the game. Let the novice make himself fully acquainted with it, and in a little while he will be able to take a hand at Whist.

1781. MAXIMS FOR WHIST PLAYERS. The following maxims for Whist may be easily committed to memory :

Lead from your strong suit, and be cautious how you change suits, and keep a commanding card to bring it in again.

Lead through the strong suit and up to the weak; but not in trumps, unless very strong in them.

Lead the highest of a sequence; but if you have quarte or cinque to a king, lead the lowest.

Lead through an honour, particularly if the game be much against you.

Lead your best trumps, if your adversaries be eight and you have no honour; but not if you have four trumps, unless you have a sequence.

Lead a trump if you have four or five, or a strong hand; not, if weak.

Having ace, king, and two or three small cards, lead ace and king, if weak in trumps; but a small one if strong in them.

If you have the last trump, with some winning cards and one losing card only, lead the losing card.

Return your partner's lead, not your adversary's: and if you have only three in the suit, play the best; but you need not return it immediately, when you win with the king, queen, or knave, and have only small ones, or when you hold a good sequence, have a strong suit or have five trumps.

Do not lead from ace queen or ace knave.

Do not lead an ace unless you have a king.

Do not lead a thirteenth card unless trumps be out.

Do not trump a thirteenth card unless you be last player, or want the lead.

Keep a small card to return your partner's lead.

Be cautious in trumping a card when strong in trumps, particularly if you have a strong suit.

Having only a few small trumps, make them when you can.

If your partner refuse to trump a suit of which he knows you have not the best, lead your last trump.

When you hold all the remaining trumps play one, and then try to put the lead in your partner's hand.

Remember how many of each suit are out, and what is the best card left in each hand.

Never force your partner if you are weak in trumps, unless you have a renounce, or want the odd trick.

When playing for the odd trick be cautious of trumping out, especially if your partner be likely to trump a suit; and make all the tricks you can each and avoid finessing.

If you take a trick and have a sequence, win it with the lowest.

Retain the turned-up card as long as you can.

Attend to the score; and keep your temper.

**1782. SHORT WHIST, THREE-HANDED WHIST, etc.** There are several variations of whist; such as short whist, in which the game consists of five points; three-handed whist, when three persons play the game; two-handed whist, sometimes called humbug, dummy and double dummy, and Scotch whist. For particulars as to these the reader must refer to such authorities as the well-known Captain Crawley.

**1783. POPE JOAN.** Pope Joan is a game at which a number of persons may play. It is one of the best of the round or social games, and is seldom played without a board divided into compartments; though of course a sheet of paper marked out in squares would do as well. The Pope Joan board, gaily painted, may be had of most toy-sellers and country stationers.

The first step in the game is to prepare the pack of cards, which is done by rejecting the eight of diamonds. The deal is then settled by cutting or dealing the cards for the first knave, etc. The dealer then shuffles the cards, and his left-hand neighbour cuts them. The dealer next goes through the ceremony of what is called "dressing the board." This he does by placing in their proper compartments fish or counters. It must be premised that the game is generally played for counters purchased previously to the commencement of the game.

The board is dressed in the following manner:—The dealer places one counter each to ace, king, queen, knave, and game; two to matrimony, two to intrigue, and six to the nine of diamonds—the Pope.

This dressing is, in some companies, at the expense of the dealer; though in others the players contribute each two stakes.

The cards are next to be dealt round equally to every player, one turned up for trumps and about six or eight left in the stock to form stops; as, for example, if the ten of spades be turned up, the nine consequently becomes a stop; the four kings and the seven of diamonds are always fixed stops, and the dealer is the only person permitted, in the course of the game, to refer occasionally to the stock for information what other cards are stops, in their respective deals.

If either ace, king, queen, or knave, happen to be turned up trumps the dealer may take whatever is deposited on that head; but when Pope is turned up the dealer is entitled both to that and the game, besides a counter for every card dealt to each player.

Unless the game be determined by Pope being turned up, the eldest hand begins by playing out as many cards as possible; first the stops, then Pope, if he have it,

and afterwards the lowest card in his suit, particularly an ace, for that never can be led through ; the other players follow when they can in sequence of the same suit, till a stop occurs, and the party having the stop thereby becomes eldest hand, and is to lead accordingly ; and so on, until some person parts with all his cards, by which he wins the pool (game), and becomes entitled besides to a counter for every card not played by the others, except from the one holding Pope, which excuses him from paying ; but if Pope has been played, then the party having held it is not excused.

King and queen form what is called matrimony, queen and knave intrigue, when in the same hand ; but neither these, nor ace, king, queen, knave, or Pope, entitle the holder to the stakes deposited in the named compartment of the board, unless played out ; and no claim can be allowed after the board is dressed for the succeeding deal ; but in all such cases the stakes are to remain for the next game.

This lively game requires some attention to recollect what stops have been made in the course of the play, as, for instance, if a player begins by laying down the eight of clubs, then the seven in another hand forms the stop, whenever that suit be led from any lower card, or the holder when eldest may safely lay it down in order to clear his hand.

**1784. CRIBBAGE.** Next to Whist this is the most scientific of card games. The full pack of fifty-two cards is used, and a board for scoring the number of points made. There are several varieties of Cribbage, such as "five card," "six card," and "eight card ;" the most commonly played being five card and six card. In playing, court-cards and tens count ten each, and all the rest count for the number of pips on them. It would consume too much of our limited space were we to give here the rules of Cribbage and the terms used in its different varieties ; these particulars may readily be learned by consulting the works of Captain Crawley, to whom we have already referred as an authority in card-games.

**1785. SPECULATION.** Speculation is a good, pleasant, noisy, easily-learned, round game, at which any number of persons may play, with a complete pack of cards. The cards bear the same value as at Whist, and the stakes are made with fish or counters, on which such a value is fixed as the company may agree. The highest trump in each deal wins the pool, and whenever it happens that not one is dealt, then the company pool again, and the event is decided by the succeeding coup. After determining the deal, etc., the dealer pools six fish, and every other player four ; then three cards are given to each, by one at a time, and another turned up for trump ; the cards are not to be looked at, except in this manner—the eldest hand shows the uppermost card, which, if a trump, the company may speculate on, or bid for ; the highest bidder buying and paying for it, provided the price offered be approved of by the seller. After this is settled, if the first card does not prove a trump, then the next eldest is to show the uppermost card, and so on, the company speculating as they please, till all are discovered ; when the possessor of the highest trump, whether by purchase or otherwise, gains the pool.

To play at Speculation well, recollection is requisite of what superior cards of that particular suit have appeared in the preceding deals, and calculating the probability of the trump offered proving the highest in the deal then undetermined.



The holder of the trump card, whether acquired by play or purchase, has a right to conceal the rest of his cards till the other players have shown their cards in turn, or until he sells his trump, when his own hand is to be exposed in the same way as the rest.

Whoever looks at his cards out of turn can be compelled to turn them face upwards for the inspection of the whole company.

**1786. COMMIT.** The game of Commit may be played by any number of persons with a complete pack, which are all dealt out except the eight of diamonds. A spare hand is dealt in the middle of the table for the purpose of making stops in the playing, which is by sequences. When an ace or a king is played, the person who plays it receives from each of the party a counter or whatever stake may have been mutually agreed on; and whenever any one has played out all his cards the game is at an end; and the person who is out (or has played all his cards) levies from all the rest of the party a stake for each card remaining, except that the nine of diamonds exempts the holder of it from paying. This nine has also the privilege of being played in lieu of any other card, so as to prevent a stop; but if played out, it does not exempt from paying for the cards in hand.

The seven of diamonds and the four kings being certain stops, are, of course, eligible cards for the elder hand to play if he holds them; or sequences which will lead to them ought of course to be preferred. Thus, suppose A to play the nine of hearts—he calls for the ten—F plays it—A plays the knave—D the queen—and A the king, who then receives a counter from each player, and is entitled to begin a new sequence. Whenever a stop occurs to interrupt a sequence, the person who has played the last card begins again.

Aces are not necessarily stops, though kings are, being the highest cards, but both entitle the players of them to counters from all round.

**1787. COMMERCE.** Commerce is a good round game. It is played with a complete pack of cards, and any number may join in it. Each of the players deposits an equal stake, usually a counter, in the pool; and the dealer, who is likewise called the banker, deals three cards all round, and asks, "Who will trade!" The players, beginning with the elder hand, either "Trade for ready money," or "Barter." Trading for money is giving a card and a counter to the dealer, who places the card under the stock, or remainder of the pack, and gives one in lieu of it, from the top, to the trader. The counter is profit to the banker, who thus trades with the stock free of expense. "Barter" is exchanging a card with the right-hand player, which must not be refused, unless the person of whom it is requested stands without trading or bartering, in which case, or as soon as any one stops, the hands are shown, and the best takes the pool. The object in either trading or bartering is to obtain, 1st, a Tricon, or three like cards, similar to pair-royal, which takes place of the next two chances; 2nd, a Sequence, or three following cards of the same suit; which has the preference of, 3rd, a Point, or the greatest number of pips on two or three cards of the same suit in hand, the ace reckoning for eleven, and the pictured cards for ten. The highest tricon gains the pool; or if no tricon occurs, the highest sequence; or the best point, if no sequence

occurs. The banker always ranks as elder hand in case of equality ; and if he does not win, he pays a counter to the winner ; but if he has a tricon or sequence, and loses in consequence of another having a better, he pays a counter to each player.

Another, and even simpler, mode of playing this game is as follows :—

An equal stake being put into the pool by each player, the cards are all dealt out, and the elder hand exchanges a card with the second player, the second with the third, and so on, till one of the party wins the pool by having all the cards in his hand of the same suit, which he announces by saying, "My ship sails."

**1788. SNIP-SNAP-SNOREM.** This is a very laughable game, and is extremely simple. It may be played by any number of players, with a complete pack of cards. Each places before him *five* counters as his stock, and all the cards are dealt out in the usual order. The game consists in playing a card of equal value with the person immediately before you, which *snips* him ; if the player next to you has a third card of the same value, you are snapped ; and the fourth produces a snore. For example, if the elder hand A plays a six, and B likewise plays a six, A is *snipped*, and puts *one* into the pool. If C has also a six, B is *snapped*, and pays *two* into the pool ; and if D has the other six, C is *snored*, and pays in *three*. The fourth, of course, is safe, because all the four sixes are now played. No person can play out of his turn ; but every one must *snip* or *snap* when it is in his power. When any one has paid into the pool his *five* counters, he retires from the game ; and the pool becomes the property of the person whose stock holds out longest. The cards are sometimes dealt three or four times before the game is decided ; but if the players are reduced to two or three, they only get thirteen cards each.

**1789. LIFT SMOKE.** This game, says Hardie, may be played by from two to six or seven persons. About one half or two-thirds of the pack, according to the number of players, is dealt round, and a card turned up for trumps. The cards rank as at whist, and are played in the same manner. The tricks are of no value, but each person taking one, lifts a card from the undealt portion of the pack, and adds to it those in his hand ; and he whose cards hold longest out wins the game, and receives from each of the other players either a sum agreed on as the stake to be played for, or a counter from each for every card he holds. In the latter case, the players, as they respectively fall out of the game, ought to deposit a number of counters equal to the cards in that person's hand who holds most at the time, these successive deposits becoming the property of him who has cards remaining after all the others have played. When the cards left undealt are nearly exhausted, the tricks which have been taken are put under the remainder, and this is repeated as often as it is necessary.

**1890. EARL OF COVENTRY.** The pack must be complete, and all the cards dealt out. The elder hand begins, and the game consists in playing in succession the four cards of corresponding rank, accom-

panying the playing by a rhyme. Thus, suppose the first to play a Ten, he says, "There's a good Ten."

The 2nd, "There's another as good as he."

3rd, "There's the best of all the three."

4th, "And there's the Earl of Coventry."

The player of the fourth card begins again, and the playing goes on in regular order, passing those who have not corresponding cards. The person who is first out wins from all the others a counter, or stake, for each card they hold respectively. This is a simple but not unamusing game.

**1791. BEZIQUE.** This game, introduced a few years ago, suddenly became very fashionable, and for a while carried all before it. Lately, however, it has been neglected, only again perhaps to be patronized. It is a good game for two, three, or four players. It is played with two packs of cards, from which the twos, threes, fours, fives, and sixes have been discarded—in all, therefore, 64 cards, of which there are two of each set. Or the game may be played with four or six prepared packs, nine cards being dealt to each player.

#### MODE OF PLAY.

The cards are shuffled, both packs together, and the players cut for deal. The lowest card cut wins the deal. In play, the cards are reckoned in the following order:—Ace, ten, king, queen, nine, eight, seven. The deal being determined, eight cards are given alternately to each player, as in cribbage, and the seventeenth card is turned up for trumps. The non-dealer plays first by leading with any card in his hand, to which the other replies. If he win or trump it he has to lead; in every case the winner of the trick having the next lead. Before playing, however, each player draws a card from the pack—the winner of the last trick drawing the top card, the other player taking the rest; by which means the cards in each hand are restored to their original number—eight. By this process of alternate drawing and playing a card, the stock is at length exhausted. In playing, the highest card of the same suit wins the trick. In the case of ties the leader wins. Trumps win other suits. The tricks are left face upward on the table till the end of the lead; they are of no value but for the aces and tens they contain. The objects of the game are to win aces and tens, and promote in the hand various combinations of cards which, when "declared," score a certain number of points.

*Declaring.*—A declaration can be made only immediately after winning a trick, and before drawing a card from the pack. It is done by placing the declared cards face upwards on the table. Players are not obliged to declare unless they like. A card cannot be played to a trick and declared at the same time. Only one combination can be declared to one trick. In declaring fresh combinations, one or more cards of the fresh combination must proceed from the part of the hand held up. The same card can be declared more than once, provided the combination in which it afterwards appears is of a different class. The player scoring the last trick can, at the same time, declare anything in his hand, after which all declarations cease.

*Variations in the Game.*—It may be played by three or by four persons. If by three, they all play against each other, and three packs of cards are used.

*Number of Packs.*—If four play, four packs are used, shuffled together; but this is considered as being a very complicated game.

*Diminished Scores.*—Some players consider the double bézique and sequence scores as too high, and therefore make the score for the former 300, and for the latter 200.

*The Last Trick.*—This is understood sometimes to mean the thirty-second trick,



or last of all. This, however, is supposed to be an error arising from incorrect nomenclature.

*Aces and Tens.*—These are sometimes not scored till the end of the hand.

*Scoring.*—The score may be kept with a bézique-board and pegs, or by a numbered dial and hand, or by means of counters—which last method is the best.

*Hints to Learners.*—The following hints may be of use in solving one of the chief difficulties—that of deciding what cards to retain and what to throw away :—

1. It is of no advantage to get the lead unless you have something to declare.
2. The cards that can, without loss, be parted with, are sevens, eights, and nines.
3. After these, the least injurious cards to part with are knaves.
4. In difficulties it is better to lead a ten or an ace, as a rule, than a king or queen ; but to this rule there are several exceptions.
5. It is seldom advisable to go for four aces unless you happen to hold three, and are in no difficulty.
6. If driven to lead an ace or a ten, and your adversary does not take a trick, it is often good play to lead another next time.
7. Do not part with small trumps if it can be helped.
8. Do not part with trump sequence cards.
9. Until near the end do not part with bézique cards even after declaring bézique.
10. Having a choice between playing a possible scoring card, or a small trump, or a card you have declared, play the declared card so as not to expose your hand.
11. Avoid showing your adversary by what you declare, so that he shall not be able to make the trump sequence or double bézique.
12. Whenever your adversary leads a card of a suit of which you hold the ten, take the trick with the ten.
13. Win the last trick if possible.
14. In playing the last eight tricks your object should be to save your aces or tens, and win those of your adversary.

#### THE SCORE.

Bézique—queen of spades and knave of diamonds	...	...	...	...	...	40
Double bézique—two queens of spades and two knaves of diamonds	...	...	...	...	...	500
Sequence—ace, ten, king, queen, and knave of trumps	...	...	...	...	...	250
Four aces	...	...	...	...	...	100
Four kings	...	...	...	...	...	80
Four queens	...	...	...	...	...	60
Four knaves	...	...	...	...	...	40
Royal marriage—king and queen of trumps	...	...	...	...	...	40
Common marriage—king and queen of any suit not trumps	...	...	...	...	...	20
Turning up the seven of trumps	...	...	...	...	...	10
Playing the seven of trumps—except in last eight tricks	...	...	...	...	...	10
Exchanging the seven of trumps for the trump card	...	...	...	...	...	10
The last trick	...	...	...	...	...	10
Each ace and ten in the trick—at end of each deal	...	...	...	...	...	10

#### FORFEITS.

For drawing out of turn	...	...	...	...	...	10
For playing out of turn	...	...	...	...	...	10
For playing without drawing	...	...	...	...	...	10
For overdrawing	...	...	...	...	...	100
For a revoke in the last eight tricks.	All the eight tricks.					

#### TREBLE BÉZIQUE.

An extra pack of cards is needed for each other player ; so that, in the case of three, the trump card is the twenty-fifth, and four the thirty-third.

The game is always played from left to right, the first player on the left of the dealer commencing.

Three-handed Bézique is sometimes played with two packs of cards, suppressing an eight, thus rendering them divisible by three.

#### FOUR-HANDED BÉZIQUE.

Four-handed Bézique may be played by partners chosen by cutting. Partners sit opposite each other, one collecting the tricks of both, and the other keeping the score, or each may keep his own score.



A player may make a declaration immediately after his partner has taken a trick. He may inquire of his partner if he has anything to declare before drawing.

Declarations must be made by each player separately, as in two-handed Bézique.

#### TECHNICAL TERMS.

*The Declarations*—exhibiting the combination of cards—are thus made :—  
*Bézique*, or queen of spades and knave of diamonds, counts 40.

When the trump is either spades or diamonds, Bézique may be queen of clubs and knave of hearts.

Bézique, having been declared, may be used again to form double Bézique.

#### DOUBLE BÉZIQUE

Is two queens of spades and two knaves of diamonds, and counts 500. All four cards must be shown face upwards on the table together.

#### BRISQUES.

The aces and tens in tricks taken count 10 each.

*Sequence* is ace, ten, king, queen, and knave of trumps.

*Royal Marriage*, the king and queen of trumps.

*Common Marriage*, the king and queen of any suit except trumps.

*Four Aces*, the aces of any suit or suits.

*Four Kings*, the kings of any suit or suits.

*Four Queens*, the queens of any suit or suits.

*Four Knaves*, the knaves of any suit or suits.

The cards forming the declarations are placed on the table to show that they are properly scored, and the cards may thence be played into tricks as if in your hand.

Kings and queens once married cannot be married again, but can be used, while they remain on the table, to make up four kings, four queens, or a sequence.

The king and queen used in a sequence cannot afterwards be declared as a royal marriage.

If four knaves have been declared, the knave of diamonds may be used again for a bézique, or to complete a sequence.

If four aces have been declared, the ace of trumps may be again used to perfect a sequence.

If the queen of spades has been married, she may be again used to form a bézique, and *vice versa*, and again used for four queens.

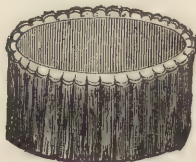
Exchanging or playing the seven of trumps counts 10; the last trick counts 10.

#### TALON.

The cards remaining after distributing eight to each player.

#### DECLARATIONS.

Showing and scoring any combinations named above as shown under the heading of the score.



## CHAPTER CXXIII.

## CHESS, DRAUGHTS, BACKGAMMON, DOMINOES, AND SOLITAIRE.

The Game of Chess Described—The Relative Value of the Pieces—The Established Laws of Chess—Draughts Described—The Established Laws of the Game—General Rules for Playing—Backgammon—Dominoes—Solitaire.

## CHESS.

**1792. THE GAME OF CHESS**—as practised in this country, and by the principal nations of the world—is played by two persons on a board containing sixty-four squares, alternately coloured black and white, or red and white.

**1793. EACH PLAYER HAS EIGHT PIECES AND EIGHT PAWNS**, one set usually white, and the other black or red. The pieces on each side are King, Queen, two Rooks, two Bishops, two Knights, with eight soldiers called Pawns, one belonging to each piece.



KING.



QUEEN.



ROOK.



BISHOP.



KNIGHT.



PAWN.

**1794. ON COMMENCING THE GAME**, the board should be set with a white square at the right-hand corner. The lines of squares running upwards are termed *files*, those from left to right are called *ranks* or *lines*, while those running obliquely are known as *diagonals*. As to the disposition on the board, perhaps a single diagram will be more instructive than any number of words. In the engraving on the next page we have the Chess Board with the pieces placed in their proper order.

**1795. THE MOVES OF THE SEVERAL PIECES** are as follows, always remembering that, in placing the men, the Queen stands on her own colour :—

The King moves one square at a time, in any direction, and once in a game is allowed a jump of two squares, called *Castling*, which we shall explain presently. The King never leaves the board, and his person is sacred from arrest. When, however, he is forced into such a position that, were he any other piece, he would be liable to be taken, he is said to be in *check*, and when he is so surrounded that he cannot get out of check (either by moving, taking the adversary, or interposing a piece), he is said to be *mated*, and the game is over. Two kings are not allowed to stand next each other ; a vacant space must always intervene.

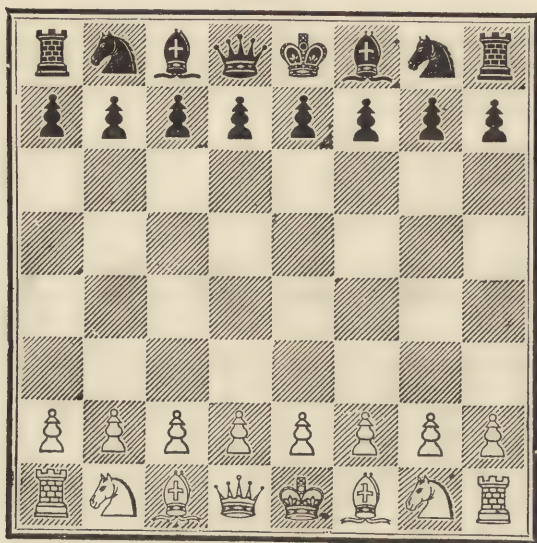
The Queen moves in lines in every direction, backward, forward, across, or diagonally, one or more squares at a time. Her power extends over all the unoccupied lines before her. She goes forward or retreats at pleasure.

The Rook or Castle moves only in right lines, up, down, or across the board, one or more squares at a time. His power also extends over both the right lines unoccupied by his own or his opponent's pieces or pawns.

The Bishop moves to and fro diagonally on its own colour—the Black Bishop on the black, and the White Bishop on the white. The Bishops are also known as the King's Bishop and the Queen's Bishop, and they are always known as such by the colour of the square on which they move. Each Bishop commands the diagonal before it that is unoccupied by its own or its opponent's men.

The Knight has a peculiar oblique move entirely its own. From its place on the diagram it has three moves—to the Bishop's third square, to the Rook's third place, and to the place of the King's or Queen's Pawn, according to which side it belongs. Thence, by a series of forward or sideway jumps, it can pass over every

BLACK.



WHITE.

square on the board. The other pieces require the interposing pawn removed before they can get out from the positions they occupy at the commencement of the game; but the Knight merely wants a vacant square on which to make his move, or in the case of an opponent's piece or pawn, removing it and taking its place.

The above are the pieces' places in the order of their value—the King first, which cannot be taken; the Queen, the Rooks, the Bishops, and the Knights. Belonging to them, and called by their names, as King's Pawn, Queen's Pawn, etc., are the pawns of which we shall now speak.

The Pawns are eight in number on each side. They move straight forward, one square at a time, except at their first move, when they have the privilege of moving two squares.

But they capture the enemy diagonally. They cannot retreat like the pieces; but if they arrive at the last square on the opposite side, they may be exchanged

for, or promoted to the rank of, any other piece. Thus, you may have two or more Queens, three or more Bishops, Rooks, or Knights. But the piece usually claimed is the Queen; hence the move is generally called *going to Queen*. The amateur will soon discover that upon the proper handling of his Pawns much of the success of his game depends.

There is a move which is peculiar to the Pawns, and which is not generally understood even by tolerably good players. To explain: If a White Pawn, say, has moved forward into the fifth square, and a Black Pawn, in making the first move, takes a jump of two squares, the latter passes the empty square or field of his opponent. Then the White Pawn has the privilege of removing the black one from the board and passing into the square he previously guarded. This move is called "taking in passing" (*en passant*).

Castling is performed in this way: If the space between the King and the Castle be unoccupied, the King moves two squares from his place, and the Castle is brought to the side of the King farthest from his own proper square.

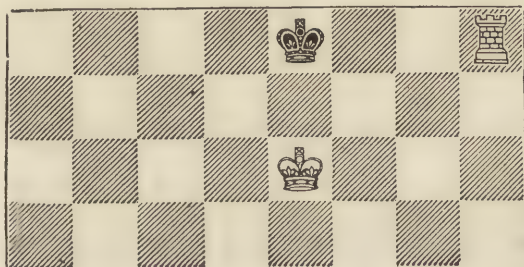
All the pieces capture in the direction of their proper moves. In taking, the player removes the piece or pawn from the board, and places his own piece on the unoccupied square, and not, as in Draughts, on the square beyond.

**1796. THE OBJECT OF THE GAME** is to checkmate the adverse King, that is, to force him into such a position that he cannot move out of check. When the King is in such a situation that, were he any other piece, he would be liable to be taken, he is said to be in *check*. It is then obligatory on him to do one of these three things—to move out of check, interpose a piece, or take the man that threatens him.

**1797. THE WHOLE ART AND MYSTERY OF CHESS** is to bring such a force to bear upon the King as allows him no escape—when he is said to be checkmated, and the game is won.

To illustrate the simplest form of checkmate: suppose the Black King to be on his own square and the White King on the third square directly opposite, so as to leave only a single vacant square between, with a White Queen or Rook in either of the corners on the Black King's line—the latter is in check and cannot escape. The whole line is commanded by the Queen or Rook, and he cannot move next the opposing King. Thus:—

BLACK.



**STALEMATE** is such a position of the King that, although not in check, he cannot stir without moving into check with one or other of the opposing pieces.

**1798. THE RELATIVE VALUE OF THE PIECES** is as follows:



The Pawn, as the lowest piece in this case of value, is usually considered as the unit by which to measure the value of the other pieces. It is, however, difficult to measure the pieces by this standard. The King's, Queen's, and Bishop's Pawns are called the *centre Pawns*, and are of more value than the other Pawns, particularly in the beginning and middle of the game. The Rook's Pawns are considered as least in value.

The Bishops and Knights are considered to be equal in value ; and are worth rather more than three Pawns.

A Rook is valued at five Pawns, and may be exchanged for a minor piece and two Pawns, and two Rooks may be exchanged for three minor pieces.

The Queen is equal to two Rooks and a Pawn, and is superior in value to any three minor pieces.

The relative value of the King, from the nature of the game, cannot be estimated. His powers of attack, however, from his being able to move both in right lines or diagonally, are very considerable. At the latter end of the game, his strength materially increases, especially when the issue of the struggle is to be determined by Pawn play.

**1799. FOR AN EXPLANATION OF THE PRINCIPAL TECHNICAL TERMS EMPLOYED IN CHESS**, we must refer the reader to one of the numerous special treatises which exist on the subject. He will also there gain a knowledge of those details which must be familiar to every good player, but which our space forbids our enlarging upon here. We shall conclude all we have now to say of the game, by giving its generally recognised laws.

**1800. THE ESTABLISHED LAWS OF CHESS**, as here given, have been in use with some slight exceptions for over half a century.

1. The chess board must be so placed that each player has a white corner square nearest his right hand. If the board has been improperly placed it must be re-adjusted, provided only *four* moves on each side have been played.

2. If a piece or Pawn be misplaced at the beginning of the game, either player may insist upon the mistake being rectified, if he discover it before playing his fourth move, but not afterwards.

3. Should a player, at the commencement of the game, omit to place all his men on the board, he may correct the omission before playing his fourth move, but not afterwards.

4. If a player, undertaking to give the odds of a piece or Pawn, neglect to remove it from the board, his adversary, after *four* moves have been played on each side, has the choice of proceeding with or recommencing the game.

5. When no odds are given, the players take the first move of each game alternately, drawing lots to determine who shall begin the first game. If a game be drawn, the player who began it has the first move of the following one.

6. The player who gives the odds has the right of moving first in each game, unless otherwise agreed. Whenever a Pawn is given, it is always understood to be the King's Bishop's Pawn.

7. A piece or Pawn touched must be played, unless at the moment of touching it the player say, "*Fadoubé*," or words to that effect ; but if a piece or Pawn be displayed or overturned by accident, it may be restored to its place.

8. While a player holds the piece or Pawn he has touched, he may play it to any other than the square he took it from ; but, having once quitted it, he cannot recall the move.

9. Should a player take one of his adversary's pieces or Pawns, without saying "*Fadoubé*," or other words to that effect, his adversary may compel him to take it ; but if it cannot be legally taken, he may oblige him to move the King ; should his King, however, be so posted that he cannot be legally moved, no penalty can be inflicted.

10. Should a player move one of his adversary's men, his antagonist has the option of compelling him—(1) To replace the piece or Pawn, and move his King ; (2) to replace the piece or Pawn and take it ; (3) to let the piece or Pawn remain on the square to which it had been played, as if the move were correct.

11. If a player take one of his adversary's men with one of his own that cannot take it without making a false move, his antagonist has the option of compelling him to take it with a piece or Pawn that can legally take it or to move his own piece or Pawn which he touched.

12. Should a player take one of his own men with another, his adversary has the option of obliging him to move either.

13. If a player make a false move, *i.e.*, play a piece or Pawn to any square to which it cannot legally be moved, his adversary has the choice of three penalties, viz. : (1) Of compelling him to let the piece or Pawn remain on the square to which he played it ; (2) to move correctly to another square ; (3) to replace the piece or Pawn and move his King.

14. Should a player move out of his turn, his adversary may choose whether both moves shall remain, or the second be retracted.

15. When a Pawn is first moved in a game it may be played one or two squares ; but in the latter case the opponent has the privilege of taking it *en passant* with any Pawn which could have taken it had it been played one square only. A Pawn cannot be taken *en passant* by a piece.

16. A player cannot castle in the following cases: (1) If the King or Rook have been moved ; (2) if the King be in check ; (3) if there be any piece between the King and Rook ; (4) if the King pass over any square attacked by one of the adversary's pieces or Pawns. Should a player castle in any of above cases, his adversary has the choice of three penalties : (1) Of insisting that the move remain ; (2) of compelling him to move the King ; (3) of compelling him to move the Rook.

17. If a player touch a piece or Pawn that cannot be moved without leaving the King in check, he must replace the piece or Pawn and move his king ; but if the King cannot be moved, no penalty can be inflicted.

18. If a player attack the adverse King without saying " Check," his adversary is not obliged to attend to it ; but if the former, in playing his next move, were to say " Check," each player must retract his last move, and he who is under check must obviate it.

19. If the King has been in check for several moves, and it cannot be ascertained how it occurred, the player whose King is in check must retract his last move, and free his King from the check ; but if the moves made subsequent to the check be known, they must be retracted.

20. Should a player say " Check," without giving it, and his adversary, in consequence, move his King, or touch a piece or Pawn to interpose, he may retract such move, provided his adversary has not completed his last move.

21. Every Pawn which has reached the eighth or last square of the chess-board must be immediately exchanged for a Queen, or any piece the player may think fit, even though all the pieces remain on the board. It follows, therefore, that he may have two or more Queens, three or more Rooks, Bishops, or Knights.

22. If a player remain, at the end of the game, with a Rook and Bishop against a Rook, with both Bishops only, the Knight and Bishop only, etc., he must checkmate his adversary in fifty moves on each side at most, or the game will be considered as drawn ; the fifty moves commence from the time the adversary gives notice that he will count them. The law holds good for all other checkmates of pieces only, such as Queen, or Rook only, Queen against a Rook, etc., etc.

23. If a player agree to checkmate with a particular piece or Pawn, or on a particular square, or engage to force his adversary to stalemate or checkmate him, he is not restricted to any number of moves.

24. A stalemate is a drawn game.

25. If a player make a false move, castle improperly, etc., etc., the adversary must take notice of such irregularity before he touches a piece or Pawn, or he will not be allowed to inflict any penalty.

26. Should any question arise respecting which there is no law, or in case of a dispute respecting any law, the players must refer the point to the most skilful disinterested bystanders, and their decision must be considered as conclusive.

To these general laws a few hints—useful alike to amateurs and players—may be appended. Do not linger with your hand on a piece or Pawn, or over the board, but decide first and move at once.

Accustom yourself to play with either black or white, and practise various openings and defences.

After your King's Pawn has moved, it is well to move your pieces out before you move other Pawns, or you may be encumbered with your own men.

Avoid useless checks.

Remember that the object of the game is to checkmate, and not to win exchanges.

Courtesy will suggest to gentlemen looking on that they should not interfere with the game.

Study every move before making one, and look well over the board to see what your opponent is about.

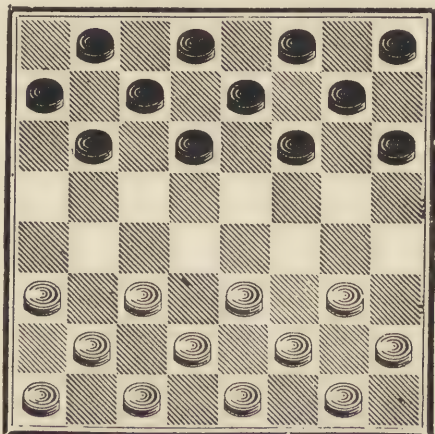
It is not considered the high game to take advantage of an adversary's obvious mistake. Your practised swordsman never lunges when his opponent slips.

When you see that your game is gone, do not unnecessarily prolong it, but give up gracefully and at once.

Lastly and most important of all—DON'T DISPUTE ABOUT TRIFLES ; AND—KEEP YOUR TEMPER.

#### DRAUGHTS.

1801. DRAUGHTS, THOUGH STRICTLY A SCIENTIFIC GAME, is inferior to chess in variety and interest. If antiquity give it any claim to reverence, then the game of draughts is worthy of our greatest regard, for it is said to have preceded chess, which is at least four thousand years old. But be this as it may, the game is a good one.



THE DRAUGHT-BOARD AND MEN.

and when well played is a fine exercise for the mind. Of course all our readers know that draughts is played on a board similar to chess ;



that each player has twelve men, which move and take diagonally by passing *over* the opponent into an empty square ; that a man passing on to the last row of squares becomes a King, and has the power of moving backwards or forwards, one square at a time ; and that the board must be so placed as to leave a double corner at the right hand of the player.

**1802. ON COMMENCING THE GAME**, each player has twelve men respectively placed on the white squares of the three first lines of the board. See the figure on the opposite page.

**1803. THE MEN BEING PLACED** upon the board, the game is opened and continued by each player moving alternately ; the right of the first move as well as the choice of men being decided by lot.

**1804. THE MEN MOVE FORWARD DIAGONALLY**, one square at a time on the white squares ; but any man attaining the extreme line of the board assumes the name and power of a King, and is crowned by having another man placed on him. He can then move backwards and forwards indifferently, but not off the white squares.

**1805. THE MEN CAPTURE** in the direction in which they move, by leaping over any hostile piece that may be *en prise*, and taking up the vacant white square beyond him ; the captured piece being removed from the board.

From this it will be obvious, that any man left unsupported—that is, having a vacant white square on either line of diagonals behind him—is liable to be taken by any of the enemy's men in a position to effect the capture ; and, moreover, that if several men are left unsupported in a similar manner, they may all, by possibility, be taken by one and the same man of the enemy at one and the same move.

**1806. THE GAME IS WON** by capturing or blockading the men of the adversary, so that he has nothing left to move ; but occasions will occur where the number of men remaining on the board are very few and equal in number, and the players tolerably well matched, so that neither party can hope to gain much advantage ; in such a case as this, a persistence in play is rather a trial of temper than of strength, and courtesy will dictate to the young player to draw the game. With two Kings on each side, the game may be claimed as drawn by the player possessing the line of the double corner.

**1807. THE ESTABLISHED LAWS OF THE GAME** are as follows :

1. The first move of every game must be taken alternately by each player, whether the last be won or drawn.
2. Pointing over the board, or using any action to interrupt the opponent in having a full view of the men, is not allowed.
3. The men may be properly adjusted in any part of the game. After they are so placed, if either of the players touch a man, he must move it somewhere. If the man be so moved as to be visible on the angle separating the squares, the player who so touches the man must move it to the square indicated.
4. It is optional with the player either to allow his opponent to stand the huff, or to compel him to take the offered piece.
5. If either player, when it is his turn to play, hesitates for more than five



minutes to make his move, his opponent may call upon him either to move or resign the game. A delay of ten minutes in moving loses the game.

6. Neither player is allowed to quit the room during the progress of a game without his opponent's consent.

7. In the losing equally with the winning game, it is compulsory upon the player to take all the men he can legally take up by the same move. On making a King, however, the latter must remain on his square till a move has been made on the opposite side.

8. When a small number of men only remain in the game, either party having the minority of pieces may call upon his opponent to win in fifty moves, or declare the game drawn. With two Kings opposed to one, the game is declared drawn, unless it be won in, at most, twenty moves.

**1808. A FEW GENERAL RULES FOR PLAYING** will be of some service to the beginner.

It is judicious play to keep your men toward the centre of the board, in the form of a pyramid. Be careful to back up your advanced men so as not to leave a chance of your opponent taking two for one. A man on a side square is deprived of half his offensive power.

Be careful to look well over the board before making your move; but let not your caution descend to timidity. Resolve the consequences of every move before making it.

Never touch a man without moving it. Determine on your move, and make it without hesitation.

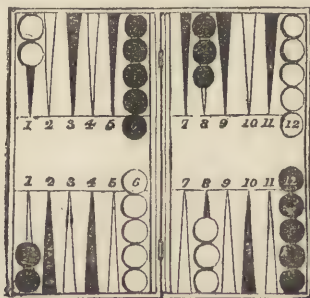
Avoid conversation with a view of annoying or confusing your adversary. If you prove the conqueror endeavour to act the part of a noble one, and triumph not over a fallen enemy. Even when often defeated, let your loss act rather as a spur to increased care, watchfulness, and prudence, than as a provocative of ill blood.

#### BACKGAMMON.

**1809. THE DERIVATION OF BACKGAMMON**, a game of mixed chance and skill, is a vexed question, but it appears to date from very early times. We, therefore, will proceed at once to the instructions for playing; and first we shall begin by placing before the eyes of our readers a picture of the Backgammon-board, with the men set out in order for commencing a game.

#### BLACK.

BLACK'S HOME, OR INNER TABLE | BLACK'S OUTER TABLE.



WHITE'S HOME, OR INNER TABLE | WHITE'S OUTER TABLE.  
WHITE.

It will be seen—at a glance—that each player has fifteen men, placed as in the illustration. The table is divided into two parts; and a little attention will show that the men belonging to each adversary are arranged upon the battle-field in precisely similar order—an advantage not always obtained upon actual battle-fields, where men are the “pieces” to be knocked over and taken prisoners.

1810. THE BOARD CONSISTS OF TWENTY-FOUR POINTS, coloured alternately of different colours, usually blue and red; and that division in which are placed five black men and two white is called the *table* or *home* of the white, and *vice versa*. Beginning from the ace, the points are numbered consecutively to twelve. French terms are usually employed for the points: thus *ace*, *deux*, *trois*, *quatre*, *cing*, *six*, stands for one, two, three, four, five, six. On the other side of the division that separates the table into two halves, the first point is called the *bar-point*. Supposing, therefore, the game to be played on the right-hand table (as in the illustration), *two* men are placed upon the ace-point in your adversary's table; *five* upon the sixth point in his outer table; *three* upon the fifth point on your own outer table; and *five* upon the sixth point in your own inner tables. The points are named alike, ace, deux, etc., in each table. The left-hand division being called the inner, and the right-hand the outer table.

1811. THE GREAT OBJECT OF THE GAME is to bring your men round into your own inner table, and this is accomplished by throws of the dice. Each player is provided with a box and two dice, and the game is regulated by the number of pips face upwards when the dice are thrown. These are thrown by each player alternately. According to the numbers thrown are the points to which the men are moved, always towards the ace corner. Thus if the numbers be a *cinque* and a *quatre*, one man is moved five points and another four, or one man may, if preferred, be moved five points and four. Such man or men can only be placed on points not in possession of your adversary. Two or more men on any point have undisturbed possession of it. But though you may not place your men on any of these points, you may pass over them.

If during these forward marches one man be left as a point, it is called a *blot*. If your antagonist throw a number or two which count (either or both) from a point occupied by his own dice to the point where the unhappy *blot* is alone in his insecurity, the single man may be taken, and the blot is said to be *hit*, that is, taken prisoner, and placed on the bar till he can be *entered* again. To *enter* means to throw a number on either of the dice, and the points so numbered must be vacant, or blotted on the enemy's table. There the captured man may be entered. If your adversary have three or four points secured by two or more men, there may be delay in entering any *hit* man. The dice must in such cases be thrown again and again till the man can be entered, as, till this be effected no man on the captive's side can be moved. Meanwhile, however, your adversary goes on with *his* game as before.

If every point be filled, however, the prisoner must wait till a line in the hostile table becomes vacant or blotted. Of course it may happen that both parties have men to enter; but they must play the game, and are not allowed to exchange prisoners.

When two numbers are thrown, and one enables a man to enter, the second number must be played elsewhere; but if there be more than one man to enter,

and only one number giving the privilege of entry appears on the dice, the game must remain in *statu quo* till a proper number be thrown.

When *doublets* (that is, two dice with same numbers upwards) are thrown, the player has four moves instead of two : for example, if a deuce doublet (two twos) be thrown, one man may be moved eight points, four men each two points, two men each four points, or immediately, so that the quadruple be completed. The same also of all numbers known as doublets.

Whatever numbers be thrown on the dice *must* be played. There is no option in the case. If, however, every point to which a man can be moved be occupied by the adverse columns, the situation of the men remains unchanged, and your opponent proceeds with his game. If one man only can be played, *he must be played*. The other die, like Big Ben of Westminster, has been cast in vain. For example, a six and an ace are thrown. Every sixth point in your position is manned and impregnable ; but the ace-point is vacant ; therefore the ace (which is a second-cousin sort of point, being *once removed*) only can be played.

Your men move always in one direction : from the adverse inner table over the bar, through your adversary's outer table round into your own outer table, and then over the bar home.

We now come to the second stage. Suppose the player has brought all his men "home ;" that is, ensconced in their proper tables ; it is then the business of each player to *bear his men* ; that is, to take them off the board. For every number thrown, a man is removed from the corresponding point, until the whole are borne off. In doing this, should the adversary be waiting to "enter" any of his men which have been "hit," care should be taken to leave no "blots" or uncovered points. In "bearing off," doublets have the same power as in the moves, four men are removed ; if higher numbers are on the dice than on the points, men may be taken from any lower point—thus, if double sixes are thrown, and the point has been already stripped, four men may be removed from the cinque-point of any lower number. If a low number is thrown, and the corresponding point holds no men, they must be played up from a higher point. Thus, if double aces be thrown, and there are no men upon the ace-point, two or more men must be played up from the higher points, or fewer number played up and taken off.

If one player has not borne off his first man before the other has borne off his last, he loses a "gammon," which is equivalent to two games or "hits." If each player has borne off, it is reduced to a "hit," or game of one. If the winner has borne off all his men before the loser has carried his men out of his adversary's table, it is a "back-gammon," and usually held equivalent to three hits or games.

But there are restrictions and privileges in taking off. As before observed, doublets have the same power as in the moves : four men are placed on the retired list. If higher numbers are on the dice than on the points, men may be taken off from any lower point. Thus, a six and a cinque are thrown—if those points are unoccupied, men may be taken off from the nearest number. If a lower number be thrown, and the corresponding point holds no men, they must be played up from a higher point ; and so on (as already stated) with all the other numbers.

These instructions should be studied by the beginner with the board before him, but oral instruction, if obtainable, is far better for backgammon, as for most other things, than hints picked up by reading.

#### 1812. WE SUBJOIN HOYLE'S RULES FOR BACKGAMMON :

*The Rules marked thus (†) are for a gammon only ; those marked thus (\*) are for a hit only.*

1. Two aces are to be played on the cinque point and bar-point for a gammon or for a hit.
2. Two sixes to be played on the adversary's bar-point and on the thrower's bar-point for a gammon or for a hit.
3. † Two trois to be played on the cinque point, and the other two on the trois point in his own tables, for a gammon only.



4. † Two deuces to be played on the quatre point, in his own tables, and two to be brought over from the five men placed in the adversary's tables, for a gammon only.

5. † Two fours to be brought over from the five men placed in the adversary's tables, and to be put upon the cinque point in his own tables, for a gammon only.

6. Two fives to be brought over from the five men placed in the adversary's tables, and to be put on the trois point in his own tables, for a gammon or for a hit.

7. Six ace, he must take his bar-point for a gammon or for a hit.

8. Six deuce, a man to be brought from the five men placed in the adversary's tables, and to be placed in the cinque point in his own tables, for a gammon or for a hit.

9. Six and three, a man to be brought from the adversary's ace point, as far as he will go, for a gammon or for a hit.

10. Six and four, a man to be brought from the adversary's ace point, as far as he will go, for a gammon or for a hit.

11. Six and five, a man to be carried from the adversary's ace point, as far as he can go, for a gammon or for a hit.

12. Cinque and quatre, a man to be carried from the adversary's ace point, as far as he can go, for a gammon or for a hit.

13. Cinque trois, to make the trois point in his table, for a gammon or for a hit.

14. Cinque deuce, to play two men from the five placed in the adversary's tables, for a gammon or for a hit.

15. † Cinque ace, to bring one man from the five placed in the adversary's tables for the cinque, and to play one man down on the cinque point in his own tables for the ace, for a gammon only.

16. Quatre trois, two men to be brought from the five placed in the adversary's tables, for a gammon or hit.

17. Quatre deuce, to make the quatre point in his own tables, for a gammon or for a hit.

18. Quatre ace, to play a man from the five placed in the adversary's tables for the quatre, and for the ace to play a man down upon the cinque point in his own tables, for a gammon only.

19. † Trois deuce, two men to be brought from the five in the adversary's tables, for a gammon only.

20. Trois ace to make the cinque point in his own table, for a gammon or for a hit.

21. † Deuce ace, to play one man from the five in the adversary's tables for the deuce, and for the ace to play a man down on the cinque point in his own tables.

22. \* Two trois, two of them to be played on the cinque point in his own tables and with the other two he is to take the cinque point in his adversary's tables.

23. \* Two deuces, two are to be played on the quatre point in his own tables, and with the other two he is to take the trois point in the adversary's tables. By playing these two cases in this manner the player avoids being shut up in the adversary's tables and has the chance of throwing out the tables to win the hit.

24. \* Two fours, two of them are to take the adversary's cinque point in the adversary's tables, and, for the other two, two men are to be brought from the five placed in the adversary's tables.

25. \* Cinque ace, the cinque should be played from the five men placed in the adversary's tables and the ace from the adversary's ace point.

26. \* Quatre ace, the quatre to be played from the five men in the adversary's ace point.

27. \* Deuce ace, the deuce to be played from the five men placed in the adversary's tables, and the ace from the adversary's ace point.

The last three chances are played in this manner ; because, an ace being laid down in the adversary's tables, there is a probability of throwing deuce ace, trois deuce, quatre trois, or six cinque, in two or three throws ; either of which throws secures a point, and gives the player the best of the hit.



**1813. DOMINOES.** Every one is familiar with the appearance of the little rectangular objects called "dominoes," and made of bone, ivory, or wood. A game usually consists of twenty-eight "stones." Each of these is divided into two compartments and the number of points on each stone varies from the double six downwards, through six-five, six-four, etc., to double-blank.

There are several ways of playing dominoes; the following method, for two players, is at once the most simple and the one generally pursued. The dominoes are placed on the table, with their faces downwards, and each player takes up one at hazard to settle which of them is to have the *pose* or right of playing first. The highest number of points decides this. The two stones used in the trial are then put back among the rest; the dominoes are well shuffled together and the two players choose seven stones apiece, ranging them upright in a line on the table, with the faces towards them so that each may see his own hand, but not his adversary's. Thus the players will have taken up fourteen out of the twenty-eight stones of which an ordinary game consists. The other fourteen remain on the table, faces downwards, to form a reserve.

The winner of the *pose* now puts down on the table, face upwards, the domino that it suits him best to play (we shall give some advice on this subject presently). The adversary in his turn places a stone of his own, corresponding in one of its numbers with that placed by his adversary. Then suppose the first player to have played double-six, the second may play six-four; the first then puts six-five; the second follows it up with five-four; and the first plays the double-four—the single



numbers being placed lengthways, the doubles transversely, and so the game proceeds till the player who has won the *pose* has expended all his dominoes his adversary having one stone left—say six-three. In this case, the first player will count nine towards the game, that being the number of points in his adversary's hand. The game itself is won by the player who first scores a hundred. The dominoes are then shuffled again, the second player having the *pose* this time, and the game continues with a fresh deal.

Generally, however, things don't go so smoothly. After two or three dominoes have been placed by the two players, one of them is unable to match any of the stones in his hand with the numbers at each end of the row on the table. In that case he passes and his adversary plays instead of him, and continues to do so until an opening presents itself by which the first player can again make use of one of his stones. If both players are compelled to pass, neither of them having a stone that will suit, they turn their hands face upwards on the table, and the one who has the smallest number of points counts all his adversary's points towards his own game.

The general rule for the player who had the *pose* is to play out the number which occurs the most frequently in your game. For instance, if the number four occurs four times in your hand, the chances are your adversary will have only one, or perhaps none at all, of the same number, and he will thus be compelled to pass, and you will gain a turn.

It is good policy, too, to get rid of the higher numbers in your hand as soon as possible, for in case of a block he who has the lowest number of points wins. Get rid of the *doubles* also, as soon as possible, for they are the hardest to place.

It will thus be seen that the game of dominoes is one of mingled skill and chance. Of course, nothing can avail against a lucky hand; but the combinations of the game are various enough to give scope for a good deal of ingenuity.

The system of *buying* is sometimes resorted to with two players. That is to say, when one of the players cannot follow suit he buys or takes a stone at hazard from the reserve; and if this will not do, a second and so on, till his purpose is answered; but the last two stones in the reserve must not be taken.

Generally the game is confined to two players, but four, five, or even six may join in it, each playing on his own account or divided into sides. In the latter case the

partners sit opposite to each other, the players having first drawn for partners, in the same way as they would for the *pose*, and the two highest playing against the two lowest. He who has drawn the highest stone has the *pose*. The play is from left to right and the side of the first player who is out wins, counting to its score the number of points still held by the opposite party. In this game there may be buying or not, according to agreement. If the players don't buy, and, on a block occurring, and the stones being turned up, both sides are found to have the same number, the deal counts for nothing.

1814. SOLITAIRE. Solitaire is played on a board pierced with thirty-seven holes, in each of which a marble or peg is placed. The art of the game is to remove all the marbles or pegs so that at the end only one (or a certain number decided on beforehand to be left in certain holes) is left on the board.

One marble takes another when it can leap over another, as in draughts. To accomplish this considerable calculation and attention are requisite. In variety of play Solitaire is infinite. Here is the board on which we suppose the men to occupy the holes 1-37. Sometimes only 33 holes are used, those marked 4, 8, 30, 34, being omitted.



MODE OF PLAY BY REMOVING MARBLE 1 AND TERMINATING AT HOLE 37.

Remove No. 1	From 18 to 5
From 3 to 1	" 1 to 11
" 12 to 2	" 31 to 18
" 13 to 3	" 18 to 5
" 15 to 13	" 20 to 7
" 4 to 6	" 3 to 13
" 33 to 20	" 29 to 27
" 20 to 7	" 11 to 31
" 9 to 11	" 31 to 33
" 16 to 18	" 34 to 32
" 23 to 25	" 20 to 33
" 22 to 20	" 37 to 27
" 5 to 18	" 6 to 16
" 18 to 20	" 19 to 32
" 20 to 33	" 36 to 26
" 33 to 31	" 30 to 32
" 2 to 12	" 26 to 36
" 8 to 6	" 35 to 37

Herr Bazalion has written an elaborate treatise on Solitaire; but we do not think it well to follow him. If we show how the game can be played, the ingenious tyro will soon discover its varieties.

A favourite mode of play is to remove the centre, or any other marble, and to end at the hole that marble originally occupied.

## CHAPTER CXXIV.

## BILLIARDS AND BAGATELLE.

Billiards—Billiard Tables—Billiard-cues—General Observations—The Championship Rules—Bagatelle—Games played on the Bagatelle Board—La Bagatelle—The French Game—Mississippi—The Canon Game—The Irish Game.

## BILLIARDS.

1815. **BILLIARDS** is a game played on a rectangular table, covered with a green cloth and surrounded by elastic cushions, and provided with six netted pockets, one at each corner of the table and one in the centre of each long side. The players make use of round ivory balls, which they impel one against another or into the pockets with striking cues, according to certain rules.

1816. **IN THE SIZE OF BILLIARD TABLES** there are considerable variations, but the proportions never vary ; the length is always double the width. A full-sized table measures twelve feet by six, its playable bed inside the cushions being eleven feet eight inches by five feet ten inches. The bed of a billiard table is always of slate, covered with cloth.

1817. **BILLIARD-CUES** are long, smooth, tapering rods tipped with leather at their small ends, so as to make the striking of the balls more accurate. Their common length is about four feet nine inches. In striking, the thin end of the cue should rest between the thumb and forefinger of the right hand about two inches from the end.

1818. **A FEW GENERAL OBSERVATIONS** which it will be useful for all players to remember may here be added :—

Never hesitate about your stroke, nor see-saw up and down with your cue while making it. Get your sight, and make your stroke at once.

Deliver your cue by one free, direct, and certain impulse, without hesitation, doubt, or fear. There are strokes, however, which require to be made from under the cushion ; in which cases, shorten your cue and strike firmly.

Learn to deliver your ball with a moderate degree of strength : a very hard stroke defeats its own purpose, and breaks through the regular angles of the table ; while a too slow stroke frequently leaves your own ball in danger. Strike your ball, but do not push it.

Every stroke requires its own special strength ; but this can only be acquired by practice, and cannot be taught in books.

Stand firmly upon your feet, with (for a right-handed player) the left foot a little advanced, and bend your body rather than your knees. An ungraceful position begets ungraceful and variable play.

Do not attempt difficult strokes without having previously practised them, as such play is very likely to leave you in danger.

Discover the strength of the table before playing. This you may do by an ex-

perimental stroke or two. Good elastic cushions will carry the ball at least thrice up and down the table; a very fast table, however, is not the best for good play.

Do not disturb yourself about the state of the score; that is the marker's business.

It is not considered the gentlemanly game to pocket the *white* except the *red* be in baulk, or when it is important to keep the baulk, or when a two-stroke will end the game. But beyond all this, pocketing the white is weak and disadvantageous, as it leaves you only one ball to play at, and renders a canon impossible.

Recollect that *from the marker's decision there is no appeal.*

Never volunteer remarks about another man's game, nor interfere, unless your opinion is requested. Idle talking begets bad play.

Listen for the stroke before entering a room in which a game is being played.

Lastly, and most important of all—KEEP YOUR TEMPER.

1819. THE FOLLOWING RULES known as the Championship Rules, compiled by agreement between several professional players, will give much insight into the English game—Billiards *par excellence*.

1. The choice of balls and order of play shall, unless mutually agreed upon by the two players, be determined by stringing; and the striker whose ball stops nearest the lower cushion, after being forced from baulk up the table, may take which ball he likes and play, or direct his opponent to play first, as he may deem expedient.

2. The red ball shall, at the opening of every game, be placed on the top spot, and replaced after being pocketed or forced off the table, or whenever the balls are broken.

3. Whoever breaks the balls must play out of baulk, though it is not necessary that he shall strike the red ball.

4. The game shall be adjudged in favour of whoever first scores the number of points agreed on, when the marker shall call "game;" or it shall be given against whoever, after having once commenced, shall neglect or refuse to continue when called upon by his opponent to play.

[The scores are counted as below.]

5. A two stroke is made by pocketing an opponent's ball, or by pocketing the striker's ball off his opponent's, or by making a canon; to effect which the striker must cause his ball to strike both the others.

6. A three stroke is made by pocketing the red ball, or by pocketing the striker's ball off the rod.

7. A four stroke may be made by pocketing the white and spot-white balls, or by making a canon and pocketing an opponent's ball, or by making a canon and pocketing the striker's ball, the non-striker's ball having been first hit.

8. A five stroke may be made by scoring a canon and pocketing the red ball, or by a canon and pocketing the striker's ball after having struck the red ball first.

9. To effect a six stroke, the red ball must be struck first and the striker's and the red ball pocketed, or by a canon off an opponent's ball on to the red and pocketing the two white balls.

10. A seven stroke is made by striking an opponent's ball first, pocketing it, making a canon, and pocketing the red also, or by making a canon and pocketing the red and an opponent's ball, or by playing at an opponent's ball first, and pocketing all the balls without making a canon.

11. An eight stroke is made by striking the red ball first, pocketing it, making a canon, and pocketing the striker's ball, or by hitting the red first and pocketing all the balls without making a canon.

12. A nine stroke is made by striking an opponent's ball first, making a canon, and pocketing all the balls.

13. A ten stroke is made by striking the red ball first, making a canon, and pocketing all the balls.

14. If the striker scores by his stroke he continues until he ceases to make any points, when his opponent follows on.



15. If when moving the cue backwards and forward and prior to a stroke, it touches and moves a ball, the ball must be replaced to the satisfaction of an adversary, otherwise it is a foul stroke ; but if a player strikes and grazes any part of the ball with any part of the cue, it must be considered a stroke, and the opponent follows on.

16. If a ball rebounds from the table, and is prevented in any way, or by any object except the cushion, from falling to the ground, or if it lodges on a cushion and remains there, it shall be considered off the table, unless it is the red, which must be spotted.

17. A ball on the brink of a pocket need not be "challenged ;" if it ceases running and remains stationary, then falls in, it must be replaced, and the score thus made does not count.

18. Any ball or balls behind the baulk line, or resting exactly upon the line, are not playable if the striker be in baulk, and he must play out of baulk before hitting another ball.

19. Misses may be given with the point or butt of the cue, and shall count one for each against the player : or if the player strike his ball with the cue more than once a penalty shall be enforced, and the non-striker may oblige him to play again, or may call on the marker to place the ball at the point it reached or would have reached when struck first.

20. Foul strokes do not score to the player, who must allow his opponent to follow on. They are made thus :—By striking a ball twice with the cue ; by touching with the hand, ball, or cue, an opponent's or the red ball ; by playing with a wrong ball ; by lifting both feet from the floor when playing ; by playing at the striker's own ball, and displacing it ever so little (except whilst taking aim, when it shall be replaced, and he shall play again).

21. The penalty for a foul stroke is losing the lead, and, in case of a score, an opponent must have the red ball spotted, and himself break the balls, when the player who made the foul must follow suit, both playing from the D. If the foul is not claimed the player continues to score, if he can.

22. After being pocketed or forced off the table, the red ball must be spotted on the top spot, but if that is occupied by another ball the red must be placed on the centre spot between the middle pockets.

23. If in taking aim the player moves his ball and causes it to strike another, even without intending to make a stroke, a foul stroke may be claimed by an adversary.

24. If a player fail to hit another ball, it counts one to his opponent ; but if by the same stroke the player's ball is forced over the table or into any pocket, it counts three to his opponent.

25. Forcing any ball off the table, either before or after a score, causes the striker to gain nothing by the stroke.

26. In the event of either player using his opponent's ball and scoring, the red must be spotted and the balls broken again by the non-striker ; but if no score is made the next player may take his choice of balls, and continue to use the ball he so chooses to the end of the game. No penalty, however, attaches in either case, unless the mistake be discovered before the next stroke.

27. No person, except an opponent, has a right to tell the player that he is using the wrong ball, or to inform the non-striker that his opponent has used the wrong ball ; and if the opponent does not see the striker use the wrong ball, or, seeing him, does not claim the penalty, the marker is bound to score any points made to the striker.

28. Should the striker, in playing up the table on a ball or balls in baulk, either by accident or design, strike one of them without first going out of baulk, his opponent may have the balls replaced, score a miss, and follow on ; or may cause the striker to play again, or may claim a foul, and have the red spotted, and the balls broken again.

29. The striker when in hand may not play at a cushion within the baulk (except by going first up the table) so as to hit balls that are within or without the line.

30. If in hand and in the act of playing, the striker shall move his ball with in-

sufficient strength to take it out of baulk, it shall be counted as a miss to the opponent, who, however, may oblige him to replace his ball and play again.

31. If in playing a pushing stroke the player pushes more than once, it is unfair, and any score he may make does not count. His opponent follows by breaking the balls.

32. If in the act of drawing back his cue the striker knocks the ball into a pocket, it counts three to the opponent and is reckoned a stroke.

33. If a foul stroke be made whilst giving a miss, the adversary may enforce the penalty or claim the miss, but he cannot do both.

34. If either player take up a ball, unless by consent, the adversary may have it replaced, or may have the balls broken; but if any other person touches or takes up a ball, it must be replaced by the marker as nearly as possible.

35. If, after striking, the player or his opponent should by any means obstruct or hasten the speed of any ball, it is at the opponent's or player's option to have them replaced or to break the balls.

36. No player is allowed to receive, nor any bystander to offer, advice on the game; but should any person be appealed to by the marker or either player, he has a right to offer an opinion; or if a spectator sees the game wrongly marked he may call out, but he must do so prior to another stroke.

37. The marker shall act as umpire, but any question may be referred by either player to the company, the opinion of the majority of whom shall be acted upon.

#### BAGATELLE.

1820. **BAGATELLE** is to billiards what draughts is to chess. It is played, as every one knows, on an oblong board, in which there are nine cups or holes, and the object of the players is to place the balls in these cups, which are numbered from one to nine.

1821. **THE SEVERAL GAMES PLAYED ON THE BAGATELLE-BOARD** are La Bagatelle (usually called the English game), Bagatelle à la Française (known generally as the French game), Sans Egale, Mississippi, and Trou Madame. Besides these there are Canon and the Irish games.

1822. **LA BAGATELLE.** This game is played by any number of players, from two upwards, with nine balls, two of which are usually coloured and count double. The red ball is placed on the spot and the player strikes at it with the other coloured ball, endeavouring to hole it and his own ball by the same stroke. He then plays with the other balls successively until the whole nine have been sent up the table. Any number of rounds may be played as agreed on at the commencement of the game, and he who obtains the greatest score wins the game. If the ball struck at rebounds from the cushion and passes the baulk line it is taken up, and is considered lost for that round. Sometimes two lines are drawn across the table, one to determine the baulk, and the other the lost balls.

This is an extremely easy game to play, and some people are so dexterous as to be able to fill all the holes, with the coloured balls in the eight and seven, in a single round. The coloured balls counting severally sixteen and fourteen, it is possible to obtain sixty in a single go; or if the red ball were placed in the centre hole (the nine) and the black in the eight hole, you may even score as many as sixty-two. But such score is very unusual; a hundred in three goes being considered good play.

The stroke for Bagatelle must be much more easy and gentle than that for Billiards.

The score is sometimes marked on the board itself, by means of pegs and holes along the edges.

**1823. THE FRENCH GAME.** The game is usually a hundred up, and may be played by two or more players; two or four is the usual number. The score is taken, as in La Bagatelle, from the figures marked within the cups. The red ball is placed on the spot, and he who has taken the break strikes at it with the other coloured ball. If he succeeds in holing a ball at the start, he goes on till he fails; his adversary then plays, and so on alternately till the number determined is obtained. He who first gets that number wins the game. While either of the coloured balls remains out of a hole it must be played at, and he who fails to strike it forfeits five to his adversary. Missing a white ball counts one on the opposite side. Knocking a ball off the table is usually a forfeit of five, though sometimes no penalty is enforced. If a ball lies over a hole and does not fall immediately into it, the adversary may say, "I challenge that ball," when if it drops into the cup (from the vibration of the room or table, etc.) it must be replaced. This rule also applies to La Bagatelle.

**1824. MISSISSIPPI.** This game is played by means of a bridge placed across the board and a couple of little cushions against the side. Each player strikes his ball against one of the cushions so as to make it rebound or canon on to the bridge, each arch of which bears a particular number. When the ball passes through the bridge the player reckons the number of the arch to his score, and he who obtains the highest number in two or three rounds wins the game.

**1825. THE CANON GAME** consists entirely of canons, and may be played any number up. It is played with three balls. There is not much art in making canons on a bagatelle board.

**1826. THE IRISH GAME** consists of canons and winning hazards only. It is played with three balls, the canon counting two, and the hazard as many as is marked in the cup. If the player's own ball falls into a hole it counts to his adversary.



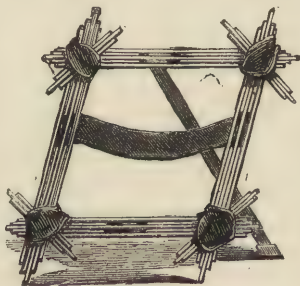
## CHAPTER CXXV.

### USEFUL AND ORNAMENTAL RECREATIONS.

Pleasant occupation—Straw Picture Frames—Wax Flowers—Wax Fruits—Pine Cones—Wall Pocket of Cone-work—Hand-glass with decoration of Cone-work—Leather Work—Colouring Grasses—To make Coral Ornaments—Hanging Baskets—Preserving Autumn Leaves—An Easter Egg as a hanging basket with Flowers—Diaphanie—Rustic Corner Bracket—Cone Spruce Seed and Acorn Work—Leaf Transparency for Hall Light or Window—Seaweeds—Wood Mosses—Crystallizing Grasses, Ferns, etc.—Skeleton Leaves—Bleaching Shells—A Frame of Cones—Paper Flowers—Rustic Work—Drying Flowers—Artificial Flowers.

1827. ONE OF THE PLEASANTEST OCCUPATIONS for our leisure hours is the manufacture of ornamental articles for the adornment of our homes. With natural good taste and some practice, very beautiful things can be made that will compare favourably with the costly articles of the shops. When all the members of a family have abilities in this line a house is likely to be well filled with ornaments, and if these are artistically made and put into their proper places (a very important part of the process) this is one of the surest means of converting a mere dwelling into a pleasant looking home. In the following chapter we by no means exhaust the list of ornamental and useful recreations, but we hope we have given enough to afford the reader a great deal of amusement, to improve his taste, and greatly to increase his ingenuity.

1828. **STRAW PICTURE-FRAMES.** Select from a bundle of straws all the perfect ones. It takes five to each part of the frame. Arrange them in this way: Put a long straw in the centre, a shorter one on each side, and a shorter again on each side of these; sew together at the back with strong cotton. When the top, bottom, and sides are ready, unite them at the corners in the form of an Oxford frame; the top and bottom straws should be in front of the sides. Now make four small pieces, of three straws each, the centre one being the longest, and fasten them crosswise to each corner with a piece of ribbon tied round; the ribbon hides where the parts of the frame are joined together. Fasten in the picture with narrow ribbon, crossed over at the back, and brought through between the straws on each side of the



A STRAW PICTURE-FRAME.



frame ; it is then passed over the centre straw through to the back, and firmly sewn ; this ribbon looks well. The frame is supported by three straws, sewn to the back of the top ; the straws should be bound at the bottom with ribbon to keep them together. Should the frame be hung up, a loop of ribbon should be sewn upon the top.

**1829. WAX FLOWERS.** Wax flowers are no doubt the best imitations of real ones, but where the latter can be had the former should be dispensed with. Now that hanging baskets and flower-stands have been introduced we need never be without natural flowers, even at times when it is by no means easy to obtain cut ones. So there does not seem to be any real need for imitations of any kind.

Should you decide, however, on making wax flowers, employ them sparingly, a spray of white lilies perhaps in one room and a tea rose in another. Do not mass them together in great bunches.

**1830. WAX FRUITS** heaped under glass shades are not desirable ornaments. We wonder for a little at their resemblance to nature, but we soon weary of them. In large rooms, however, it must be allowed, they and the leaves massed together, do sometimes produce a fine effect from a distance, as a focus of brilliant colour.

A wax cross, with a trailing vine of passion flowers and green leaves, or rising in perfect simplicity from a bed of violets or pansies, forms a beautiful ornament for a mantelpiece or bracket.

In the accompanying illustration we show the tools required for wax work.



TOOLS FOR WAX-WORK.

**1831. PINE CONES.** These are much used for decoration, and are very handsome when varnished, but if glued on they are liable to fall off after some time. They can sometimes be tacked on. They should be mixed with other things, and for most purposes the smallest are the prettiest. The scales of the large cones are very pretty, each scale nailed on with small upholsterers' tacks, first boring the holes so as not to split the wood. Several examples of pine cone work are given in this and the succeeding chapter.

**1832. WALL-POCKET OF CONE-WORK.** The materials employed for making a wall-pocket of cone-work are pasteboard, cherry-coloured glazed paper, glue, varnish, pine cones, beech-nuts, fruit-pits, acorns, oak-apples, etc. The decoration on the wall-pocket shown in our illustration, is chiefly characterised by the use of the hulls of beech-nuts, which form the blossoms of the diadem on the front of the

pocket. The two parts of the pocket, front and back, are worked separately. Cut both parts of pasteboard, then cover them on each side with cherry-coloured glazed paper, fastening a loop or ring to the back part for hanging it up; then arrange the foundation of scales. To do this, separate the small leaves from well-grown pine cones, cutting off the lower edge so that each leaf retains a length of four-fifths of an inch; then arrange them on the pasteboard, which has been thickly covered with glue, in the following way: Place on the front

part the scales in a line with the margin all round, leaving them to project a little, and in transposed rows. On the back, the scaly foundation covers the pasteboard only so far as it is visible, and ends at the star in a slight curve, whose middle point is nine inches distant from the upper edge. The first five rows follow the outline of the margin, the inner remaining space is filled up by cross rows, curving slightly as they proceed downward. The bouquet and diadem are then arranged according to the model or one's own fancy. The back part of our model is decorated with a rosette, consisting of half a

pine cone, surrounded by oak apples; at either side is a spray of three leaves made of apricot pips, and connected by a short natural stem. The centre of the diadem on the front part is arranged of pine cones, two lying opposite each other, and one standing on end between them, over the latter half of a small pine cone, and on each side of this a peach-stone. It is finished off at the top by four acorns, at the bottom of a chestnut, in the middle by two nutshells, two acorns, and two oak-apples. Beech-nuts form blossoms on either side. Both parts are now varnished with copal varnish and pasted together.



A WALL-POCKET OF CONE-WORK:



AN ORNAMENTAL HAND-GLASS.

**1833. HAND-GLASS WITH DECORATIONS OF CONE-WORK.** The cone-work in our illustration is enriched by an addition to the materials mentioned in the previous paragraph; this addition consists of juniper-berries, which are strung on wire covered with brown tissue-paper, and arranged in bunches of five or

six berries each. The cone-work should be sewed to a frame of card-board corresponding with that of the glass; and then glued to the latter or fastened to it with tacks. The card-board must be covered with brown paper, previous to sewing on the cone-work.

**1834. LEATHER WORK**, as applied to the ornamentation of furniture or lighter elegancies, is a popular and beautiful occupation for our leisure hours. As an imitation of old carvings in dark oak, walnut, or mahogany, it looks extremely well, and can be brought to great perfection on such objects as require bright colouring or metallic lustre; to cover it with gold, silver, or transparent paints on a plain or "foiled" ground work, produces a charming effect.

The materials employed in leather work are, glue, size, soft uncoloured sheep-skin, chamois-skin, old kid, wire of two or three sizes, and, if coloured work be desired, paints in fine powders and dye colours. Several implements are required, namely, scissors and knife, moulding tools, such as are used in wax-work, leaf moulds, small gimp tacks, a reiner, bradawl, cutting pliers, and brushes for glue, varnish, etc.

The first step to be taken is to decide on the materials and the kind of ornamentation; also whether the imitation is to be of walnut, or rose wood, or what. For example, suppose the article to be adorned is a frame for a picture, all the materials to be of a sort to imitate black walnut, or light ornamental work, which is to be gilded or bronzed, and painted in colours. In the former case, a dark dye and varnish will be needed; and in the latter, fine powdered colours, gold and silver foil and bronze powders, and as one must, in order to do the work satisfactorily, have all things in readiness before commencing operations, the need for settling the style of ornamentation will be at once understood. In making leaves, etc., in imitation of dark wood, use sheep-skin, and rolling it in a damp cloth until thoroughly moist, cut from it a sufficient number of each size wanted to cover the frame; then pull them into shape, and while quite damp, press them on the leaf moulds until each vein and all the fine tracing is distinctly marked on the upper side, as in making wax leaves. Grapes are made by tying marbles in soft chamois-skin, clustering them upon a piece of stout wire wrapped with kid. Berries are made from peas or other round bodies tied in fine kid. For stamens to certain flowers, cut a strip of fine sheep-skin into fine fringe, and fasten round a pistil, more or less thick and long. Elegant baskets for work or other purposes can be made of wood, and ornamented with various designs in leather work, with lining of bright coloured velvet or quilted silk, and form both handsome and useful articles. Trellises and poles for flowers are thus made very ornamental, and a running border of any pretty vine forms an exquisite addition to a plain wooden mantelpiece.

**1835. COLOURING GRASSES.** The best method of colouring grasses and leaves, with flowers also, is merely to dip them into the various spirituous solutions of aniline; these may be produced in many beautiful shades of red, blue, orange, purple, rose, etc., and the depths of colour can be regulated by making the dye more or less strong by the addition of spirits of methyl. After removing from the dye, they must be lightly shaken out and exposed to the air, in order to dry off the spirit and remove any odour.

Another method of colouring certain parts is by using a pink saucer, which will colour sufficient flowers for several bouquets; and this will produce a finer tint than the aniline; but for mauve, violet, and purple, the anilines are preferable.

In dyeing some grasses it is necessary to bleach them, especially if they are of



a deep — and yet disagreeable — colour. To do this, recourse is to be had to chloride of lime, or, properly speaking, chlorinated lime : taking two teaspoonsful ; and, after wetting and washing out all lumps, dissolving in a quart of water, with a little "acetic acid" added, sufficient to produce a decided odour of chlorine ; let it stand, and pour off all clear liquid, or strain through a finely-perforated tammy. If kept for any time, decant into opaque bottles, and cork tightly. In this liquid the grass should be suspended or immersed until white, or almost so ; it is to be observed that some grasses will not bleach to perfect whiteness, while others will do so in about ten or fifteen minutes. After bleaching thus, remove from the lime, rinse through clear water, and hang in the sun or air till dry. If the grasses are intended for bouquets, they should be placed, while damp, in an upright position, with the heads drooping, so as to attain a graceful curve. In dyeing, the colours should properly be shades of green, brown, and gold colour.

**1836. TO MAKE CORAL ORNAMENTS.** This is a very pretty and simple process. By means of it a coral-like appearance can be given to an immense variety of articles: pen-racks, paper weights, etc. The following is the receipt :—

Take two drachms of fine vermilion, add an ounce of clear resin, and melt the resin and the vermilion together. Paint the object with this mixture while hot, and then hold it over a gentle fire till it is perfectly covered and smooth.

To make sprays of coral, take twigs of thorn, and peel and dry them before painting with the varnish.

**1837. HANGING BASKETS.** A hanging basket may easily be made out of a cocoa-nut. The most important part is the fastening of the shells to the supports and backs. The three nuts for the basket must all be joined together with wire, and screwed to the base. For fastening the cones, acorns, etc., for the ornamentation of the basket, use chasers' cement, which is more durable than anything else of the kind. Those living in the country can easily make it for themselves ; here is the receipt : Take resin or pitch, half a pound ; let it melt gradually in an iron pot. Do not let the flame of the fire come near it. Put in gently, a little at a time, yellow ochre, Spanish brown, or finely-pulverized brickdust, until, if stirred with a stick, it is of the consistency of thick treacle. Now add a piece of wax, the size of a large hazel-nut, and a piece of tallow, the size of a pea ; let them melt, stirring continually ; take off the fire, and stir till nearly cool ; then take out and shape it into bars or sticks, on a stone or flat plate of iron ; use it like sealing-wax, and freely. A coat of varnish over the whole, when finished, will improve it. The most appropriate plants to place in the shells are German ivy, linaria, musk-plant, lysimachium, Coliseum ivy, being both light and graceful.



A HANGING BASKET.

**1838. PRESERVING AUTUMN LEAVES.** Collect the most brilliantly coloured autumn leaves that can be found : the best are those



approaching scarlet and yellow. Go over every leaf on the wrong side with a hot iron, holding it down for a minute or so. Any leaves that are not flat should be soaked in water, and afterwards oiled on the right side. Next take some fine wire stems, and fasten every leaf to a stem. Lay the leaf over the wire, which should extend its entire length so as to support it. Attach the leaf by its stalk to the artificial stem, employing for this purpose the fine green covered wire used in making wax flowers. Then cover the stems with green tissue paper, or brown Berlin wool, and fasten them together in sprays. The individual leaves on each spray should all be the same. The sprays should afterwards be mixed and arranged according to taste. Leaves thus preserved look well in vases and dinner ornaments.

**1839. AN EASTER EGG AS A HANGING BASKET WITH FLOWERS.**



AN EASTER EGG  
UTILISED.

Open a hen, duck, or goose egg at the pointed end; let the contents run out, and cut the upper, smaller half away with small, sharp scissors; fill the egg almost up with earth, and plant a sedum, which, in spite of the small space, will thrive splendidly and spread out its little twigs on every side. As an outer decoration for this improvised flower-pot, have a net-work of crochet suspended by a cord made of chain-stitches, and trimmed with tassels. The net may be crocheted of scarlet silk, with fringe knotted in at the top, and a string drawn through to make the net fit firmly to the egg. Draw the net together at the bottom, and finish off with a tassel.

**1840. DIAPHANIE.** This is a means of ornamenting glass by transferring to it, from the paper on which they were originally printed, coloured designs of sufficient transparency to let the light shine through them.

"Diaphanie," says an authority, "is an inexpensive, as well as a beautiful, art, and bold effects of colour may be produced by it. The back of the paper on which the design is painted should be sponged with cold water, and a coating of prepared varnish applied to the coloured side with a broad, flat, camel's-hair brush. The coloured surface thus cemented should be laid upon the glass and pressed down with a roller, and the rolling should be commenced from the centre to the outer edge. In two days the varnish will be dry, and during this period the work should not be touched. To remove the paper from the now painted glass the paper should be damped and gently rubbed with a soft sponge. As soon as the complete removal of the latter has been effected, a thin coat of what is called 'clearing liquid' must be applied to the design, which, when dry, must be succeeded by one or more coatings of the washable varnish, and thus the painting of the glass will be completed. It should be remembered that the designs must be transferred before the glass is fitted to the window sash, and that the painted side be turned inwards although it may be cleaned in the usual way, as the washable varnish will preserve the painting. This style of window decoration is particularly to be recommended for staircase or back windows where the view from them is such that to shut it out would be desirable." The materials required for diaphanie may be procured from any artist's colourman.

**1841. RUSTIC CORNER BRACKET.** This frame may be made of

pine boards for the shelves and stiff pasteboard sides. Paint, or stain, with umber or Vandyke brown in vinegar, then rubbed smooth with sandpaper, and varnished with copal. When cardboard is used for the sides it is necessary to have cords for suspending passed through the shelves and secured with a knot below each shelf. Thin wood for the sides obviates this necessity. Form a beading along the edge of the sides or back with peach-stones; cut in two (these within the line), upon the edge, cherry-stones stained. Draw a design with crayon upon the surface of the sides; cover it, as the taste may dictate, with scales from pine cones, seed apple, water-melon, musk-melon, and tamarind seed; arranged in such a way that the various colours will contrast or harmonise well. By dusting black pepper, or coal-dust upon the varnished surface, the various pieces may be glued perfectly tight. Some parts of the design may be improved by imitations creased upon the surface of the wood with hot iron, which will give various shades of black and brown that will appear like inlaid wood. Small cones, acorns, lichen, and pieces of bark, cut into shape and dried under pressure, may also be introduced with good effect.

Another tasteful mode of ornamenting this bracket is by using nuts of various kinds: thus, for the beading, the smallest of filberts, with Brazil-nuts, walnuts, chestnuts, shell-barks, black walnuts, and acorns, cut in two, and grouped upon the side pieces in fanciful designs, filled up with scales from pine cones, and clusters of whole nuts at the corners.

Shells, of various kinds, arranged with artistic taste, form a beautiful corner-piece, and these present so many fine shades and colours that they can readily be so combined as to give beautiful designs of mosaic patterns.

**1842. CONE, SPRUCE, SEED, AND ACORN WORK.** By using such simple materials as cones, seeds, and acorns, we may make many articles of real artistic beauty. We have already (a few pages back) described two of these articles. The best time for gathering the cones, etc., for this work is in the autumn; go forth then, under the sweet-scented pine-trees, and gather cones of every shape and size, besides many other treasures which will greatly enhance the beauty of this kind of work; such as the husks of beech-nuts, acorns, oak-apples, nuts of all kinds, small knotted twigs, bark, and indeed any and every natural production that can be collected.

Having, during the autumn months, secured a store of rich and varied treasures, sit down during the long winter evenings and form them into things of beauty.

The first step is to sort out each thing by itself in little boxes or cases, which will prevent confusion, and greatly expedite matters. The largest of the cones must be carefully separated with a knife, each scale removed and laid away for future use, keeping the little cluster upon the point entire, as it is frequently of great use, looking like a little carved rose, which is a very beautiful addition to some parts of the work.

Having each article ready, obtain some copal varnish; a round camel's-hair brush of medium size; a card-board or wooden foundation, according to the article to be made; a strong needle and thread; some small gimp-tacks, a hammer, and a bradawl.

Baskets are made on a card-board foundation, but brackets, wall-pockets, etc., require wood of a dark natural colour, or stained in imitation of old oak, walnut, or other wood. Card-baskets are pretty, covered with cones in the following

way : make a basket of the desired shape, of heavy pasteboard, cutting an oval or round bottom with shallow sides ; made to spread at the top, by using four pieces, wider at the top than bottom, which should fit around the edge of the bottom-piece ; make also a circular or oval brim around the edge, as shown in our illustration.

The pieces should all be covered with brown paper, the rougher the better, and stitched together with strong thread. The basket being formed, begin by stitching all round the edge of the brim the largest of the cone-scales, covering the



A RUSTIC BASKET.

entire edge ; then, proceeding with a size a very little smaller, to cover the stitches on the first row, by making a second row, and continuing this till the whole surface is covered ; making the points of one row to come between those of the preceding. Cover the sides in the same way, placing the scales at the bottom of the sides and the upper edge of the brim, with their points reversed ; this will

make a neat edge finish. Make a handle in the same manner. Proceed to decorate the sides and rim with wreaths, formed of acorns, nuts, leaves cut from bark, and the flat moss from old tree-bark, tips of cones, acorn-cups, tiny cones and burs, and berries of various kinds, or indeed with any pretty rustic thing that has been collected ; arrange dried tendrils, etc., in as graceful a manner as possible.

Take care to entirely cover the card-board, as spaces showing the framework do not look well. Many small things can be put in with glue : for example, an acorn here and there, a tiny oak-apple, and the extreme point of a cone. A little ingenuity will suggest many improvements, which will all add to the perfection and beauty of the work.

The handle should be done in the same way as the other part of the basket ; but one row of the scales stitched at each edge will be sufficient ; and in making the wreath the smallest of the cones, etc., should be used, taking care to select the variety which has already been brought into use in the basket. It is a good plan to stitch a round bonnet-wire along the under side of the handle ; this will strengthen it considerably, as well as allow of its being bent to the desired form.

Having gone thus far, the next thing is to varnish your work, for which the best copal varnish must be used, applied with a camel's-hair pencil of a moderate size, the utmost pains being given to insert the brush into every little crevice.

Having thoroughly varnished the basket, put it in some place entirely free from dust, and let it remain a night, so that it may be perfectly dry before lining it. You may now make the lining, which should be of silk or satin ; some bright colour looks best, such as amber, brilliant green, rose, or blue. If intended for a gift, choose a colour which will harmonise either by contrasting or matching the furniture of the room it is going to be placed in. Amber does well for almost any other colour, and contrasts admirably with the brown tints of the cones. Having made your choice, cut a piece of wadding the shape and size of the bottom of the basket and also of the strip going round. Cover these on one side with the silk, and then stitch neatly together in the form of the basket. Put round the top a quilling of narrow satin ribbon, the same shade as the silk, and after having done the handle in the same way, and stitched it very strongly to the basket, put in this lining, which will fit without any further sewing. The underneath part of the basket must have paper pasted over it, to hide the stitches, and render your work neat and tidy. The basket will now be complete.

Very nice spill cups can be made in precisely the same way, using empty wooden boxes. Very handsome boxes for envelopes, stereoscopic slides, etc., can be made



by tastefully covering old cigar boxes. Stands for hyacinth glasses or vases of flowers can be produced by covering empty boxes in which gentlemen's collars have been kept. In this case the cones must be stitched on, as was done in the basket, using the "scales" as the foundation. In fact, the cones may be applied to the decoration of a great variety of articles which would be otherwise useless, and perhaps meet the fate of household rubbish.

#### 1843. LEAF TRANSPARENCY FOR HALL LIGHT OR WINDOW.

The exquisite transparency represented in our illustration is made by arranging pressed fern leaves, grasses, and autumn leaves between panes of window glass. The process, as given by an American writer, is as follows :

Take two panes of glass, cover one pane with shire Swiss muslin ; lay your muslin on the table, the pane of glass on it, draw the edges of the muslin over, and secure it by drawing stitches from side to side, seeing that the threads of the muslin run straight. Arrange your ferns and leaves in the design you wish, a wreath, cross, or bouquet, with the under side of the leaf on the muslin. After they are arranged, confine them by just a touch of mucilage or gum-tragacanth, to the under side of the leaf, carefully moisten the edge of the muslin with the mucilage, and let it dry on the glass ; lay the second pane of glass on, and bind the two panes together by gumming on a strip of linen or strong muslin. Now trim off the edges of the Swiss, and cover the binding with ribbon.

To form a loop for hanging the transparency, paste a binding of galloon along the upper edge, leaving a two-inch loop free in the centre, afterwards to be pulled through a little slit in the final binding.

Some flowers retain their colour well after pressing, especially the pansy and little yellow buttercup, and work in well. Also the Lycopodiums, after being pressed, are very desirable in arranging your transparency.

These transparencies may be either hung before a window, or, if preferred, secured against a pane in the sash. In halls a beautiful effect is produced by placing them against the side lights of the hall-door.



A LEAF TRANSPARENCY.

1844. SEA-WEEDS. Albums, or certain portions of scrap-books, devoted to the preservation of sea-weeds will be found a great acquisition to a "table collection" of interesting knick-knacks, and afford a vast amount of pleasure as well. The best time for collecting sea-weeds is during July and August, and perhaps the early part of September. They should be looked for when the tide is out furthest, and particularly after a storm.

Having found the sea-weeds, take a basin of clear fresh water, and carefully rinse each spray, passing the pieces back and forth gently through the water ; then, slipping a piece of card under each piece, float it off into another shallow pan or dish of clear fresh water, to allow it to assume its natural form. When each tiny fibre and shred has been washed up separately, take a piece of drawing paper or fine Bristol board, cut to the proper proportion and shape, and slipping it beneath the spray, with a sharp-pointed instrument lay every strand in proper position, cutting out all superabundant branches, and placing the various parts so that a graceful gossamer-like spray appears lying upon the white card-board. Then, raising the card, hold it up in a slanting position, and pour off the water, using



great care not to disturb or misplace the various thread-like branches. Let these cards dry off partially ; while a little damp, lay soft folds of old linen or tissue paper upon them, and place under a moderate pressure. Examine them every day for a week, changing the papers or books used to absorb the moisture at least once a day ; and when the specimens are large and rather thick it may be necessary to repeat this twice a day during the first three days.

If any mosses or weeds are found that have not adhered to the paper while under pressure remove them, and paint over the whole surface with turpentine, with a little gum-mastic rubbed into it—about one ounce of turpentine to two drams of gum.

The fine fibrous mosses will be fit to remove to the album in about a week ; but the heavier pieces require two and perhaps three weeks to dry—very much depending on the changing of the papers.

Some of the large and branching pieces may be dried without pressing, and arranged in vases. Various other arrangements may be made of these lovely sea flowers, in which taste and ingenuity may be extensively displayed.

**1845. WOOD-MOSSES.** Some charming and inexpensive ornaments can be made out of the moss that grows in the woods. Mosses may be advantageously gathered in the woods at almost any season of the year, but the collector will generally succeed best in preserving the beauty of those obtained in early summer or in November. You scarcely can have too great a variety of lichens and mosses in this kind of fancy work. Gather such as are to be found on old fences, decaying logs, or the bodies of trees in moist shady woods, and in patches under fallen forest trees. Let them dry in a dark, cool place. The body of your frame should be of wood, cut either square or oval ; or it may be rectangular at its outer, and oval at its inner, edge. Next make a paste by stirring flour in cold water, and cooking it very slightly, stirring all the time ; leave it as thick as it can be to work well ; apply it to the frame ; select and paste on the moss according to your fancy, gradually covering the entire frame, and taking care not to press the moss down any more than is necessary. In putting on the moss and lichens, let them overlap each other as they do when growing, with various shades of green blending together. Use, mainly, the low flat varieties, and ornament with little groups of the taller sorts, introducing here and there a fern-like spray with its livelier green. With taste and delicate handling, an exquisite picture-frame may thus be produced at little trouble and almost no expense. For illuminated texts, paintings of flowers, or autumnal leaves, these frames are peculiarly effective, though they look well on an engraving or almost any style of small picture.

Wall-brackets may also be made of wood and covered with moss in the same way. These have a charming effect when supporting a vase of graceful grasses, or a growing plant, or a simple bouquet.

**1846. CRYSTALLISING GRASSES, FERNS, etc.** Many persons strongly object to coloured and crystallised grasses, but we must admit that in some cases these methods of changing the faded, and generally sombre appearance of dried natural productions, are capable of producing beautiful effects. To obtain this result, however, the work must be neatly and carefully followed.

We have all seen the appearance of ground and trees and rocks on some winter's morning, when during the night the soft snow had quietly fallen, and had been quickly followed by a sudden change of atmosphere to intense cold, with a slight sprinkling of sleet, which gave the whole landscape before us the lovely appearance of being thickly dusted with "diamond powder," gemmed with sparkling brilliants, crusted with "liquidised diamonds." Well, this may be almost perfectly imitated by crystallisation and frosting; and we confess we consider it, in many cases, a decided improvement. This crystallising with alum may be done in such a way as to produce several kinds of crystals. If alum is dissolved in cold water, it will take about fifteen parts of water to one of alum, or a pint of water to an ounce of pure alum; but by dissolving in boiling water, the pint of water will take up a pound of alum, and it is by this process that the crystals are formed, and herein it is that many persons fail: that is, they attempt to crystallise by dissolving only the amount of alum that cold water will take; whereas the proper method is to continue adding alum until a *saturated solution* is formed (or till it will dissolve no more), whenever large and heavy crystals are desired; but if delicate and well-defined small crystals are wanted, make a boiling solution of one pint of water and only an ounce or so of alum, which will cover the objects placed in it, while hot, with perfect crystals when it becomes cold.

For an ordinary collection of grasses and ferns, sufficient for two bouquets or a basket, take a pound of alum and one gallon of water; boil until dissolved, and when *cool*, having tied the grass in small bundles pour the solution of alum into a glazed jar or basin, and placing sticks across the rim, from side to side, suspend the bunches from them so that they hang down and are immersed in the water. Place the jar in a safe place, where it will not be disturbed for several hours, or perhaps during a night.

Do not expect that the crystals will always be formed as soon as the solution becomes cold, for it may be twelve or fifteen hours, perhaps even longer, before the deposit commences; this depends on the temperature of the room and other causes. Frequently those crystals most slowly deposited are the most perfect and brilliant, so we may feel that "patient waiting is no loss." If you should grow impatient, however, and there is cause for haste, add more alum, dissolving a quarter of a pound of alum in a very little boiling water, and adding it to that in the jar. When the grasses, etc., appear sufficiently coated, remove and hang them up to drain, and dry off.

Slender grass should not be too heavily crystallised, as it causes it to bend too much to appear graceful; this, however, will be learned by experience.

It is sometimes desirable to give the crystals a frosty appearance; this is done by placing them before the fire, when they will dry off rapidly, which will give them a white look, like crushed ice or pounded snow.

**1847. SKELETON LEAVES.** Every one has tried his hand at some time or other, and with more or less success, at the art of skeletonising leaves. This art may be practised as soon as the leaves are in their prime. Perfect specimens should be selected, and then plucked living from the tree, not picked off the ground. Almost any leaves will do, except those of the oak, hazel, chesnut, walnut, and elm, which must never be taken on account of the tannin in the leaves, which prevents decomposition. The specimens chosen are placed in rain-water, in open earthenware vessels, in the sun, and left for a sufficient time to render them pulpy. They are then put into another vessel with clean water. In this each leaf is gently shaken, and afterwards is still further cleansed in clean water. A wooden spoon is useful to transfer the leaves. When the network of the leaves is cleared from the pulp, which may be assisted by judiciously dabbing with a soft tooth-brush, the skeletons are placed between sheets of blotting paper. The perfect specimens are now

selected and bleached as follows :—A solution of chloride of lime, in the proportion of a tablespoonful to a quart of water, is made and put into a wide-mouthed glass bottle ; into this the leaves are put stems downwards. A cover is placed over the top of the bottle and it is set in a warm place. The contents must be examined occasionally, and when a leaf is quite white it must be taken away, as, if left too long, it will become brittle. When bleached, the leaves are placed in clean warm water, dried and pressed. Seed vessels require twice as strong a solution of lime as leaves. Artistic groups of these delicate objects can be made either as phantom bouquets on a stand of dark velvet under a glass shade, or as a picture on a velvet background.

Other recipes for the preparation of skeleton leaves are as follows : Dissolve an ounce of caustic soda in a quart of rain water made hot, then immerse your leaves (those of rose, holly, vine, pear, westeria, beech, poplar, etc., are the best) for twelve to thirty-six hours. Do not expect, however, to arrive, without some disheartening experiences, at any commendable perfection.

*Another way.* First dissolve four ounces of common washing soda and two ounces of slacked quick-lime in a quart of boiling water, and boil for about fifteen minutes ; when the solution is cool, pour off all the clear liquid, in which boil the leaves for an hour ; after gently boiling you must rub off the cellular matter with your finger and thumb beneath cold water.

*Another way.* First dip the leaves in boiling water, and then immerse them in dilute sulphuric acid, containing ten per cent. to thirty per cent. of the acid, according to the delicacy or coarseness of the leafy structure. In a day or two use a pretty stiff bristle brush to the leaves, adding drop by drop a little saturated solution of bichromate of potash.

*Another way.* Dissolve three ounces of washing soda in two pints of water, boil and add one and a half ounces of slacked quick-lime. Boil for ten minutes, settle, and pour off the clear liquid for use. Bring this to the boil, and during ebullition add the leaves. Put on the lid and boil for about an hour, adding water occasionally to make up for loss. Take out a leaf and rub it between the fingers under water. If the skin and pulp separate easily the leaves are ready ; if not, boil for some time longer. Having cleaned the skeletons, bleach them in a solution of bleaching powder, a teaspoonful to the pint, adding about a tablespoonful of strong vinegar to liberate the chlorine. Let them remain in this for about ten minutes.—N.B. Take care that the soda solution touches the fingers as little as possible, as it may remove their epidermis as well as that of the leaves.

**1848. BLEACHING SHELLS.** Freshwater shells, such as mussels, snails, etc., may be bleached to a snowy whiteness by placing them for a few hours in a solution of chloride of lime ; first washing them perfectly clean, then placing them in a jar containing the lime. Place the vessel in the sun, and when sufficiently bleached, remove and wash in clear water. Then, taking a soft woollen cloth and a little oil and finely powdered pumice-stone, proceed to polish the surface by continued rubbing. Afterwards finish with a gentle rubbing with chamois-leather, which will produce a snow-white shell with a highly enamelled surface.

**1849. A FRAME OF CONES.** Cut the frame from book-binders' pasteboard. Choose good, clear, hard pine cones. Dissect those with large, fair scales, and sew a double row of the scales round the inside and outside of the frame. Make rosettes as shown in our



illustration, of the scales of soft pine cones, with a small acorn for the centre ; the leaves at the corner of the frame should be made of soft pine scales, with a small cone or acorn for the centre. Fill up the entire ground-work with hard pine scales, fastened with glue, lapping one neatly over the other ; then varnish.



A FRAME OF CONES.

**1850. PAPER FLOWERS.** In making paper flowers very few implements are required — a couple of ball tools with which to mould petals, a pin tool with which to line and indent them, and a pair of pincers with which to hold them, together with a small sharp pair of scissors for cutting purposes.

When making artificial flowers the best way is to procure two natural flowers ; retain one as a copy, and pull the other to pieces. Trace the outline of the different parts on thin cardboard, cut them out and lay them on the paper to be used. This sort of work requires great nicety : the leaves and the petals must be picked up and put together in a very dainty way.

**1851. RUSTIC WORK.** There is no class of ornamental work which requires so much neatness and care as that of rustic work, as, from the abundance of material and readiness of accumulating the treasure, the tendency is to overcrowd. In fancy work, as in dress, over-abundance of ornamentation not only spoils the fine effect, but hides the more delicate parts and looks clumsy and overdone. As a general rule, dark colours are the most elegant ; black, the various shades of brown, and if light hues are wanted, they should be such as the light shades of sienna. When the bark is retained and is mossy, no varnish should be used ; in using materials such as nuts, seeds, etc., confine yourself to only one or two varieties, as a mixture mars the effect.

**1852. DRYING FLOWERS.** Flowers may be dried, and afterwards made up into tasteful bouquets, wreaths, and baskets, by a very simple process. A little experience will enable one to so dry them that they will keep in a state of perfection for a long time.

For a first trial, take a common cigar-box, or any box of convenient size, bore several holes in the bottom, and over these holes paste strong stiff paper.

The next thing to be done is to prepare the sand. Fine river-sand baked thoroughly dry is the best suited for the purpose. The leaves of many flowers are so glutinous that sand adheres to them with great tenacity, which will spoil the dried specimen. To prevent this treat the sand in the following way :—To twelve and a half pounds of well-dried or baked sand take one ounce of stearin ; put the sand in a large flat pan over a good fire, heat it to such a degree that a small piece of stearin will immediately melt on it (the stearin should be scraped into fine shavings) ; now scatter over one or two teaspoonsful of it on the heated sand, being careful to stir the whole thoroughly and constantly. After the first portion has been well absorbed by the sand, add another spoonful, and so on, until the whole has been added. This requires care and some patience ; do not get tired of stirring, and do not take the pan from the fire till every grain has received its proper share of stearin.



Now select the flowers you wish to dry. They should be free from dew or any moisture. Through a fine sieve sift a layer of sand a quarter of an inch deep into the box; now lay carefully as many flowers and leaves on the sand as you can; the space between the larger flowers may be filled up by smaller ones. On this layer of flowers carefully sift another layer of sand. Do not press the sand down with your hands, as this would spoil the natural shape of the flowers, but knock gently with your fingers on the sides and bottom of the box until every little space between and under the flowers is well filled up. Then put in another layer of flowers, and so on, till the box is full.

Tie down the lid with strong cord and put the box in a warm place—say under or near a stove or on the top of an oven. In from two to four days the flowers will be quite dry, provided the situation is really warm. When only placed in the sun it requires a much longer time.

When you wish to take out the flowers, cut through the paper at the bottom of the box, and let the sand run slowly out. The flowers are at first so brittle that you cannot take them out without breaking them. Put the box in a cool, moist place—in a cellar or a ditch—for several hours: you may then safely remove the contents.

Do not expect to find every flower perfect; some will be spoiled in shape and colour. With a little experience you will soon learn to know that and leave them out in future trials. But others you will find in splendid condition, and these will amply repay you for all your trouble. After some practice you will be able to dry your favourites on a larger scale.

These flowers are very beautiful for winter bouquets, and will look well for a long time if protected from dust and the rays of the sun.

With flowers furnished with long slender stems and leaves you may always be successful. *Scattiosa*, pinks, primulas, forget-me-nots, honeysuckles, pansies, sweet peas, etc., are very reliable, but experience will teach you best which to select. Flowers with thick full corolla, also tulips, hyacinths, etc., are entirely useless for this purpose.

**1853. ARTIFICIAL FLOWERS.** An exquisite white rose may be made out of a white turnip notched all round in imitation of leaves and stuck on a skewer. A marigold may be cut out of a round of carrot with a little button of beet-root for the centre; a daisy from a round of parsnip with a small button of carrot for the centre; a dahlia from a beet, and so on. A beautiful bouquet may be made in this way with the addition of a few sprigs of evergreen.



## CHAPTER CXXVI.

USEFUL AND ORNAMENTAL RECREATIONS (*continued*).

Leaf Photographs—Wreaths of Mosses and Grasses for Picture-frames—Mounting Moss—Spruce Work—Picture-frames—Imitation of Japanese Inlaid-work—A Wardian Case—Flower-stands—Wood Carving—Plaster of Paris Models—More about Cone-work—Putty Frames—Picture and Scrap Screens.

**1854. LEAF PHOTOGRAPHS.** A simple and effective method of taking leaf photographs is as follows: Procure a few pence worth of bichromate of potash, with which make a saturated solution. Pour some of the clear liquid into a shallow dish, and on it float a piece of letter paper till it is thoroughly and evenly moistened, placing it in the dark to dry, when it should appear of a bright yellow colour. On this place the fern leaf or leaves, under it a piece of soft black cloth, and secure with—say spring clothes-pins. Expose to a bright glaring sunshine, with the rays falling as nearly in a perpendicular direction as possible. It will soon begin to turn brown, and in a few hours a perfect and dark impression will be obtained, when it may be removed from the frame and placed in clear water, which must be changed every few minutes till the yellow part becomes perfectly white. Sometimes the figure will be perfect, every vein and mark distinct, and these photographs are most interesting and beautiful when collected into a book.

**1855. WREATHS OF MOSSES AND GRASSES FOR PICTURE-FRAMES.** A pretty wreath for picture-frames may be made of different grasses, mosses, and flowers, dried and pressed between blotting-paper, and gummed on a piece of pasteboard corresponding to the frame of the picture to be wreathed. Begin at the middle of the upper part; arrange, first, one half, and then the other, so that the stems of the grasses shall be covered. Take care to arrange the colours harmoniously. Cover the stems which come together in the middle of the under part with a large flower. The wreath may serve, itself, as the frame for a picture—in which case it must be glued on the edge of the picture, which should be mounted and covered with glass.

**1856. MOUNTING MOSS.** The following is a good way to preserve the leaves of mosses, ferns, etc. Wash them perfectly clean, draining off thoroughly and drying partially, so as to remain flexible; then arrange upon the centre of a slide. Over this, place a pane of clear glass, and fasten the two together by clamping. Then taking hold of the slide and glass thus united, with a pair of forceps or pliers, hold them in the left hand, and with the right apply a little "jelly of glycerine," which may be procured from an optician's, along the edges

of the two, allowing it to run under the glass by capillary attraction. When sufficient has passed, having a spirit-lamp turned low, hold the forceps or clip (*we use a "spring clothes-pin"*) firmly in the hand, and pass it backwards and forwards over the lamp until the glycerine boils, using care not to crack the glass by heating too rapidly. Clean the slide carefully, and varnish with gold-size. Mosses, mounted in this way, retain their beauty of colour far better than when simply dried.

**1857. SPRUCE-WORK.** This is a very pleasant and elegant occupation. Our great care, at the outset, is to cut the wood in such a way as not to injure the tree, but rather to serve the purpose of judicious pruning. The pieces should be from three to twelve or eighteen inches long, and taken from the leaders of the branches or their latest growths. By doing this, we induce them to throw out more side-shoots, and so increase the richness of the tree. Of course we often manage to get a few little branches from the hidden recesses of the foliage, giving the preference, when prudence permits, to the shoots which have the finest clusters of wood-buds, for these will aid us very materially in beautifying our work. The wood obtained, we proceed to free it of its leaves. The best method is to heat the pieces quickly, a few at a time, so as to dry and loosen the leaves, and then to scrape them with a dull knife in the direction of the foliage, taking care to destroy the wood-buds. The pretty, rough wood will soon appear, with a sort of Chaldaic writing on its surface, which, as interpreted by an authority, saith: "Use me at once, or I will grow rigid and unmanageable."<sup>1</sup> Everything is ready. The glue-pot is on the fire. On a tray upon the bared table lie papers of pins (very small ones, and others of medium size), a small, flat varnishing brush, a little coil of copper wire, a penknife, a tack-hammer, and scissors which do not shrink from the duty of pin-cutting. There are also flat, square pieces of soft, pine board, on which we may arrange our work and pin it into shape, by gently driving the pin through as we would a tack; also pine bracket-frames, formed like a T, with a shelf-top, made of half a salt-box lid, which we can cover with spruce-sticks, adding a front and back of fanciful lattice-work, meeting in a cluster of wood-buds at the bottom of the T.

**1858. PICTURE-FRAMES.** In making one of these, we first pencil upon our board the exact size of the inner and outer lines of our proposed frame, using a ruler and dividers, so that our work may be perfectly true and even. Then we proceed to arrange our wood according to taste, pinning it into shape, guided by the drawing on the block as we proceed, until the whole general outlines are completed. This done, we deftly part the sticks that are pinned together, just enough to enable us to insert a tiny drop of glue; then, when all is pressed back firmly in place again, we proceed to enrich our work by gluing, or better still, pinning on whatever little clusters of wood-buds we may have to spare. Sometimes we rob fresh sticks for the purpose, but

<sup>1</sup> It is practicable, however, to use spruce-wood that has been scraped and laid by. It should then be steamed slightly, so as to render it pliable.

often we find that in forming our frame we have been obliged to cast some buds aside, and these can now be put on in clusters wherever taste may suggest. Sometimes we fasten them on the ends of the sticks with a long pin, and sometimes scatter them about wherever they may be needed for the general effect. The next process is, when the glue is stiffened, gently to disengage the frame from the pine board, which can easily be done by inserting a case-knife or paper-cutter between them : and then, pushing the heads of the pins well in, to cut off their points with the willing scissors aforesaid. If requisite, a little glue may be applied on the back, just where the pins' points are cut off. Next, laying the frame front downward, an extra spruce-stick may be fastened with little pins on the entire length of each of the four inner sides of the square, so as to fill up the space in *passee partout* style, between frame and picture whenever the latter shall be inserted. It can then be laid aside for varnishing.

Easels can be constructed in very much the same way as the frames, using a board with penciled diagram for a guide, and taking care that the projecting ledge on which the picture is to rest be made straight and firm. The hinges of the back piece of the easel may be formed of copper wire, which is very pliable, and matches the wood perfectly in colour.

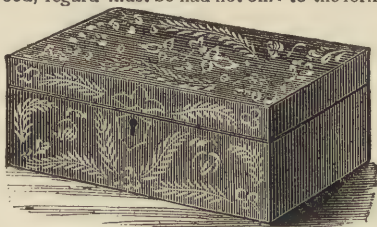
**1859. IMITATION OF JAPANESE INLAID-WORK.** This method of decorating various articles of wood consists in fastening upon a smooth wooden surface, in pleasing and graceful forms (*à la* Japanese), variously shaped and coloured leaves, which have been subjected to a heavy pressure until perfectly flat and smooth ; and which, after the surface has been so varnished and polished as to present a face as smooth and hard as glass, will appear as if the whole were one unbroken surface, which is the high perfection of art in Japanese work.

By applying these pressed leaves, many worn articles, such as cabinets, boxes, cases, frames, and sets of bed-room furniture, may be renovated and made to appear like rich inlaid wood.

In forming the patterns upon the wood, regard must be had not only to the form and size of the leaves, but also to the various colours and shades of each particular piece, as it is applied, so as to produce harmony or contrast of colour.

After pressing the leaves, which should be handled carefully on account of their brittleness, arrange them in figures or borders on a sheet of white paper.

Then, having the wooden surface made perfectly smooth and stained in imitation of ebony, proceed to apply each separate leaf, raising it carefully from the paper, and painting the under side with very thin glue ; if the stems remain and appear too thick, split off the under section carefully with a sharp knife. Having thus arranged the entire design on one flat side, lay a weight upon it till dry ; using the precaution to place a piece of oiled paper over the work, to prevent its adhering and being dragged up when the weight is removed.



IMITATION JAPANESE WORK.



After the whole is done and dry, wipe off any glue which has oozed from beneath the leaves, and finish with a coat of the best copal varnish. In some cases a little transparent colour will improve certain parts, if "touched up" carefully, and lines or bands of gold and colour should be introduced between the designs.

Folding-screens also may be decorated in this way, the body of the screen being made of plain pine-wood sawed into panels.

**1860. A WARDIAN CASE.** This is a small glass closet over a well-drained box of soil. It can be constructed in a variety of ways. The following is one of the simplest forms : Take a common, cheap table, about four feet long and two wide. Remove the top boards, and board the bottom with them tightly. Line the box thus made with zinc. Make the top of window-glass. It should be about two and a half feet high, with a ridge pole, on which rests the slanting roof of glass. In one end of this there must be a door of good size. The box must have a hole for drainage. This is the case, which must now be filled with soil. First of all, turn a flower-pot saucer over the hole, which would otherwise be stopped up. Then spread over the bottom a layer of charcoal and broken pot-sherds an inch in depth. Over this place the soil, mixing it in the following proportions : two-fourths wood soil, one fourth clean sand, one fourth meadow soil, taken from under fresh turf, and a small proportion of charcoal dust. This is large enough to give you a succession of flowers the whole winter if you know what to put in. If you do not, and have no one to advise you, florists' catalogues will supply the desired information. But the surest way to succeed is to write to some well-known, respectable florist, giving him all necessary particulars as to the temperature of the room, the exposure of the window, etc., and for a small sum he will send the proper plants for the case. It is absolutely necessary that the room in which growing plants are kept should be maintained at an even temperature.

**1861. FLOWER STANDS.** Plain ones may be made with tables in the same way as described for the Wardian case, but without the glass cover. Fill the box about one-third full of sand, and in this imbed the flower-pots containing your plants, arranging them with reference to size, and also to colour if not blossom. Spread moss over the top of the stand in such a way as to conceal the pots. This will have to be renewed a few times during the winter. The sand should be kept damp, but not wet, and the moss also a little damp ; and the plants should be watered very little, except in the case of those that require an unusual supply of moisture, and these had better not be kept in the same stand with those that require only the ordinary supply. The shelves, rising one above another, that have long been used for flower-stands, have been found objectionable, because the flower-pots are obtrusively ugly, but the flower-pot covers that are now sold remove this objection. These can be made of card-board, or thin pieces of wood. Still this is not a very desirable form of flower-stand, being cumbrous and possessing little beauty. The flower-pot covers will be found very nice when you wish to set a single plant on the window-sill or table.

For more fanciful forms of flower-stands, you should have the standards made by a neighbouring cabinet-maker, in plain wood and of any device. You can then ornament them with rustic work at your leisure. For the top you can have a round, square, or octagon box, also embellished with rustic work. Fill with soil, as in the Wardian case. Or you can have a flat, circular piece of wood nailed to the standard, forming a round table. Make rustic work round the edge so that it shall be several inches high, and set on the table a basket made like a hanging-basket, only larger, or some fancifully-made box, filled with soil for the reception of plants. All stands should be mounted on casters for convenience of moving.

Your own taste will suggest a variety of elegant devices for flower-stands, either for plants or cut flowers. If you can have the frames properly made according to your design, you can yourself ornament them in many beautiful styles. And there is nothing that so adorns a room as a flower-stand with its variety of greens and brilliant colouring.

**1862. WOOD CARVING.** The actual work of wood carving is purely mechanical, and only requires care and nicety in cutting and a very moderate supply of patience. It is in designing the patterns and in putting the pieces of carved wood together that genius and taste are called into use. If you do not possess the former—for this particular thing—perhaps you have some friend who will draw the designs for you, and if not, you can buy them in infinite variety. Even in the matter of putting together you can obtain directions so explicitly that you will have to take great pains to go wrong; but it is best to trust to your taste, and cultivate it by using it, for this is one useful purpose of all work known as “fancy.”

First, in regard to the wood. This can be generally obtained from any cabinet-maker or carpenter. The former will probably have the greatest variety and the finest qualities. In country places you may not be able to obtain the foreign woods, but you can get Walnut, Oak, Chestnut, Appletree, Cedar, Holly, and others. It will be well at first for you to consult with the man from whom you purchase in regard to the properties of the different woods, some being hard, and others soft, some soiling very easily with use, and others being difficult to polish, or varnish; but you will soon learn these things yourself. Wood varies in price, but none of the English woods are expensive. The most beautiful—and most costly—of the foreign woods are satinwood, rosewood, and ebony. But the latter being very effective, a little of it may be made to go a great way by using it for tiny centre-pieces, narrow mouldings, etc. Satinwood is also effective, but easily soiled, and is employed for dainty finishings of articles that are to be little used.

With some pieces of wood, pretty patterns, and inexpensive tools you can cut very respectable easels, brackets, picture-frames, letter-holders, book-racks, and numerous other small articles, and also ornaments for larger pieces of furniture.

Sand-paper for rubbing the wood smooth, and cement for mending breakages, will also be necessary.

The small saws are to be purchased at a low price per dozen. They cannot be used without a frame in which to place them to steady them; and you will have to practice some time before you will be satisfied with your work, but it can be done well with a little patience.

**1863. PLASTER OF PARIS MODELS.** Make a model of your intended work of clay on any convenient board or stone slab; oil it all over, and the board likewise about an inch all round the model. Now mix up as much plaster of Paris with water (and you may mix in it a little dye of any colour) as will cover your clay model half an inch in

thickness all over ; pour this over your clay model as soon as it has set, which will be known by the plaster turning warm. You may proceed by lifting the plaster mould from the clay model ; you must do this carefully. When you have got the plaster mould of your clay model, pick all the clay out of the mould with your fingers. When all the clay is removed, take a common tool-brush and water and clean your model. When your model is cleaned rub into it strong soap suds with a brush. The mould is ready now to cast in. Mix up plaster of Paris, and water again, making the mass a little thicker this time. Pour as much of this in the mould as will only make a thin layer in your mould ; give the mould a slight rocking motion for a few seconds, to exclude all air bubbles, then pour in the remainder of your plaster of Paris. Before the plaster of Paris has set, take a piece of straight wood, long enough to go across the broadest part of your mould, and stroke your casting even with the edge of your mould. When the plaster model has set, you may cut away the mould, in this way : Lay your work down on the board in the same position as your clay model was ; take a half-inch chisel, put it centrally against the mould, and lightly tap the chisel with a hammer, when the mould will chip off in small pieces. You may give the finishing touches to your model with a few earving tools.

1864. MORE ABOUT CONE WORK. After what we have said on this subject on a preceding page, the reader will have no difficulty in understanding how to construct the thermometer frame shown in our illustration, or to make the needlebook, of which we have also given a figure.



A RUSTIC FRAME



A RUSTIC NEEDLEBOOK.

1865. PUTTY FRAMES. The *modus operandi* of making these very popular frames is as follows : Take from two to seven pounds of putty, made perfectly smooth, using more or less according to the size of frame, and add Spanish brown or burnt umber so as to impart the right colour, working it in until no specks or streaks can be seen. Work this into appropriate designs or figures with the fingers, and lay them on the frame ; grapes, leaves, and scrolls are used more than other figures, with beadwork upon the edges. Logwood dye, with



saleratus added, forms a rich colour, washing the work with it in order to prevent them from separating by warping. Use varnish, carefully making it sufficiently thin to flow, and not drag, under the brush; for flat broad surfaces, the common flat varnish brush is best, but the round one will be required for rough surfaces. Fasten the glass in securely before commencing to put the ornaments on the foundation. For securing various ornaments on cardboard, glue is the best article, but as it will not adhere to wood or metal, it is necessary, when the foundation is made of either of these, to cover first with cement. When large ornaments are fastened on with brad-nails, small holes should be pierced through the ornament and partially through the frame, to prevent their splitting. For leather leaves and flowers the sharp-pointed upholsterers' tacks, with round heads, are very suitable. Various materials are used as ground-work where the ornaments do not cover the foundation; for this purpose rice, sago, sand, small seed-shells, black pepper, powder, and coal crushed fine will be found to answer. For delicate work white glue is best, but the dark coloured will suit for any ordinary work; whichever kind is used, however, take care not to apply it too thickly, and keep it constantly hot. When a large "piece" is to be accomplished, it will be found best to use a regular glue pot, hung in a vessel of hot water. Always have a brush in each pot, or perhaps two, a large and small-sized one; those used by house-painters for window-sashes are best.

**1866. PICTURE AND SCRAP SCREENS.** Screens covered entirely with pictures and scraps form, if well done, a handsome addition to a room. They are not by any means difficult to make, and also have the recommendation of cheapness.

They are made on a wooden framework and covered as we shall describe hereafter. The wooden frame may be made by a carpenter, but is not beyond the powers of an amateur. A drawing-room screen may have three leaves each, say five feet and a quarter high by about two feet wide; a dining-room screen should be composed of four leaves, and should be nearly or quite six feet high and a trifle broader than one intended for drawing-room use. Nothing but well seasoned wood should be employed, and all the leaves of the screen should be exactly the same size. Two bars about 2 inches wide should be fixed across each leaf to keep it steady and firm. The next thing is to cover the leaves, which may be done in two materials, the first of which is unbleached calico, and the second, the materials used for battening walls by paperhangers. The former is generally preferred on account of the extra strength and firmness it imparts to the screen. It will require picking over before using to remove the knots. Whichever material be chosen the width will be sufficient for a leaf; the length must of course depend on the number and height of the leaves. The calico must be shrunk in hot water, and when nearly dry should be nailed with small tin tacks along the top edge of the screen, keeping it tight all the time. Then turn the screen over and strain very tightly before nailing the bottom edge. Lastly, nail along the sides, and cut away any superfluous material. Do the other side in the same way. The calico being in its place, get a little size and melt it with water in a jar, stirring it occasionally. When it is quite melted brush it over the screen with a large brush, such as is used for whitewashing. Work in a warm place, taking care that the size is kept hot till the work is finished. Serve both sides of the screen alike. When dry it must be papered with what is known as

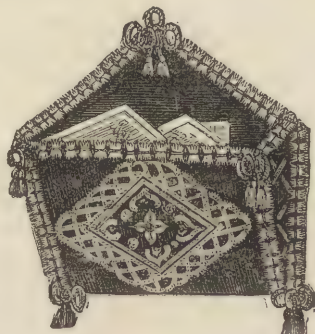


white lining paper. Lay over the leaves of the screen on a table and measure the lengths required. There must be no joins in the sides, as they would form creases. Lay a strip of the paper on the screen, and with good strong paste brush it evenly all over, using a large paperhanger's brush. When pasted it should be turned so as to lay the pasted side downwards on the screen. Two people working together will do this easily; for one it is almost impossible. When laid smoothly in its place press it gently with a clean cloth from end to end, to remove all creases and air bubbles. Cover both sides alike, and then size them over again, as was done with the calico. When dry, if properly executed, the work will be as tight as a drum.

The next and most important step is to fix the pictures, but it is well to have a good number in hand to select from before commencing to fasten them on the screen, which is done with common paste, made of flour and water. The coloured pictures are procurable at all prices, and it is in these that the value of the screen will in great measure depend. Some are published from time to time by various London papers that answer the purpose admirably. A very effective screen may be formed of oleography of celebrated pictures, which may be had at most picture shops at reasonable cost. Care must be taken, in arranging the pictures, to contrast the colours well, and it is a good plan to cover each leaf in a different pattern. The very best plan of all is to arrange for every leaf of the screen a different subject, or to illustrate a series of events in proper sequence on the successive leaves of the screen.

The picture should be allowed to overlap as little as possible, and should be cut out as nearly to fit in as may be. It is best to cover each leaf of the screen entirely, by pinning the pictures into their proposed places before any are pasted down, as any improvement that may suggest itself can thus be made. When pasting them on be careful to press them well, and to leave no air bubbles.

Leave half an inch or an inch round the edge of the screen for a heading or other finish to be put on. When all is finished look carefully over the screen, and paint out any deficiencies with a little water colour, so as to harmonize with the surroundings. The screen is now ready for varnishing. This is best done by a good house-painter. Gold stamped leather put in with ornamental headed nails, or a beading of wood japanned in black and gold, forms an effective finish round the screen. Three pairs of hinges must be affixed to each leaf of the screen and the work is finished. If it be not wished to cover the screen on both sides, American cloth may be put on one side. Cheap screens may be made by using coloured paper as the ground, and cutting out pictures and pasting them on so as to show a good deal of the ground.



## CHAPTER CXXVII.

## READING AND MUSIC.

Reading—Dr. Channing on Books—What shall I Read?—Greek Authors—Roman History—On British Ground—Autobiographies—Table Talks—Favourites—Imaginative Literature—How to Read Books—Reading Aloud—Music in the House—The Music of the Fireside—Having no Voice—Fireside Orchestras—The Pianoforte—The Violin—The Violoncello—The Harp and Guitar—The Flute—The Harmonium—The American Organ—The Concertina—Amateur Concerts—Aphorisms for Amateur Musicians.

1867. READING. Of all amusements for our leisure hours the most rational is reading, by means of which we are enabled to pass them in entertaining improvement, and in fitting ourselves for maintaining social intercourse with credit and esteem.

"In the best books," says Dr. Channing, "*great men talk to us, with us, and give us their most precious thoughts. Books are the voices of the distant and the dead. Books are the true levellers. They give to all who will faithfully use them the society and the presence of the best and the greatest of our race. No matter how poor I am; no matter, though the prosperous of my own time will not enter my obscure dwelling; if learned men and poets will enter and take up their abode under my roof—if Milton will cross my threshold to sing to me of Paradise, and Shakspeare open to me the worlds of imagination and the workings of the human heart, and Franklin enrich me with his practical wisdom—I shall not pine for want of intellectual companionship, and I may become a cultivated man, though excluded from what is called the best society in the place where I live. . . . Nothing can supply the place of books. They are cheering or soothing companions in solitude, illness, affliction. The wealth of both continents would not compensate for the good they impart. Let every man, if possible, gather some good books under his roof, and obtain access for himself and family to some social library. Almost any luxury should be sacrificed to this.*"

For the knowledge that comes from books we would claim no more than it is fairly entitled to. We are well aware that there is no inevitable connection between intellectual cultivation on the one hand, and individual virtue or social well-being on the other. "The tree of knowledge is not the tree of life." We admit that genius and learning are sometimes found in combination with gross vices, and not unfrequently with contemptible weaknesses, and that a community at once cultivated and corrupt is no impossible monster. But it is no over-estimate to say that other things being equal, the man who has the greatest amount of intellectual resources is in the least danger from inferior temptations—if for no other reason, because he has fewer idle moments. The ruin of most men dates from some vacant hour. Occupation is the armour of the soul, and the train of idleness is borne up by all the vices. We remember a satirical poem, in which the Devil is represented as fishing for men, and adapting his baits to the taste and temperament of his prey; "but the idler," he said, "pleased him most, because he bit the naked hook."

1868. WHAT SHALL I READ? Shall I pursue a general course? Or shall I work at some department of knowledge exclusively? What

book shall I begin with? What book shall I go on with? On this subject we shall avail ourselves of the remarks of Ralph W. Emerson, the American philosopher who, "at the risk," he says, "of inditing a list of old primers and grammars," has endeavoured to enumerate the few books which a superficial reader must thankfully use.

*Of the old Greek books* there are at least five which we cannot spare : 1. Homer, who, in spite of Pope and all the learned uproar of centuries, has really the true fire, and is good for simple minds ; is the true and adequate germ of Greece, and occupies that place as history which nothing can supply. Of Homer, George Chapman's is the heroic translation, though the most literal prose version is the best of all. 2. Herodotus, whose history contains inestimable anecdotes which brought it with the learned into a sort of disesteem ; but in these days, when it is found that what is most memorable in history is a few anecdotes, and that we need not be alarmed though we should find it not dull, it is regaining credit. 3. Æschylus, the grandest of the three tragedians, who has given us under a thin veil the first plantation of Europe. The "Prometheus" is a poem of the like dignity and scope as the Book of Job or the Norse Edda. 4. Plato, in whom there is what we have already found in Homer, now ripened to thought—the poet converted to a philosopher. 5. Plutarch cannot be spared from the smallest library ; first, because he is so readable ; and, secondly, because he is so medicinal and invigorating.

*Of Greek history*, of course, a certain outline should be obtained in which the important moments and persons can be rightly set down ; but the shortest is the best, and if one lacks appetite for Mr. Grote's voluminous annals, the old slight and popular summary of Goldsmith or of Gillies will serve. The valuable part is the age of Pericles and the next generation.

No one need hesitate about reading the works of old Greek writers—or indeed of any foreign authors—in translation. "What is really best," says Emerson, "in any book is translatable, any real insight or broad human sentiment. Nay, I observe that in our Bible, and other books of lofty moral tone, it seems easy and inevitable to render the rhythm and music of the original into phrases of equal melody. The Italians have a fling at translators—*i traditori traduttori* ; but I thank them ; I rarely read any Latin, Greek, German, Italian, sometimes not even a French book in the original, which I can procure in a good version. I like to be beholden to the great metropolitan English speech, the sea which receives tributaries from every region under heaven."

*Roman History.* For history there is a great choice of ways to bring the reader through early Rome. One of the short English compendiums should be used—Goldsmith or Ferguson—that will place in the cycle the bright stars of Plutarch. Then Gibbon will take him in charge, and convey him with abundant entertainment down, with notices of all remarkable objects on the way, through fourteen hundred years of time. He cannot spare Gibbon with his vast reading—with such wit and continuity of mind, that though never profound his book is one of the conveniences of civilisation, and, I think, will be sure to send the reader to his Memoir of himself, and the "Extracts from my Journal," and "Abstracts of my Readings," which will spur the laziest to emulation of his prodigious performances.

*European History.* Now, having our idler safe down as far as the fall of Constantinople in 1453, he is in very good courses, for here are trusty hands waiting for him. The cardinal facts of European history are soon learned. There is Dante's poem to open the Italian Republics of the Middle Ages ; Dante's "Vita Nuova" to explain Dante and Beatrice ; and Boccaccio's "Life of Dante," a great man to describe a greater. To help us, perhaps a volume or two of M. Sismondi's "Italian Republics" will be as good as the entire sixteen. When we come to Michael Angelo, his sonnets and letters must be read with his life by Vasari, or in our day by Herman Grimm. For the Church and the feudal institution, Hallam's "Middle Ages" will furnish, if superficial, yet readable and conceivable outlines. The "Life of the Emperor Charles V." is still the key to the following age.



*On British Ground.* We come now to the time when modern history assumes new proportions. Hume will serve him for an intelligent guide, and in the Elizabethan era the reader is at the richest period of the English mind, with the chief men of action and of thought which our nation has produced, and with a pregnant future before him. Here he has Shakspeare, Spenser, Sidney, Raleigh, Bacon, Chappman, Jonson, Ford, Beaumont and Fletcher, Herbert, Donne, Herrick and Milton; Marvell and Dryden not long after. The history of individuals is to be preferred in reading history. One never repents, for example, the hours he gives to Bacon. The task is aided by the strong mutual light which these men shed on each other.

*Autobiographies.* Among the best books are certain Autobiographies; as St. Augustine's Confessions, Bevenuto Cellini's Life, Montaigne's Essays, Lord Herbert of Cherbury's Memoirs, Memoirs of the Cardinal de Retz, Rousseau's Confessions, Linnæus's Diary; Gibbon's, Hume's, Franklin's, Burns', Alfieri's, Goethe's, and Haydon's Autobiographies.

*Table-talks.* This is another class of books closely allied to the preceding, and of like interest. Amongst them the best are Saadi's Gulistan, Luther's Table Talk, Aubrey's Lives, Spence's Anecdotes, Selden's Table Talk, Boswell's Life of Johnson, Eckermann's Conversations with Goethe, Coleridge Table Talk, and Hazlitt's Life of Northcote.

*Favourites.* In this class we put such works as Froissart's Chronicles, Southey's Chronicle of the Cid, Cervantes, Sully's Memoirs, Rabelais, Montaigne, Izaak Walton, Evelyn, Sir Thomas Browne, Aubrey, Sterne, Horace Walpole, Lord Clarendon, Dr. Johnson, Burke (shedding floods of light on his times), Lamb, Laundor, and De Quincey—a list, of course, that may easily be swelled as dependent on individual caprice.

*Imaginative Literature.* We come now to a class of literature for which there is a real need, because the currents of custom now-a-days run in another direction, and leave us dry on the imaginative side. Here we meet with Byron, Scott, Dumas, Dickens, Thackeray, and a host of writers too numerous to name, who have brightened the world by their genius.

"If our times," says Emerson, "are sterile in genius, we must cheer us with books of rich and believing men who had atmosphere and amplitude about them. Every good fable, every mythology, every biography from a religious age, every passage of love, and even philosophy and science, when they proceed from an intellectual integrity and are not detached and critical, have the imaginative element. The Greek Fables, the Persian History (Firdusi), the "Younger Edda" of the Scandinavians, the "Chronicle of the Cid," the Poem of Dante, the Sonnets of Michael Angelo, the Drama of Shakspeare, Beaumont and Fletcher, and Ford, and even the prose of Bacon and Milton—in our time the Ode of Wordsworth and the poems and prose of Goethe—have this enlargement, and inspire hope and generous attempts."

These are a few of the books which the old and the later times have yielded us, and which will reward the leisure hours spent upon them.

**1869. HOW TO READ BOOKS.** The following are a few cautions and counsels on this subject:—

1. Always have some useful and pleasant books ready to take up in odd ends of time.
2. Be not alarmed because so many books are recommended.
3. Do not attempt to read much or fast.
4. Do not be so enslaved by any system or course of study as to think it may not be altered.
5. Beware, on the other hand, of frequent changes in your plan of study.
6. Read always the best and most recent book on the subject which you wish to investigate.



7. Study subjects rather than books.
8. Seek opportunities to write and converse on subjects about which you read.
9. Refer what you read to the general head under which it belongs ; if a fact, to the principle involved ; if a principle, to the facts which follow.
10. Try to use your knowledge in practice.
11. Keep your knowledge at command by reviewing it as much as you can.
12. Dare to be ignorant of many things.

"Books are the food of youth ; the delight of old age ; the ornament of prosperity ; the refuge and comfort of adversity ; a delight at home, and no hindrance abroad ; companions by night, in travelling, in the country."—*Cicero*.

"If the crowns of all the kingdoms of Europe were laid down at my feet in exchange for my books and my love of reading, I would spurn them all."—*Archbishop Fenelon*.

"A taste for books is the pleasure and glory of my life. I would not exchange it for the glory of the Indies."—*Edward Gibbon*.

**1870. READING ALOUD.** Before we leave speaking of books we would mention a domestic accomplishment to which we attach the highest value—the power of reading aloud agreeably and well. Unhappily this is very rare, and few can be named even in the widest circle who can be said to read well ; that is, who so completely possess themselves of the meaning of an author as to be able to give us his thoughts in all their original freshness and force. This is one of the most important of accomplishments for our spare moments ; for it may be made to include all tastes, and to suit all times, and combines intellectual profit with spiritual delight. "The man," says a well-known author, "who can sit by his own fireside to hear his favourite authors in the tones of a voice at once familiar and dear, will feel little interest in public amusement, and little temptation from any kind of excitement. And how the happiness that follows is intensified to both by the fact of its being enjoyed in common. It is blessed to be ministered to by those we love—more blessed than anything, save to minister."

**1871. MUSIC IN THE HOUSE.** Everyone who has an aptitude for instrumental music or for singing should be thankful for the gift, and cultivate it with diligence ; not that they may dazzle strangers, or win applause from a crowd, but that they may elevate and purify their own minds by its exercise, and bring gladness to their own firesides. The influence of music in strengthening the affections is far from being perceived by many of its admirers ; a sweet melody binds all hearts together, as it were, with a golden cord ; it makes the pulses beat in unison and the hearts thrill with sympathy.

**1872. THE MUSIC OF THE FIRESIDE** must be simple and unpretending ; it does not require brilliancy of execution, but tenderness of feeling—a merry tune for the young, and a more subdued strain for the aged, but none of the noisy clap-trap which is so popular in public. It is a mistake to suppose that to enjoy music requires great cultivation.

The degree of enjoyment will, of course, vary with our power of appreciation, but like all other great influences it is able to attract even the ignorant; and this is what the poets taught when they made Orpheus and his brethren the civilisers of the earth. Begin with simple airs, and you may gradually ascend to the highest music, for the taste will be formed at the same time that the mind is refreshed; and those who begin with admiring only the simple ballad will end with delighting in the productions of the great masters of song.

1873. **HAVING NO VOICE.** "There are a large number of persons," says Mr. Curwen in the *Universal Instructor*, "who would like to sing, but are deterred by what they call 'having no voice.' It is true that people exhibit very different aptitudes for music, and it is also true that the later in life the study is begun the more difficult it is. But as a rule, to which the exceptions are very few, every one who can speak may learn to sing. Lengthened experience and observation lead us to doubt the musical incapacity of persons who have attained middle life without giving any attention to the subject, and absolutely to disbelieve the musical incapacity of young persons and children. People differ, no doubt, in the time required to awaken and train the ear; but those who are incapable of being made to distinguish a high note from a low, or to imitate a given sound, are no more commonly to be met with than those who are colour-blind or have no sense of smell. There is, of course, a great difference between persons as to natural quality of voice, the quickness of ear which detects the slightest discord, and above all in that 'soul for music' which is the highest endowment of the artist. But in spite of this it may still be said that every one may learn to sing."

1874. **FIRESIDE ORCHESTRAS.** Vocal music should no doubt have the first place in every well-regulated family circle, but it is greatly to be desired that instrumental music should be more widely practised, and that family orchestras should become more general. Let us mention here the chief instruments available for this purpose.

First of all there is the pianoforte. The convenience of this instrument, the beauty of its tone, its value in accompanying solo singing, the long way that a little ability to play upon it will go, and the vast quantity and endless variety of music written expressly for it, have, no doubt, contributed to a great extent in giving the pianoforte the prominence it now enjoys. It must remain—till, at any rate, the inventive genius of the age invents something better—the central instrument in every home, and we would as soon think of calling a house furnished without one as without a mousetrap or a kitchen range.

But there are many other instruments the cultivation of which would be well repaid, not only in personal enjoyment but in imparting pleasant hours. Foremost of all stands the violin, the charm of which only those who play upon it really know. It is, of all instruments, the one most capable of the expression of feeling, whether it be the light tones of gaiety or the passionate accents of love or sorrow. With the pianoforte it goes better than any other instrument, and it may be learned and played upon with effect by the young ladies of a family as well as by their brothers. The days are past when to play upon the violin was thought unbecoming to the fair sex.

But the difficulty, says some one, you forget that. The difficulty; why, that is much exaggerated. The violin is not easy, but what instrument worth playing on

is easy? To play on the violin so as to enjoy it—we do not speak of becoming a Joachim or a Norman Neruda—is, under good tuition, and with a good ear, a matter of comparatively a short time. Of course one should previously have some acquaintance with music—say to the extent of being able to read ordinary vocal music at sight. Until this knowledge is acquired it is a mistake to begin.

Many parents discourage their young people from studying stringed instruments of this class, having inherited the popular tradition that the practising-ground of every young violinist should either be the top of Snowdon, or the farthest corner of some distant Highland glen. But this tradition has very little foundation in fact; and even were it otherwise, it would be well worth while enduring a short period of screeches and howls for the sake of the correct intonation that is to follow.

Another instrument worthy of a place in the fireside orchestra is the violoncello. It has a charming effect when played in company with the pianoforte, and for the violin, violoncello, and pianoforte, some of our greatest composers have written trios that haunt the memory.

The harp has of late years fallen quite into the background, a circumstance to be regretted. Its graceful form, romantic associations, and ancient history might have preserved it for a happier fate than enlivening a back court or attracting crowds round a public-house door. The guitar is another example of romantic decay. This elegant instrument might well have attention again directed to it. It is capable of much execution and a variety of effects peculiarly its own, whilst it is admirably adapted as an accompaniment to the voice. An eminent composer remarks of it that "although it has not the power of some larger instruments, it has a revenge in its delicate and sympathetic tones." About the beginning of this century the guitar was a fashionable instrument in England, having been brought into notice shortly after the Peninsular War.

Both harp and guitar are ladies' instruments. Not so, however, the flute, which we recommend to the notice of the gentlemen members of the family. Though, compared with violin playing, a performance on the flute is little better than a species of genteel whistling, there is a good deal to be said in its favour. The flute does not possess a very extensive compass, but is specially prominent in concerted music on account of the acuteness of the sounds it can produce. No other instrument has undergone so many changes and improvements within the last half century. It is easy to learn, and the first principles of the fingering of the old German flute have probably been mastered by every boy who has invested sixpence in a tin-whistle.

We have hitherto said nothing of those musical instruments whose tones depend on the vibration of metal tongues, such as the harmonium, American organ, concertina, and accordion. The first of these is amongst the most popular of modern keyed instruments, and requires little to be urged in its favour. In some families it almost rivals the pianoforte in usefulness. The American organ is like the harmonium, but with some important differences. Its advantages are that the blowing is easier, that the tone is more organ-like in quality, and therefore peculiarly suited for sacred music. On the other hand it is inferior in having less variety of tone and not nearly so much power of expression.

The concertina also is worth learning. For its size it has a wonderful compass, and much variety of tone can be obtained by a skilful player. The compass of the treble instrument—there are also tenor, bass, and double-bass concertinas—is four octaves, throughout which it has a complete chromatic scale.

We have now enumerated the chief instruments to which attention might be given by way of imparting variety to our fireside musical performances. The advantages that would arise from their cultivation will suggest themselves to every one interested in the advancement of the art. It requires truly a little courage to leave following our neighbours in the beaten track of pianoforte playing, but no one who strikes out into musical paths of his own ever regrets it.

**1875. AMATEUR CONCERTS** are often difficult to arrange and carry out with any considerable success. One person should take sole



charge, and all the performers should yield him unquestioning obedience. The programme should not be too long, and plenty of variety should be introduced so that every listener may find something to his taste. The brighter and more cheerful the pieces are the better ; but in saying so we must not be understood as advocating the music of frivolity. As for instrumental pieces, those chosen should not be too long ; or, however good the performance, the audience will be sure to grow wearied. The programme should not contain a greater number of pieces than can be performed in an hour and a half ; this really means a concert of two hours' length, for half an hour is sure to be taken up by waits and encores. It is a good plan to divide the concert into two parts, and the first and last pieces of each part should be performed by the whole body of amateurs in company—this imparts a good deal of extra vitality to the proceedings. Each performer should be in his place before the time appointed, and should have his music at hand and in proper order. Attention should be paid to the smallest trifles, so that the concert may go smoothly from beginning to end.

**1876. APHORISMS FOR AMATEUR MUSICIANS.** The following aphorisms by Robert Schumaun may be recommended to the attention of every amateur musician. Without working, at any rate, in their spirit, no one is likely to become what every player should be. Should the reader's interest be excited by them, we recommend to his attention the "Rules and Maxims for Young Musicians," from which they are taken.

The cultivation of the ear is of the first importance.

Take care to have your instrument always in perfect tune.

To drag and to hurry are equally great faults.

Learn the fundamental laws of harmony when you are young.

Seek among your companions for those who know more than you do.

Without enthusiasm you will never accomplish anything of value in the art.

Never strum. Play always with the greatest care, and never try a piece half through.

You should be able to understand a piece of music merely on reading it.

Question older players about the choice of pieces for study ; you will thus save much time.

Rest from your musical studies by industriously reading the poets. Exercise often in the open air.

Executive passages alter with the times ; flexibility is only of value when it serves higher ends.

You should never play bad compositions, and never listen to them unless circumstances compel you to do so.

Honour the old, but bring a friendly heart to what is new. Do not be prejudiced against unknown names.

Try to play easy pieces well ; it is better to do that than to play difficult ones in a second-rate style.

Play in time. The playing of some is like the staggering of a drunken man. Do not take such for your models.

Love your instrument, but do not vainly imagine it the highest and only one in the world. Remember there are others quite as fine.

When you play, take no thought as to who is listening, but at the same time always play as though a master were listening to you.

Avoid what is merely fashionable. Time is precious. If we would gain a knowledge only of the good things that exist, we ought to live a hundred human lives.



If you have finished your daily musical work and feel tired, do not continue practising. It is much better to rest than to practise without pleasure or freshness.

It is not sufficient to know your pieces with your fingers; you should be able to recal them to yourself without an instrument. Sharpen your powers of imagination, so that you may be able to remember correctly not only the melody of the composition, but its proper harmonies also.

You must industriously practise scales and other finger exercises. There are some people, however, who think they can attain everything by doing this; they are far on in life, and they practise daily mechanical exercises for several hours. This is about as reasonable as trying to pronounce the "A B C" quicker and quicker every day.

Cultivate singing at sight, without the aid of an instrument, even though you have but little voice, for your ear will by this means gain in fineness. If you have a good voice, however, do not lose an instant, but cultivate it and consider it as the best gift heaven has bestowed on you.

Melody is the war-cry of the amateurs, and certainly music without melody is no music. But there are melodies and melodies; every time you open Bach, Beethoven, Mozart, they will smile out upon you in a thousand different ways; you will soon weary, if you know these, of the faded monotony of modern Italian opera melodies.

What is it to be intelligently musical? You are not so when, with eyes painfully fastened on to the notes, you play a piece laboriously from beginning to end; you are not so when you stop short and cannot go on because some one has turned over two pages at once. But you are so when, in playing over a new piece, you almost foresee what is coming; when you play an old one by heart; in short, when music has found a home not only in your fingers but in your head and heart.

But how are we to grow musical in this sense? Dear child, the chief requisites, a fine ear and a quick comprehension, come, like all things, from above. But this foundation must be cultivated and increased. You cannot do this by shutting yourself up all day like a hermit and practising mechanical exercises, but through a vital, many-sided musical activity, and especially through familiarity with chorus and orchestra.

Study is unending.



## CHAPTER CXXVIII

## HOME PETS, AND HOW TO KEEP THEM.

The Canary—Food for Canaries—Moulting and Sickness—The Diseases of Canaries—Cages for Canaries—Pigeons—Houses for Pigeons—Pigeon-houses for Fancy Pigeons—Food for Pigeons—Sick Pigeons and how to Cure them—Fancy Pigeons—The Squirrel—White Mice—The Aquarium—Fresh Water Aquaria—Cleaning an Aquarium—Feeding Fish in Aquaria—Gold and Silver Fish—Reptile Vivaria—The Rearing of Silkworms.

1877. **THE CANARY** is deservedly the first favourite among our cage birds, and holds the position alike from the purity of his song and the prettiness of his appearance. There are many varieties of the canary, but they may all be resolved into plain yellow and variegated : “mealy birds,” “gay birds,” “jonquils,” and “gay spangles.”

The following are the chief points for a prize canary. He should be of one colour only, a creamy yellow ; the wings, tail, and head of a deeper tint. He must have a crest or cap ; and if the wings and tail be streaked with black in regular, wavy lines, the bird will be so much the more valuable. The tail must contain twelve feathers, neither more nor less, the wings eighteen. Tastes, however, differ greatly as to prize canaries, one variety being most esteemed at one time and then giving place to another.

1878. **FOOD FOR CANARIES.** Canaries thrive best on a mixture of what is called canary seed with rape. Take care, however, not to give too much of the latter. A little hemp should also be given occasionally, but not mixed continually with the other seed, as is the practice with some canary fanciers ; for hemp-seed is a hot, stimulating food, and should, therefore, be cautiously administered when the bird seems to want a nourishing diet. Groundsel should always be supplied to canaries during the warm season of the year. Green-meat altogether is good for them ; an occasional sprig of watercress, for instance, or a young lettuce leaf. A piece of sugar occasionally, or a little dry sponge cake, will not hurt them ; but do not let them have these—which should be occasional delicacies—as regular articles of diet. A little hard-boiled egg will often set up a moping bird ; but, as a general rule, plain food, renewed daily, and not administered in too great quantities, will be found best. Change the drinking water regularly every day, and when the bird is moulting put a sprig of saffron or a rusty nail into the drinking vessel. Let the birds have a frequent opportunity of bathing, either from a bath fixed at the side of the cage for the purpose, or in a small shallow vessel placed on its floor. The practice of letting canaries out of their cage for an occasional flight must be indulged in with caution. Many a bird has escaped through some unnoticed aperture, and many another has

met an untimely death on the bars of the grate ; indeed, no bird should be allowed to fly about in a room in which there is a fire.

**1879. MOULTING AND SICKNESS.** During the moulting time, which occurs once a year, about September, your birds will require especial care. Moulting is, in fact, the shedding of the old coat of feathers and acquiring a new suit ; and this operation is always attended with a certain amount of inconvenience to the bird and derangement to its health. Take care that the cage is in a warm and sheltered place, to obviate all chance of cold. Let the supply of sand and water be plentiful, and regularly renewed. Watch your bird carefully, and on the appearance of any signs of weakness or disinclination to eat, tempt him with a change of diet and a few little delicacies—a piece of sugar, a scrap of dry sponge-cake, or even a change of seed. A rusty nail, a bit of saffron, or a clove in the water, will be found beneficial. Some birds, however, are so strong and healthy, that they go through the moulting process without showing any symptoms of sickness at all.

**1880. WITH REGARD TO THE DISEASES OF CANARIES,** it may safely be said that most of them result from neglect of some kind, or from injudicious feeding. Too stimulating a diet will produce *surfeit*, which shows itself in a general swollen and puffy appearance of the skin. Keeping warm, and an occasional meal of rape-seed, with a few bruised groats, will be found the best method of treatment. The bird must not be allowed to return to its ordinary diet till it has become quite thin and the swelling has quite disappeared. Neglect of cleanliness will produce diseased claws and feet. From sitting on dirty perches, and the absence of all opportunities to bathe, the feet and claws of the bird will soon get into a sad state. The claws must be cut, but not so closely as to cut the red veins ; the bird must be well cleaned, and a little olive oil rubbed over the feet and legs. Cold, proceeding generally from draught or damp, will show itself in the husky note of the bird. Warmth and generous diet are the best remedies. Liquorice may be dissolved in the water for drinking, and some linseed may be mixed with the rape and canary with which the bird is fed.

**1881. CAGES FOR CANARIES** are made of various forms, and it is difficult to recommend any particular one. The great points to be kept in mind are that the cage must be sufficiently roomy to afford the bird room for exercise ; that it should be quite free from insects (for which reason we incline to the zinc cages) ; and that the seed-vessels, etc., are so arranged that the bird can be supplied with fresh water, seed, and sand with the least possible disturbance. Let there be as many perches as the cage will hold without crowding.

**1882. PIGEONS.** The rearing and breeding of pigeons furnish a vast amount of most innocent and useful recreation, and if carried out according to natural and hygienic rules, sickness need hardly ever be feared among the birds.

**1888. HOUSES FOR PIGEONS.** The question of the kind of habitation most suitable for pigeons must, in a great measure, depend on the kind of pigeons to be kept, and the local advantages and disadvantages. Very different precautions, and very much greater care are required for the successful rearing of fancy pigeons than are necessary in the case of common birds kept in a farmyard. The circular pigeon-house is perhaps as good a model as you can choose for general purposes. It stands on a pole, and therefore is not accessible to rats and cats, the great foes of pigeons; and it will be almost impregnable to them if the pole be coated some distance from the ground with zinc or galvanised iron. The circular form admits of a free passage of air, a great desideratum with pigeons; while the cells are placed at a sufficient distance from each other, and are spacious and lofty enough to prevent the inhabitants from suffering by crowding. A projecting ledge also runs round in front of each tier of cells, and on these the pigeons can perch on returning home before entering their domestic retreats. The projecting vertical partitions, which place each cell-hole in a recess of its own and give to each a certain privacy, will prevent many a fight, and contribute to the harmony of your little community; for pigeons sometimes quarrel for cells, and it is well that each, sitting at his own threshold, should be to a certain extent isolated from his fellows. This pigeon-house should be



A CIRCULAR PIGEON-HOUSE.

erected in a somewhat sheltered situation; a court-yard, protected from cutting winds by walls of moderate



POUTING HORSEMAN.



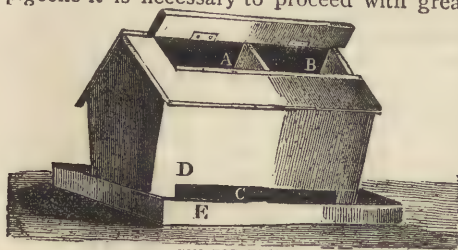
TRUMPETER.

height, is best. A stream of good water should be near; but besides this, the pigeons should always be furnished with water close at



hand for drinking. They should be occasionally allowed salt, which is a great luxury to them; and some old mortar should be kept in a corner, that they may peck at it when they choose.

**1884. PIGEON-HOUSES FOR FANCY PIGEONS.** For fancy pigeons it is necessary to proceed with greater care; and here we



D, the box, or bin, for food. A, part for beans. B, part for tares. C, opening at bottom of box. E, trough into which beans and tares fall.

cannot do better than quote from a work by Mr. Kingston: "A stable-loft," says this writer, "or the open space in the roof of a house, can easily be converted into a pigeon-house; but if these cannot be had, the best plan is to build a kind of aviary at the end of the garden, and make a little wooden house for the birds to sleep in. Wire-work is now so cheap that a large space may be covered in for very little money. The pigeons get plenty of air and sun, and have their house, which should face the south, to protect them from the cold. Our own aviary is divided into three parts; for we keep several kinds of fancy pigeons, and we find it will not do to let them all be together, for they pair off imperfectly, and then the young ones are only fit to be made into pies." A garret-loft in the roof of a house, properly arranged, will answer the purpose capitally. The main points are freedom from damp, free access of air, room for the nests, and safety from cats. If possible, let the entrance be in the gable-end and not in the roof, for the latter affords better facilities to



WATER SUPPLY FOR PIGEONS.

marauding grimalkins. Shelve your pigeon-house all round, giving plenty of space in breadth and height for each nest. If possible, line the inside with slate, or what will do nearly as well, plaster it over with cement. This will keep it free from vermin, which are apt to pester the poor birds sadly, and can only be kept at a distance by extreme cleanliness. For the same reason the wood-work should be so constructed that it will take to pieces for occasional scrubbing. To allow of this, the partitions should be fitted into grooves. The nest boxes should be kept clean, and changed after the young birds are a few days old. The box or bin for food should be somewhat

of the shape shown in the engraving. The box prevents the pigeons from wasting their food. Gravel must be put within their reach. It assists them in digesting their food. Of the various bottles for water, that shown in our illustration is the best. It holds a good supply, and the water flows from the bottle into the pan as the latter is emptied by the birds.

**1885. FOOD FOR PIGEONS.** Pigeons will eat almost any kind of grain or seed ; but it is well to vary their food. Tares, small French beans (or what are called *tick beans*), peas, wheat, and barley are all acceptable to them. Sometimes a little hemp seed may be given. Pigeons are very fond of this ; but it is rather heating, and must therefore be administered with caution. Be very careful that the mortar and gravel be not omitted : salt, also, is almost a requisite to them. In the country pigeons will to a great extent get their own living, without straying far from their pigeon-house ; but it is advisable to feed them at least once a day, and best in the evening. Thus accustomed to be fed, they will get into the habit of returning home at a certain hour, as well-regulated pigeons should do.

**1886. SICK PIGEONS, AND HOW TO CURE THEM.** The signs of sickness in pigeons are, generally, sitting in a moping way, with their feathers puffed out or drooping, refusing their food, or losing flesh. In a great many cases a cure can be effected by removing the predisposing cause of disease ; and in a vast number of cases this cause is simply "want of cleanliness." The poor pigeons become infested with vermin, which annoy them continually ; in this case the best method is to fumigate the feathers with tobacco smoke ; but remember that "prevention is better than cure." When pigeons fight and peck each other, a disease called the *canker* often ensues. The feathers being pecked away from the part hurt, an unsightly and dangerous wound is seen. This must be rubbed daily with an ointment of honey and burnt alum. Some recommend a stronger remedy, namely, four grains of Roman vitriol dissolved in a little vinegar, and used as an ointment ; but this must be employed with caution, for not all pigeons can bear its daily application. Wet roop is a kind of cough to which pigeons are subject. It is caused chiefly by damp, and is equivalent to what in the human subject would be called a severe cold. Two or three peppercorns every other day form the best remedy. The *dry roop* is the wet roop with the addition of a bad cough. Three or four cloves of garlic given daily will generally prove efficacious.

When the pigeons are generally out of health, as will frequently occur during the moulting season, or when they do not shed their feathers readily, a little stimulating food will often do them good. Hemp seed given occasionally with their food is good. Saffron in the water they drink is likewise a remedy for defective moulting ; and especially take care that the birds are kept warm and dry while changing their feathers.

**1887. FANCY PIGEONS.** Fancy pigeons are birds with some peculiarity of shape, plumage, flight, or general appearance, in whom

this peculiarity has been developed to the utmost by care and ingenuity in the breeders. It stands to reason that if two birds be selected as mates for the possession of some striking feature, say in plumage or shape, their progeny will present that feature in greater intensity than their parents. Thus, by careful and judicious selection, by a constant course



CARRIER PIGEON.



THE OWL.

of "match-making" among the denizens of a dovecot, have arisen those artificial varieties known individually under the names of Horsemen, Fantails, Pouters, Tumblers, Shakers, Trumpeters, Jacobines, Dragoons, Croppers, Runts, Nuns, *et id genus omne*; and these are what we collectively call Fancy Pigeons.

1888. THE SQUIRREL is a pretty, merry little creature, and deservedly a favourite as a pet. The cage in which it is kept should be large and roomy. It is a shame to keep so restless a creature cooped up within narrow bounds. Four feet long, three broad, and four high are the smallest dimensions of a good squirrel's cage. A branch should be laid diagonally from the bottom to the top corner of the cage, and on this the captive will exercise himself very merrily. The old method of constructing the cage in a cylindrical form and making it turn round on an axis is a piece of cruelty. The squirrel never gets any proper rest in such a machine. Attached to the cage must be a sleeping-box, with a small hole through which the squirrel passes in and out, and a door with a hinge, which is opened occasionally to clean out the box and put in a fresh nest, the squirrel being shut in the other part of the cage during the operation. The whole interior of the cage must be lined with tin, or the prisoner may gnaw his way out with his sharp teeth. The food of the squirrel should consist of nuts, small shoots of trees, and maize; sopped bread may also be occasionally given.

Those squirrels that have not been captured in their early days often continue somewhat spiteful; and it is well to put on very stout leather gloves before handling them, for the bite of this little creature is very keen. A squirrel of mature age may be distinguished from a young one by the yellowness of its teeth. Those offered for sale with little leather collars round their necks, and chains attached, and hawked about by ragged fellows in the streets, are especially to be avoided. The vendor will warrant them tame, and will show you with what impunity he handles



his poor little prisoner. But don't be deceived by this. The tameness is only apparent ; for the truth is that the wretched little animal has been half-starved, and has not the spirit to bite ; or, worse still, some sedative and stupifying drug has been administered by the dishonest vendor, and the squirrel is really in a half-senseless state. In nine cases out of ten, it either dies in a day or two, or proves thoroughly wild and intractable, perhaps refusing to eat, and exhausting itself in vain attempts to break its prison. At the bird-fanciers' shops, squirrels accustomed to confinement, caught young, or bred in captivity, and properly tamed, may always be had for five or six shillings ; and it is better to invest this amount than to throw away half the sum on a poor little thing that dies in less than a week, or pines so visibly that it becomes a misery to keep him.

**1889. WHITE MICE.** Many people, especially young folks, are very fond of these little creatures ; and certainly, when properly kept in good health, they are very amusing. They may be bought for a small sum at the bird fancier's. White mice are what are called albinos—they have red eyes. It is wonderful how clean they will keep themselves, but it must be remembered that their cage must be kept clean for them. It should have a sleeping-place like a squirrel's cage, and sand ought to be strewn on the floor.

White mice may be made so tame, by care and attention, that they will come at their master's call, eat out of his hand, and even perform a variety of tricks. The best food for them is bread sopped in milk, and then squeezed tolerably dry in a handkerchief or a piece of cambric. Peas and beans may be given to them sometimes, but never meat or cheese, which are far too heavy a diet for these little prisoners, and will soon make them feel uncomfortable and unhappy.

**1890. THE AQUARIUM.** It had been known from the earliest times that animals living in water might be kept for exhibition by daily supplying them with fresh water, but modern chemistry pointed out how they might be kept living in only limited quantities of water which never demand renewing. "The possibility of accomplishing this depends on the absolute balance in nature which exists between the animal and vegetable kingdoms. The one set of these beings are for ever engaged in giving off what the other requires, and taking up what the other rejects. The aquarium, therefore, must contain both plants and animals, and it will succeed just in proportion to the careful balance maintained between them."

**1891. FRESH-WATER AQUARIA** may be set up in one or other of two ways ; the one less beautiful, but requiring little or no trouble, the other needing considerable attention. The former should stand in a north-east, or, still better, a north aspect, and be fitted with plants which suffer little or no decay of their leaves. Take a circular base, cover the bottom with a layer of well-washed sand, the coarser the better, to the depth of an inch over the whole surface ; on this place a small pot of earth ; in this pot plant a small specimen of the Egyptian lily (arrow-leaved, very common in windows) ; on the top of the pot put half an inch of sand well washed ; around the pot, to conceal it, place three or four moderately large pieces of rock ; upon the top of the pot dispose two or three bunches of a moss (*Fontinalis antipyretica*) which is found growing on the sides of stones in streams, and



constantly on the brick-work of bridges over brooks, etc. This may be taken either attached to the stones or removed and tied in bunches with a stone attached to retain them in place. On the sand put half an inch deep of fine gravel, well washed, the lighter in colour the better. Now plant a good piece of *Valisneria spiralis* on either side of the rockwork in the sand. In front of the rockwork and behind set a stem or two of hornwort (*Caratophyllum demersum*), and, if it can be recognised, another little plant with heart-shaped leaves, single or in pairs, a seedling of the common watercress (*Nasturtium officinale*), which neither decays nor loses its bright green, and will form a pleasing variety. Over the top of the gravel sprinkle all round a little of the moss already mentioned, and fill with perfectly bright water by means of a syphon, having a saucer under the mouth of the syphon to prevent the action of the water on the gravel, sand, etc. The second sort of aquarium is that in which the lighter species of water-plants are grown, which, constantly decaying in their lower portions, require a renewal of the water at regular intervals, sometimes as often as once every three or four weeks; but the season of the year will determine this.

1892. IN CLEANING AN AQUARIUM remove the fish by means of a small net made for the purpose, and place them during the operation in a vessel of clean water. Remove the water by the syphon, wipe the sides of the glass quite clean with a wet towel, and if there are any fly marks (bunches of confervoid growth) which will not come off, rub the glass with some smooth pumice-stone. Wipe dry with a cloth, and refill with syphon and saucer, the saucer being used as mentioned above to prevent the action of the water on the gravel and sand. If the plants are covered with dirt, sediment, etc., the best way is to take them up and throw them away, and put others, well washed, in their places. Should they be of any value, or not easily replaced, take them up and wash them well by holding them by the roots and drawing them backwards and forwards through clean water, changing it as long as the plants discolour it in the slightest. Plants sometimes drop their leaves; foreign matters get introduced into a tank; the mangled body of an insect rots in the sand; a fish dies and lies at the bottom;—of course these things must be removed at once. A pewter spoon fastened to the end of a stick and bent at right angles to it is very useful for this purpose, but for the removal of light bodies there is nothing better than a piece of glass tube, of a diameter easily covered by the thumb, and of sufficient length to reach to the bottom of the tank. Grasp this in the hand, cover up one orifice by pressing the thumb upon it, plunge it into the water, and direct the open orifice to the small object to be removed. Upon removing the thumb, one of the simplest of hydrostatic principles acts, and the object rushes up the tube in a stream of water.

The great secret of keeping aquaria bright and clear is beginning well. Let every piece of stone and rock be washed and brushed perfectly clean; let the sand and every part be thoroughly washed before it is put into the aquarium. Then place

sand an inch deep in the bottom of the aquarium ; throw a few nice pebbles over the sand, according to taste ; arrange your rockwork as you may wish it, and then put in pump water with a syphon, taking care to have a saucer or plate on the sand to prevent the action of the water, which would not only stir up the sand and discolour the water, but often disarrange the rockwork. Having drawn into the aquarium the quantity of water which you think fit, set your water-plants. To do this, if they should be small, such as *Callitriche*, *Anacharis*, or *Ranunculus aqualis*, tie three or more stalks together, according to taste and the size of the aquarium, and attach to each bunch a small piece of stone ; this, when placed in water, will sink the plants on the spot where they are desired to grow ; now with a small stick make a hole to receive the stone, which should be pushed into the sand till covered ; the lower ends of the plants should be concealed by sand and stones. Continue this till all are planted. Put in your fish, snails, etc., and cut off just the heads of enough of *Callitriche* (star-wort) to cover the top of the water. If you intend putting in many fish you should let the aquarium stand a day or two, to allow the water to become oxygenated. Prefer very fine gravel to sand, where it can be procured. Fasten a small sponge to the end of a stick, and with this cleanse the interior of the glass as often as it becomes cloudy. By sponging it once a week the aquarium may be kept perfectly clear, and this will take about five minutes. Snails, especially the smaller species of *Carinatus*, will be absolutely necessary to keep the plants clear, and, by having a great number, you may preserve the aquarium perfectly bright without the sponge ; but the greater part of the most useful snails being consumers of oxygen from the water, take the place of other animals you may wish to inhabit the aquarium.

The reason why the sand becomes black in a marine tank is this, that although care may have been taken to clean it in starting it has not been kept clean. If the dead body of an animal, or any part of an animal, is allowed to remain, or even if the unconsumed food is not removed, the sand and the water are immediately influenced for the worse. The pieces of rock which are placed in marine tanks should be carefully examined ; they often contain animals in unsuspected crevices, which animals when they die quickly contaminate the water. A marine tank should always be covered, to exclude dust and prevent evaporation. Glass, not fitting too closely, is as effective a covering as can be used. If red reeds are introduced, the colour of the glass covering may be blue, to modify the light and prevent the weeds changing colour. If a line be drawn on the glass at the time the tank is first filled with sea-water, and if the surface of the water be always maintained at this line by the occasional addition of rain or distilled water, the natural condition will be preserved.

**1892. FOR FEEDING FISH IN AQUARIA** nothing can be simpler, easier, or cleaner than fresh raw meat (either beef or mutton) cut into very small pieces. All sorts of fish eat this readily, and thrive well upon it. There should be no fat, and no more given than the fish will eat. Eels, carp, tench, perch, minnows, sticklebacks, and newts, all eat raw meat ; the newts take it off a piece of pointed stick. Prawns, shrimps, crabs, and lobsters eat raw meat freely. Feed the fish about every fourth day ; but once a week is probably often enough. There is, however, nothing that all fresh-water fish eat more readily than earth worms. Most fresh-water fish will eat very fine biscuit-powder, which is better for them than bread.

**1893. GOLD AND SILVER FISH.** A few directions for the management of these beautiful little fish will not come amiss to those who find in natural history a pleasant pastime for their leisure hours. There are two methods of keeping gold and silver fish ; first, in ponds or large tanks, in which they will breed and multiply famously under

favourable circumstances ; secondly, in glass bowls, in which they look very ornamental but require very little care and attention. In keeping gold fish in bowls be very careful in the first instance to procure healthy, shining fish. The signs of disease in a gold fish are its coming frequently to the surface of the water, and occasionally making a clicking noise. When strong enough to breathe properly beneath the surface it will seldom do this. The water should be changed every day, and the bowl must be frequently wiped round the inside with a cloth, to get rid of any slime that may adhere to it. A few bread crumbs, very small, given once a day, are enough in the way of food. Do not put too many fish in one bowl, or they will hunt each other to death. Have a few pebbles at the bottom of the bowl, or, better still, a few sprigs of box. Do not let the bowl be shaken violently, for gold fish are very susceptible, and this often kills them. Keep them near an open window, that they may have plenty of light and air, but do not let the sun shine full on them. Whenever the water in which they swim becomes turbid it requires changing.

In White's " Natural History of Selborne " we come upon the following valuable and interesting remarks concerning gold fish :—" When I happen to visit a family where gold and silver fishes are kept in a glass bowl, I am always pleased with the occurrence, because it affords me an opportunity of observing the actions and propensities of those beings with whom we can be little acquainted in their natural state. Not long since I spent a fortnight at the house of a friend where there was such a vivary, to which I paid no small attention, taking every occasion to remark what passed within its narrow limits. It was here that I first observed the manner in which fishes die. As soon as the creature sickens, the head sinks lower and lower, and it stands as it were on its head ; till, getting weaker, and losing all poise, the tail turns over, and at last it floats on the surface of the water with its belly uppermost. The reason why fishes, when dead, swim in that manner is very obvious ; because, when the body is no longer balanced by the fins of the belly, the broad muscular back preponderates by its own gravity, and turns the belly uppermost, as lighter from its being a cavity, and because it contains the swimming-bladders, which contribute to render it buoyant. Some that delight in gold and silver fishes have adopted a notion that they need no aliment. True it is that they will subsist for a long time without any apparent food but what they can collect from pure water frequently changed ; yet they must draw some support from animalcula, and other nourishment supplied by the water, because, though they seem to eat nothing, yet the consequences of eating often drop from them. That they are best pleased with such jejune diet may easily be confuted, since if you toss them crumbs they will seize them with great readiness, not to say greediness ; however, bread should be given sparingly, lest, turning sour, it corrupt the water. They will also feed on the water-plant called *lemna* (ducks' meat), and also on small fry."

**1894. REPTILE VIVARIA.** A tank of, say, two feet and a half in length, two feet in height, and eighteen inches in width, is a very good size, as a large one needs a great deal of attention to keep it in good order. The sides should be constructed of plate glass, with zinc or bronze pillars at the corners ; the bottom of slate or zinc, with a pan of zinc to hold water. A moveable cover of perforated zinc is also a sensible addition, and will prove useful. A bank of peat earth and powdered sandstone should be raised at each end, the bottom of the vivarium being also covered with peat earth to a depth of not less than



two inches. Over this a layer of moss should be placed, and it should be pressed down so tightly as to prevent the lizards burrowing under it at will. Specimens of the hardier ferns, such as *Lycopodium denticulatum*, *Osmunda regalis* and *Athyrium filix-femina*, may be planted on the bank, where they will have a good effect. Failing these, many other plants, such as the harebell, wood anemone, and the various kinds of orchis, can be introduced with advantage, though the vivarium should not be too much crowded, as less room is left for the animals; and, besides, there is no use adding to one's work in looking after the removal of dead leaves. Pieces of sandstone may be arranged in any convenient or ornamental form; but they should be fixed securely, for by falling on any of the reptiles considerable damage might ensue. A sunny place should be chosen for the vivarium, near some window; but in winter it must be kept in a warm room, as one night's frost might destroy the inmates, which are prevented from hibernating by the unequal temperature.

As to the animals to be kept in the vivarium, the tree-frog, the salamander, green lizard, eyed lizard, wall lizard, West Indian anolis, viviparous lizard, and blind-worm are desirable inmates, usually thriving in confinement. The various kinds of frogs and salamanders must be kept separate from the lizards, as when kept together they are apt to fight; and, besides, while the saurians require to be placed in the full sunlight, the batrachians should be kept in a cool, shady place. As to food, all the species will eat mealworms readily when flies are scarce, these being by far their most favourite food. The mealworms may be put in a jar, with flour and a few pieces of brown paper, where, if tied up tightly and kept for some time, they will increase rapidly, so that a stock may always be kept up. The different kinds of snake must be kept in separate cases, and fed with frogs, of which one or two will be consumed in a week by a large specimen of the ringed or common snake. This kind may be readily tamed. The lizards must be supplied every day with fresh flies or mealworms. When kept in this way nearly every sort of lizard will breed in confinement; but several species have a habit of eating their eggs, although at the same time they may be supplied with plenty of food. To prevent this, the eggs should be taken out at once, and deposited, covered with sand, in a shallow box exposed to the rays of the sun. When hatched, the young lizards may be fed on small flies and raw meat, minced very fine. They may be kept in this way till they have grown to a considerable size, when they may be put with the full-grown animals in the vivarium. Although the tree-frog is one of the most interesting to keep, it is one of the most difficult to maintain in health, as sores often make their appearance on the head and lips, and frequently prove fatal. There is no certain cure; it is best, as a rule, to leave the healing department to nature.

**1895. THE REARING OF SILKWORMS** has long been a popular pursuit, and certainly there is much in the various changes undergone by this wonderful insect to marvel at and to admire. The following will be found good general directions for their management. Having procured a sufficient number of silkworms' eggs, which are to be had at many herbalists' shops, adhering to pieces of paper, you proceed to place these in shallow paper trays, at a window having a southern aspect, in the rays of the bright sun of spring. The vivifying heat will soon hatch the eggs, and you will find the tiny black worms creeping out one by one. These must be put in shallow paper trays, deposited on a table in some light, airy locality, and they must be supplied with mulberry leaves for food. These leaves should have the fibrous parts



opened at first, while the worms are very small, but this soon becomes unnecessary. Where mulberry leaves are not procurable, we have



THE SILKWORM.

1, The Eggs; 2, the young Silkworms; 3, the full-grown Silkworm; 4, the Cocoon; 5, the Chrysalis; 6, the Moth.

seen silkworms very successfully reared on the young leaves of the lettuce; but at best this is only an artificial substitute for the silkworms' natural food, and where at all procurable, the leaf, the whole leaf, and nothing but the leaf of the mulberry is the thing. The feather of a quill pen should be used in removing the little newly-hatched silkworms to the paper trays in which the mulberry leaves have been placed for them; never, on any account, take them up with the fingers, at least until they become large and strong. They should be supplied with food daily, and all decayed leaves at once removed; give them plenty of light and air, and keep them free from dust, and they will be sure to thrive. When the silkworm has attained its full size, and is ready to spin, suspend a number of little round paper cones, with the points upwards, from a piece of string along the wall against which the paper trays are placed—let them be only a few inches above the trays. The worms will crawl into the paper abodes and spin there. Where a great number of worms are kept for the sake of the silk they yield, the cocoons are thrown into boiling water, which loosens the silk and enables it to be easily wound off. This proceeding, of course, kills the chrysalis; therefore, when this method is adopted, a certain number of chrysalises or aurelias must be taken out of the cocoons, by clipping the latter carefully open at one end, with a pair of scissors, and sacrificing the silk. These chrysalises must then be placed in a shallow tray, just covered with bran. In due time they will work their way out. The moths are heavy-looking creatures, incapable of flying. They eat nothing, the few days of their existence in this state being entirely devoted to the production of eggs.

## CHAPTER CXXIX.

## OUT-DOOR RECREATIONS.

Cricket—Rules for Double Wicket—Rules of Single Wicket—Lawn Tennis—The Laws of Lawn Tennis—Practical Hints to Lawn Tennis Players—Croquet—The Rules of Croquet—Archery—The Long Bow—Stringing the Bow—Drawing the Bow—The Arrows—The Archer's Apparatus—Roving—Flight-shooting—Clout-shooting—Picnics—Camping Out.

**1896. CRICKET.** There are two distinct forms of the game of cricket, known as single and double wicket. The first may be played by two or more players; but for the latter, two sides should be formed, each consisting (if the full game be played) of eleven players. For particulars as to both games, together with all directions as to the best positions for bowling, batting, etc., reference must be made to any of the well-known handbooks. The best we can do is to print here the recognised rules of the game.

**1897. THE RULES FOR DOUBLE WICKET**, as revised by the Marylebone Club and employed throughout the country, are as follows :

1. The ball must weigh not less than five ounces and a half, nor more than five ounces and three quarters. It must measure not less than 9 inches, nor more than  $9\frac{1}{4}$  inches in circumference. At the beginning of each innings either party may call for a new ball.

2. The bat must not exceed  $4\frac{1}{4}$  inches in the widest part; it must not be more than 38 inches in length.

3. The stumps must be three in number; 27 inches out of the ground; the balls 8 inches in length; the stumps of equal and of sufficient thickness to prevent the ball from passing through.

4. The bowling-crease must be in a line with the stumps; 6 feet 8 inches in length; the stumps in the centre; with a return-crease at each end towards the bowler at right angles.

5. The popping-crease must be 4 feet from the wicket, and parallel to it, unlimited in length, but not shorter than the bowling-crease.

6. The wickets must be pitched opposite to each other by the umpires, at the distance of 22 yards.

7. It shall not be lawful for either party during a match, without the consent of the other, to alter the ground by rolling, watering, covering, mowing, or beating, except at the commencement of each innings, when the ground may be swept and rolled at the request of either party, such request to be made to one of the umpires within one minute after the conclusion of the former innings. This rule is not meant to prevent the striker from beating the ground with his bat near to the spot where he stands during the innings, nor to prevent the bowler from filling up holes with sawdust, etc., when the ground is wet.

8. After rain, the wickets may be changed with the consent of both parties.

9. The bowler shall deliver the ball with one foot on the ground behind the bowling-crease, and within the return-crease, and shall bowl four balls before he change wickets, which he shall be permitted to do only once in the same innings.

10. The ball must be bowled, not thrown or jerked, and the hand must not be above the shoulder in delivery; and whenever the bowler shall so closely infringe on this rule in either of the above particulars as to make it difficult for the umpire at the bowler's wicket to judge whether the ball has been delivered within the true intent and meaning of the rule or not, the umpire shall call "No ball."

11. He may require the striker at the wicket from which he is bowling to stand on that side of it which he may direct.

12. If the bowler shall toss the ball over the striker's head, or bowl it so wide that in the opinion of the umpire it shall not be fairly within the reach of the batsman, he shall adjudge one run to the party receiving the innings, either with or without an appeal, which shall be put down to the score of wide balls; such ball shall not be reckoned as one of the four balls; but if the batsman shall by any means bring himself within reach of the ball, the run shall not be adjudged.

13. If the bowler deliver a "no ball" or a "wide ball," the striker shall be allowed as many runs as he can get, and he shall not be put out except by running out. In the event of no run being obtained by any other means, then one run shall be added to the score of "no balls" or "wide balls," as the case may be. All runs obtained for "wide balls" to be scored to "wide balls." The names of the bowlers who bowl "wide balls" or "no balls" in future to be placed on the score, to show the parties by whom either score is made. If the ball shall first touch any part of the striker's dress or person—except his hands—the umpire shall call "Leg-bye."

14. At the beginning of each innings, the umpire shall call "Play"; from that time to the end of each innings no trial ball shall be allowed to any bowler.

15. The striker is *out* if either of the bails be bowled off, or if a stump be bowled out of the ground:

16. Or if the ball, from the stroke of the bat, or hand, but not the wrist, be held before it touch the ground, although it be hugged to the body of the catcher:

17. Or if in striking, or at any other time while the ball shall be in play, both his feet shall be over the popping-crease, and his wicket put down, except his bat be grounded within it:

18. Or if in striking at the ball he hit down his wicket:

19. Or if, under pretence of running or otherwise, either of the strikers prevent a ball from being caught, the striker of the ball is out:

20. Or if the ball be struck and he wilfully strike it again:

21. Or if, in running, the wicket be struck down by a throw, or by the hand or arm (with ball in hand), before his bat (in hand) or some part of his person be grounded over the popping-crease. But if both bails be off, a stump must be struck out of the ground:

22. Or if any part of the striker's dress knock down the wicket:

23. Or if the striker touch or take up the ball while in play, unless at the request of the opposite party:

24. Or if with any part of his person he stop the ball, which in the opinion of the umpire at the bowler's wicket shall have been pitched in a straight line from it to the striker's wicket, and would have hit it.

25. If the players have crossed each other, he that runs for the wicket which is put down is out.

26. A ball being caught, no runs shall be reckoned.

27. A striker being run out, that run which he and his partner were attempting shall not be reckoned.

28. If a lost ball be called, the striker shall be allowed six runs; but if more than six shall have been run before "Lost ball" shall have been called, then the striker shall have all which have been run.

29. After the ball shall have been finally settled in the wicket-keeper's or bowler's hand, it shall be considered dead; but when the bowler is about to deliver the ball, if the striker at his wicket go outside the popping-crease before such actual delivery, the said bowler may put him out, unless (with reference to the 21st law) his bat in hand, or some part of his person be within the popping-crease.

30. The striker shall not retire from his wicket and return to it to complete his innings after another has been in, without the consent of the opposite party.



31. No substitute shall in any case be allowed to stand out, or run between wickets for another person without the consent of the opposite party ; and in case any person shall be allowed to run for another, the striker shall be out if either he or his substitute be off the ground in manner mentioned in laws 17 and 21, while the ball is in play.

32. In all cases where a substitute shall be allowed, the consent of the opposite party shall also be obtained as to the person to act as substitute, and the place in the field which he shall take.

33. If any fieldsman stop the ball with his hat, the ball shall be considered dead ; and the opposite party shall add five runs to their score ; if any be run, they shall have five in all.

34. The ball having been hit, the striker may guard his wicket with his bat, or with any part of his body except his hands ; that the 23rd law may not be disobeyed.

35. The wicket-keeper shall not take the ball for the purpose of stumping until it has passed the wicket ; he shall not move until the ball be out of the bowler's hand ; he shall not by any noise incommode the striker ; and if any part of his person be over or before the wicket, although the ball hit it, the striker shall not be out.

36. The umpires are the sole judges of fair or unfair play ; and all disputes shall be determined by them, each at his own wicket ; but in case of a catch which the umpire at the wicket bowled from cannot see sufficiently to decide upon, he may apply to the other umpire, whose opinion shall be conclusive.

37. The umpires in all matches shall pitch fair wickets , and the parties shall toss-up for choice of innings. The umpires shall change wickets after each party has had one innings.

38. They shall allow two minutes for each striker to come in, and ten minutes between each innings. When the umpire shall call " Play," the party refusing to play shall lose the match.

39. They are not to order a striker out unless appealed to by the adversaries.

40. But if one of the bowler's feet be not on the ground behind the bowling-crease, and within the return-crease when he shall deliver the ball, the umpire at his wicket, unasked, must call " No ball."

41. If either of the strikers run a short run, the umpire must call " One short."

42. No umpire shall be allowed to bet.

43. No umpire is to be changed during a match, unless with the consent of both parties, except in case of violation of the 42nd law, then either party may dismiss the transgressor.

44. After the delivery of four balls, the umpire must call " Over," but not until the ball shall be finally settled in the wicket-keeper's or bowler's hand ; the ball shall then be considered dead ; nevertheless, if an idea be entertained that either of the strikers is out, a question may be put previously to, but not after, the delivery of the next ball.

45. The umpire must take especial care to call " No ball" instantly upon delivery ; " Wide ball " as soon as it shall pass the striker.

46. The players who go in second shall follow their innings, if they have obtained 80 runs less than their antagonists, except in all matches limited to one day's play, when the number shall be limited to 60 instead of 80.

47. When one of the strikers shall have been put out, the use of the bat shall not be allowed to any person until the next striker shall come in.

#### 1898. THE RULES OF SINGLE WICKET are as follows :—

1. When there shall be less than five players on a side, bounds shall be placed twenty-two yards each in a line from the off and leg-stump.

2. The ball must be hit before the bounds to entitle the striker to a run, which run cannot be obtained unless he touch the bowling-stump or crease in a line with his bat or some part of his person or go beyond them, returning to the popping-crease as at double wicket, according to the 21st law.



3. When the striker shall hit the ball one of his feet must be on the ground and behind the popping-crease, otherwise the umpire shall call "No ball."

4. When there shall be less than five players on a side, neither byes nor overthrows shall be allowed, nor shall the striker be caught out behind the wicket nor stumped out.

5. The fieldsman must return the ball so that it shall cross the play between the wicket and the bowling-stump, or between the bowling-stump and the bounds; the striker may run till the ball be so returned.

6. After the striker shall have made one run, if he starts again he must touch the bowling-stump and turn before the ball shall cross the play to entitle him to another.

7. For "lost ball," or for the ball being stopped with the hat by one of the fieldsmen, the striker shall be entitled to three runs.

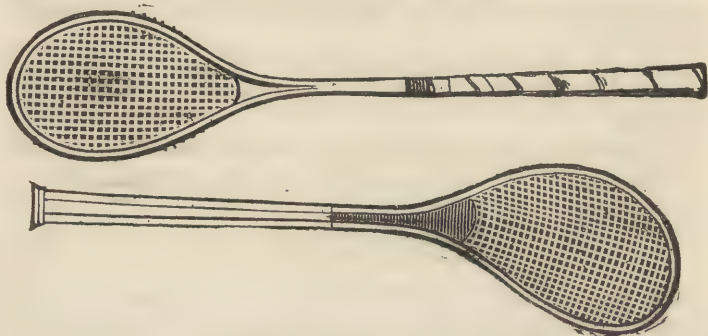
8. When there shall be more than four players on each side, there shall be no bounds. All hits, byes, overthrows, stumping out, and catching behind wicket, shall be allowed.

9. The bowler is subject to the same laws as at double wicket.

10. Not more than one minute shall be allowed between each ball.

1899. **LAWN TENNIS** is not exactly the offspring of Tennis, as is generally asserted; it is rather tennis reverting to its earlier and simpler conditions. It is tennis without its complications caused by end and side walls, pent-house, and dedans; and above all, it is tennis without the system of *Chases* which distinguishes that game from all others.

It has been said that the mystery of *Chases* at tennis is not to be explained to the uninitiated. A moment's attention should, I think, make it clear to any one. A *Chase* may be defined thus:—A player in some circumstances of the game, instead of returning the ball, elects to let it be. The spot where it touches the ground the second time is noted by the marker, and is known as a *chase*, and the player on changing courts endeavours in his turn so to strike the ball as that its second bound shall fall further from the net than this marked spot. If he does this he wins the *chase* and scores,—if he fails, his opponent scores. Of course, if the player's stroke seems likely to win the *chase*, the playee will do his best to return it over the net, and the player then tries again and again. It is obvious how much opportunity this must afford for the rapid judging of space, distance, and time.

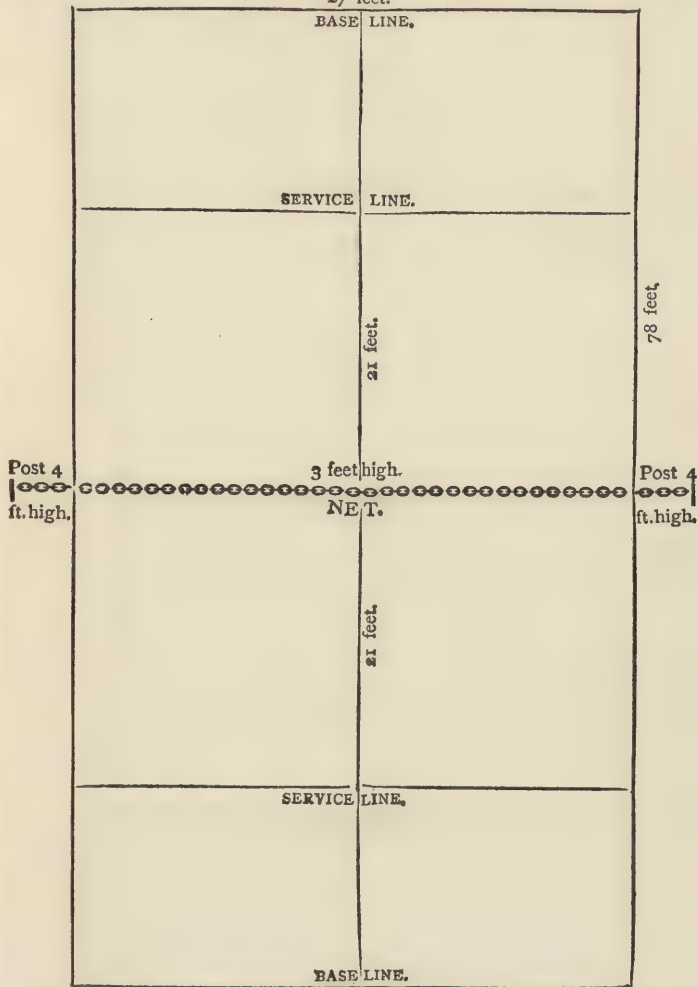


RACKET BATS FOR LAWN TENNIS.

1900. **THE IMPLEMENTS FOR PLAYING LAWN TENNIS** are a bat or racket for each player, six or nine covered india-rubber balls,

several plain balls, polished ash poles, a strong tanned cord net,

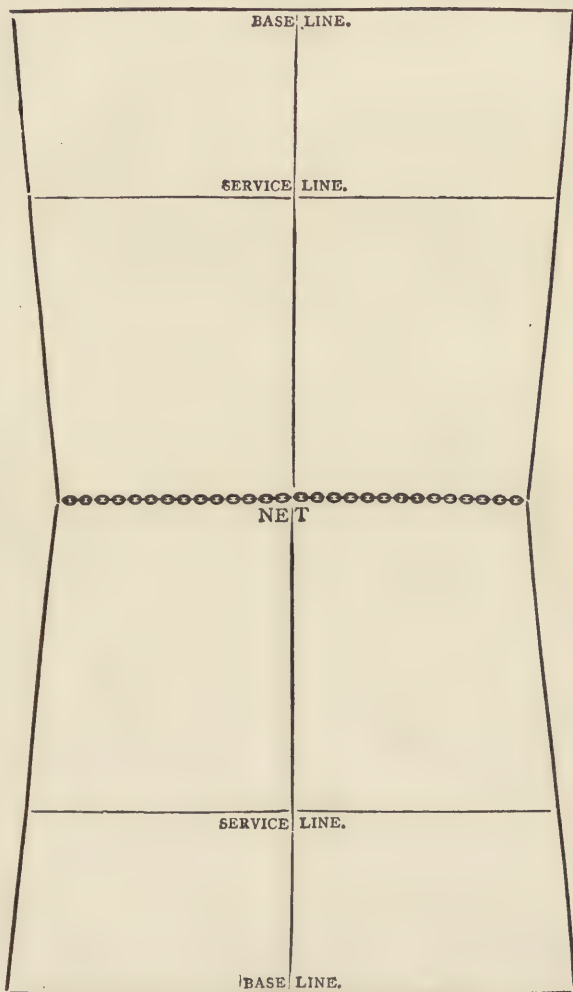
27 feet.



THE GROUND PLAN.

lines, rubbers, mallet, drill, and racket-press. The purpose of the latter is to keep the bats straight when out of use.

1802. AS TO THE SETTING-OUT OF THE GROUND, the court

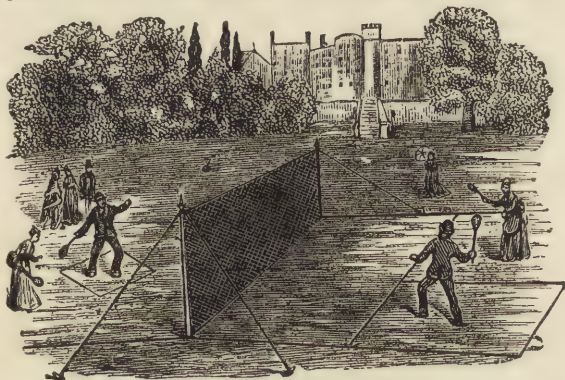


THE GROUND PLAN.

may be of any dimensions, though the Marylebone Cricket Club Rules

give twenty-six yards as the length, and ten yards as the width at each end.

The court is divided into four parts by a central line running from end to end, and by a net fixed right across the middle, and extending from side to side. The best shape is a perfect parallelogram, the net extending right across; though



THE GAME OF LAWN TENNIS.

some make the ground somewhat egg-boiler or hour-glass fashion, narrower in the middle than at the sides. The two plans are shown in the diagrams. The other dimensions are the same as in the parallel plan.

### 1903. THE USUAL METHOD OF PLAY is as follows :—

Having decided on choice of Courts, or the right to serve first, the player takes his position with one foot inside the base line. He then tosses the ball in the air so that it falls into the opposite court. On its rebound from the ground the player on the other side strikes it back again over the net, and so on till one of the players misses the ball, or strikes it so that it falls outside his opponent's court.

The player who serves is called Hand-in; his adversary is called Hand-out.

When serving, Hand-in must stand, as already stated, with one foot inside the base-line. He then serves in the court diagonal to his own court; that is to say, if he stands on the right of the centre line, he must serve into the left-hand court, and *vice versa*. He must serve into the court he names, failing to do which he becomes Hand-out.

It is usual to serve to the right and left court alternately. One side only scores at a time, namely, the one that is serving. On failing to strike the ball back again when it has been returned, or striking it outside the bounds, he becomes Hand-out.

Great attention must be given to the scoring.

The service-ball is considered no play so long as it falls anywhere within the boundaries of its proper court. See Laws.

The player should grasp his racket firmly, and be ready for any sudden change of position. A quick eye, a ready hand, and fertility of resource, are the grand requisites of a good player.

From the above it will be seen that the service is the most important element of Lawn Tennis. Several and various are the good service balls. The most usual is the "break" or twist; next, the "chop;" a third is when the server, standing at the outer angle of his own court, aims point blank at the farthest corner of his



opponent's court. The spin given to the ball so thrown causes it to rise from the ground at an angle difficult to return.

This brings us to the other section of the play—the *returning of the ball*. The best ways of doing this are not easily described. To play with any degree of success you must be able not only to return the ball safely over the net, but also to hit it into any part of the opposite court. Some players pride themselves on their ability to aim straight at their adversaries. Such balls have a decidedly telling effect, and when not anticipated are apt to slightly flurry the receiver.

The error most usual with beginners is to let the ball bound full towards them, instead of stepping on one side. Most young players are too hurried.

When four or more persons play at Lawn Tennis it is usual to form sides. One side takes the right-hand base and the other the left-hand ; or, as is sometimes done, one side playing front and the other back. In serving, the parties are served alternately.

1904. THE LAWS OF LAWN TENNIS, as revised by the Marylebone Cricket Club, are as follows :—

#### THE COURT AND TERMS USED IN THE GAME.

1. The court shall be divided into two equal parts by a net attached to two posts, seven feet in height, twenty-four feet apart. The height of the net at the posts shall be five feet, at the centre four feet. At a distance of thirty-nine feet from the net, lines thirty feet in length shall be marked out parallel to it, called base lines, and also lines from the posts to the extremities of these lines. The court shall be also divided lengthways by a line, called the centre line, into equal parts, which shall be called right and left courts ; and lines shall be marked out parallel to the net, at a distance of twenty-six feet from it, which shall be called service lines.

2. The players shall occupy the courts on each side of the net. He who serves—*i.e.*, delivers the first stroke—is said to be " Hand-in," and alone is able to score ; if he loses the stroke he shall become " Hand-out," and his adversary shall become " Hand-in " and serve.

3. The ball shall be served by the Hand-in, who shall stand so that one foot shall be without the base line of the court. He shall serve from the right and left courts alternately, so that the ball shall drop between the net and the service line of the court, diagonally opposed to that from which it was delivered.

4. It shall be a fault if the service shall drop in the wrong court or beyond the service line. If the Hand-in serves a fault he shall serve again for the same court. If the Hand-out shall take or attempt to take a fault, the service shall be treated as good.

5. The service shall not be volleyed by the Hand-out ; *i.e.*, taken before it shall have touched the ground.

6. To return a ball is to play it back over the net before it has reached the ground a second time.

7. The balls shall be hollow, made of india-rubber ; they shall be two and a quarter inches in diameter, and one and a half ounces in weight. Balls covered with white cloth shall be used in fine weather.

N.B.—The dimensions of the court are given as they exist at Lord's ; but are not laid down arbitrarily. They will be found generally suitable for single matches. The dimensions of the court may be altered to suit the capacity of the players or the state of the ground, provided that the distance from the net to the service line shall be proportionately lengthened or reduced.

#### THE GAME.

8. At the beginning of the first game the players shall *toss* for choice of courts and the right to serve. In subsequent games the winner of the last game shall serve, but points shall be changed at the end of every game.

9. The Hand-in shall not serve until the Hand-out shall be prepared ; but if the Hand-out takes or attempts to return a service, it shall be treated as good.

10. The Hand-in shall win a stroke and score one point if the Hand-out fails to return the service or any subsequent stroke ; or strikes the ball in play, so that it shall drop out of the court ; or volleys the service.

11. The Hand-in shall be Hand-out if he fails to serve the ball over the net ; or if he serves it so that it shall drop out of the court ; or if he makes two successive faults ; or if he fails to return the ball in play so that it shall drop in the court.

12. Either player shall lose a stroke if the ball in play shall touch his hand, or any other part of his person, or his clothes, or if he shall strike the ball more than once.

13. Lawn Tennis is played by the game. The player who first scores fifteen aces shall win the game.

14. But if both parties reach fourteen, the score is called "Deuce." Another point, called "Vantage," is then introduced, and a player, in order to score game, must win two points in succession, viz., vantage and game ; otherwise, though he may have one vantage, if he should lose the next stroke the score returns to deuce.

15. A ball which drops on any line shall be considered to have dropped into the court marked by the line.

16. It is a good service to return, although the ball touch the net or either of the posts.

#### DOUBLE MATCHES.

17. The above rules shall also apply to the four-handed game, with the following additions :

18. At the commencement of the game, one partner only of the side that is Hand-in shall serve ; when he or his partner shall have lost a stroke, the other side shall be Hand-in.

19. During the remainder of the game, when the Hand-in who first serves shall have been put out, his partner shall serve, so that before the side is Hand-out both partners shall have been put out.

20. The Hand-in shall deliver the service in accordance with Rules 3, 4, and 5, and his adversaries shall return the service alternately ; but in subsequent strokes the partners may occupy any position in the court they may find advisable.

21. If the service be delivered in the wrong court, it may be taken by either adversary.

N.B.—If one player plays against two adversaries, he will be Hand-in twice, except at the commencement of the game.

#### HANDICAPS.

22. HALF COURT.—The giver of odds may elect into which half court he will play. He will lose the stroke if he play the ball so that it fail to drop into that half court.

23. A cord may be stretched between the posts at a height of 7 ft., or any other height agreed upon, and the giver of odds shall play every ball over the cord, or lose a stroke.

24. A player may give his adversary points.

25. A player may concede to his adversary the privilege of being Hand-in two or more times.

1905. PRACTICAL HINTS TO LAWN TENNIS PLAYERS. In Lawn Tennis the service is still the most important stroke in the game. There are about six distinct kinds of good service balls, and a player with any pretensions whatever should be able to serve in at least three different ways. The commonest kind is the "break" service already described and explained ; the ball, being struck on the player's right

side, rises somewhat high over the net. It is a service which is easily returned, if the player is not too hurried. A more difficult and not so common a service-ball is given when the player throws up the ball on his left side and strikes it with the back of his racket drawn slantingly across his body. The turn of the ball in the air is very perceptible in this last kind of service. Very useful and very telling variations of these two services are made by letting the ball almost touch the ground before the racket strikes it. The twist or the break, as the case may be, is increased considerably. A friend of ours, and a very fine player, has studied this kind of service, and puts the whole swing of his body into his stroke with such formidable contortions and such aggravation of twist as are enough to frighten timid antagonists quite out of the play. Quite another service is practised by other players who, holding the racket firmly and rather short, chop sharply at the ball, as a man at cricket cuts a ball from his off-stump. In this service the ball gets a heavy cut upon it, and flies straight and swiftly just over the net. No service looks so well or is so effective, but the ball is very apt to stick in the net. Another quite different service is, perhaps, the best of any and also the rarest. It requires a tall player. The ball is thrown high, and the player, with his arm outstretched to its fullest, strikes it with as much force and cut as he can put on at the very highest point he can reach to. The player stands at the outer angle of his own court and aims point-blank at the angle of his adversary's court which is furthest from him. The unusual angle at which the ball is struck, its swiftness, and its direction across the court, make this a most difficult service to return. These are all the services we have seen used. It need hardly be observed that the server will so twist his ball, and so place it as to compel his adversary to return it back-handed, if he is not good at back-handed play, which few players are.

As to the returning of balls, it is not easy to convey any instruction that shall not seem too elementary. The commonest error made by beginners is to let the ball bound full towards them instead of stepping to one side of it or another. It is also common to strike too hurriedly. We have often improved the play of beginners five or six points in a game by simply advising them to delay their stroke till the ball, after bounding, had begun to drop again. This, of course, only applies to unformed players. As a man travels slowly on towards perfection in the game, he will take the ball sooner and sooner in its bound, to give the least possible time for his adversary to calculate where it is coming. As to the cutting and twisting of balls, a tyro may of course please himself in a single game; but when he has a partner, he should not venture on these refinements till he can make fairly certain of achieving them, and of not spoiling the game for his three companions by ineffectual attempts to "punish" the balls. In cutting or twisting, the racket is held and moved sideways, and only a very small portion of its surface is presented to the ball. It is, therefore, as if the player used a racket having only a square inch or two of network.

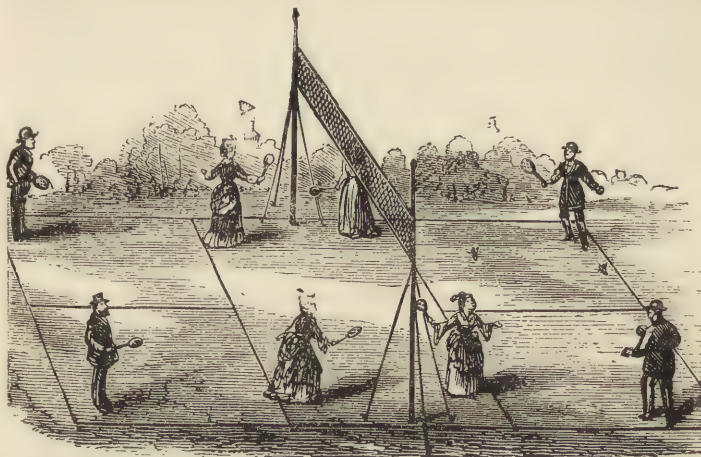
In real Tennis, half-volleying, *i.e.*, the striking of the ball almost simultaneously with its impact on the ground, is more common and more useful than in Lawn Tennis. In the more scientific game, the half-volley is resorted to when it is foreseen that the ball is going to behave in an untakable way, to fall dead against a wall, or to lose itself in the corner of the court. In Lawn Tennis there are no such possibilities, and the half-volley is not used by prudent players if the ball can be reached



in any other way. A half-volleyed ball is not susceptible of cut or twist, therefore it is good play to send balls which can only be half-volleyed in return.

This leads to our concluding piece of advice. No player can be called a good one till he is able not only to return the ball safely over the net, but to direct it to any particular part of the opposite court. It is a very telling stroke at Lawn Tennis to take a deliberate shot at one's opponent. It is amusing to see how most men are flurried and thrown off their play by the occasional full and forcible impact upon their bodies of a swift and well-aimed ball. The balls used in the game are soft, and the act is, therefore, not a very cold-blooded one.

**1906. BADMINTON** is little more than Lawn Tennis played with shuttlecocks instead of balls. The object of the game is to bat a



BADMINTON—THE GROUND, THE NET, AND THE PLAYERS.

shuttlecock from side to side of a high net, and to keep up the game as long as possible without letting the feathered ball fall to the ground. Subject to certain rules this is the whole secret.

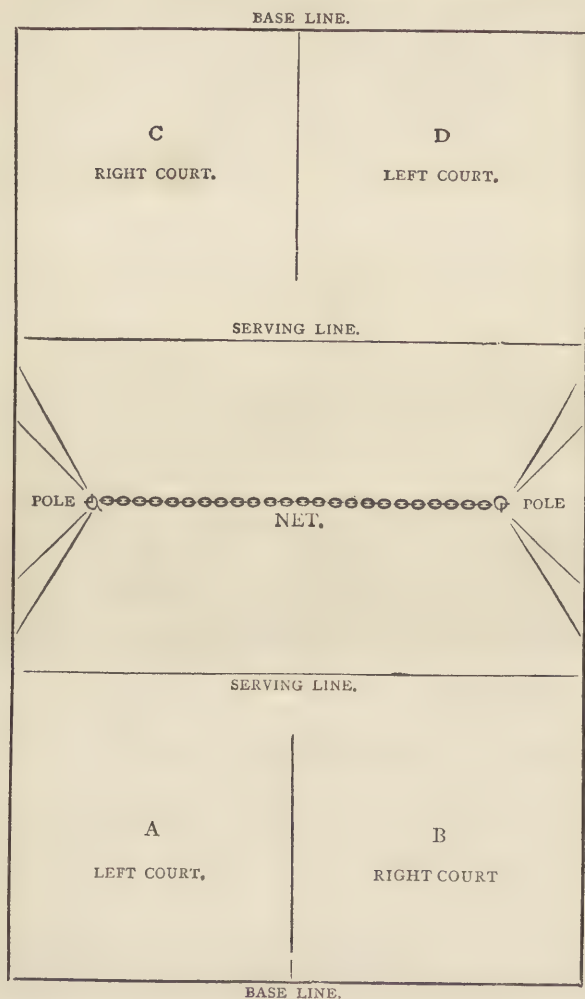
**1907. THE IMPLEMENTS** are shuttlecocks, racket bats, a net, poles and ropes for supporting the net, and chalk or whiting for marking the ground. These may be purchased of the several makers, complete for four or six players, in a box at from one guinea to five guineas the set.

The shuttlecocks are usually loaded, the battledores are the ordinary rackets with crossed catgut faces; the net is, or should be, of strong twined whipcord, and the poles of stout ash or lime tree. A racket-press, to hold four or six battledores, will be found useful, as they are apt to warp when out of use. A few extra shuttlecocks, with pegs for fastening the guy-ropes, a mallet, and some additional line-runners complete the apparatus.

**1908. THE GROUND FOR BADMINTON** may be prepared in a



similar way to that adopted in Lawn Tennis. A well-rolled smooth



grass plot is better than a gravelled or asphalted ground.

**1909. AS TO SETTING OUT THE GROUND**, erect your poles and stretch your net in the position shown in the illustration. The net, which may either go quite or only partially across, is about five or five and a half feet above the ground ; and the ground about fifty feet by thirty. The dimensions of the net and the ground are, however, modified according to the space at command, and the convenience of the players. The net fixed, the ground is marked out according to the plan on the opposite page :—

It will be seen that there are four courts. The lower courts, marked A and B, are occupied by the player or players on one side, and the upper courts, C and D, by those on the other. The lines on either side the net are the serving-lines ; those at the ends the base-lines ; and those on the sides the boundaries. These may be marked out on the lawn, or confined by short posts and cords from one to the other, fastened with pegs.

**1910. THE GAME MAY BE PLAYED** by two, four, or more persons. The best number is four. Each player has a battledore or racket, and one shuttlecock only is commonly used. Choice of play being decided in the usual way, one begins and throws the shuttlecock from his court into the court on the other side. He must serve from behind the serving-lines, and throw the shuttlecock into the diagonally opposite court. Thus, if he serve from court A, he throws into court D ; if from court B into court C, and *vice versa*. The player on the other side receives the shuttlecock on his battledore, and hits it back over the net, but without leaving his court. Failing to hit it back over the net, one point, an ace, is scored against him. If the shuttlecock fall in the wrong court, or beyond the boundaries, the server is out, and does not play again in that round. When his partner is also out, the round is over, and another round is commenced. After the first throw the boundaries of the court need not be kept, and the player may receive the shuttlecock in any part of the ground. The shuttlecock is served by the hand, but received only on the battledore. Some players, however, serve by batting up the shuttlecock. This, then, is the whole game ; and the side which keeps in longest without a fall of the shuttlecock wins so many points, for which see the following Laws.

**1911. THE LAWS OF BADMINTON** are as follows :—

1. *The players* on each side take their place within their respective courts as determined by chance.
2. *The server*, standing within the limits of his court and serving-line, must throw the shuttlecock over the net into the diagonally opposite court.
3. *Hand-out*. If in the first throw the shuttlecock does not go clear over the net, or if it does not reach the proper court, or if it goes into the wrong court, or beyond the boundary-lines, the thrower is out and cannot play again that round. [The server is sometimes allowed two or three tries.]
4. *Players on the same side are partners*, and the scores made by them are added together for game.
5. *Hand-in*. The player who fails to take the shuttlecock served loses one point, and is out of the round.
6. *Side-out*. When all the players on one side are out a fresh round is commenced, and the shuttlecock served as before.
7. *Points* are scored thus : one to the opposite side for a miss ; one for striking below the net ; one for falling out of bounds ; one for hitting the net or posts ; one

for taking the shuttlecock by hand instead of battledore, except when it is thrown back to be re-served. Touching the dress or person of partner with battledore or shuttlecock is the forfeit of an ace.

[The batsman is occasionally allowed two tries at the first throw.]

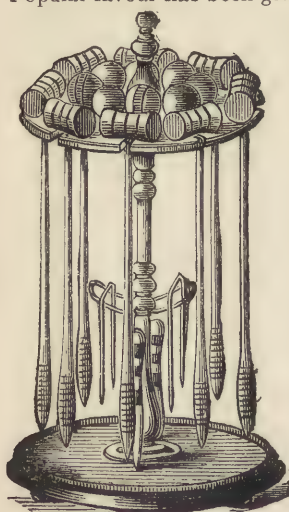
8. *The game* is fifteen points. When, however, each side is thirteen all, the scoring side may elect to "set five;" or when the score is fourteen all, to "set three;" that is, to increase the score to eighteen or seventeen, as the case may be.

9. *Taking the serve.* If the wrong partner take the serve an ace is scored against him.

10. *The game* is won by the side or player scoring the fewest points.

1912. **DOUBLE BADMINTON** is played by any number of persons, two throwers or servers; each sending the shuttlecock over the net into the diagonal courts; the shuttlecock being taken by any of the opposite, and batted back over the net. The number of shuttlecocks and players may be increased indefinitely; in most cases any player may strike at and take any shuttlecock, the object of the game being to keep the feathered toy continually in action. After the first Serve the restriction as to the serving-line is abolished, and the players may move about from court to court on their own side of the net, according to the exigencies of the play. The ground may be extended or diminished at pleasure, and the net placed higher or lower; but the serving-line is always to occupy the line indicated in the diagram.

1913. **CROQUET** as a garden game has of late somewhat declined. Popular favour has been given rather to Lawn Tennis and Badminton.



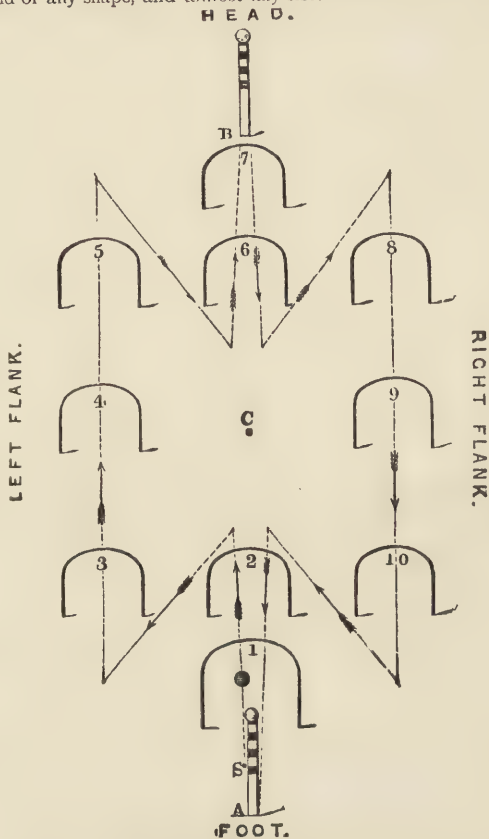
CROQUET IMPLEMENTS.

But the older and more scientific pastime is by no means dead. Croquet is still played, and as a means of out-door exercise it stands, and will always stand, in a high position. Simple in character, easy to play, pretty to witness, and abundantly amusing, Croquet will not be calmly driven out of fashion.

1914. **THE BEST GROUND FOR CROQUET-PLAY** is a good, smooth, well-rolled, level lawn, about thirty yards long by twenty wide. The boundaries should be well defined by a raised walk or trench. In many country-seats Croquet-grounds have been formed in a very elaborate manner, with smooth-shaven lawns for the game, and raised embankments provided with seats for spectators, planted with shrubs and trees, and ornamented with vases, statuettes, etc. But the game may be very well played on an ordinary cricket-field, or in an enclosed meadow. Indeed, the grass-plats in the squares of large towns may very well be appropriated to Croquet and Lawn Tennis. Though a smooth and level

surface is best, it is not indispensable. Croquet may be played on good gravel, or even asphalt. In any case hardness is a recommendation for a Croquet Lawn.

Nor is an oblong an absolute necessity ; for the arches can be so placed as to suit a ground of any shape, and almost any size. Where it is not convenient to



PLAN FOR TEN HOOPS—THE ORIGINAL PLAN.

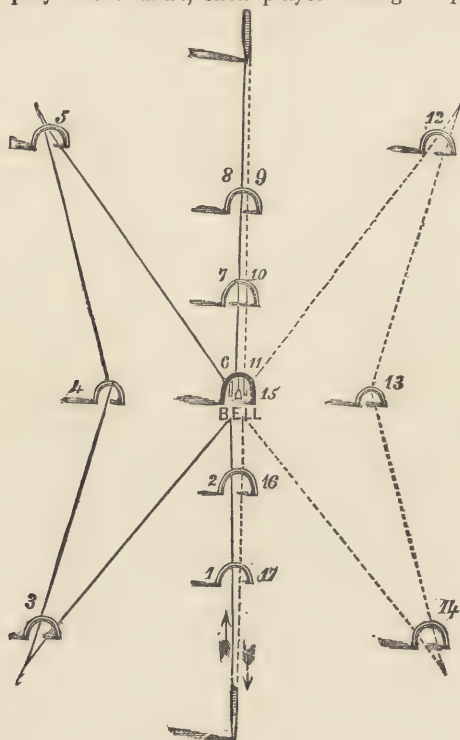
mark the boundaries of the ground with trenches or embankments, they may be improvised in a variety of ways ; but a trench will be found useful in preventing the balls from travelling too far from the arches.

1915. THE IMPLEMENTS FOR PLAYING AT CROQUET are mallets, balls, posts (or sticks), and hoops or arches. To these some



players add a cage or a pair of tunnels; or hoops, tunnels, and cage may all be used in the same game. The progress of each player may be marked by either clips or a marking-board.

1916. THE USUAL WAYS OF SETTING THE HOOPS are shown in the accompanying diagrams. However the ground is set, the general principle of play is the same, each player having to pass his ball



PLAN FOR THE EGLINGTON CASTLE CROQUET.

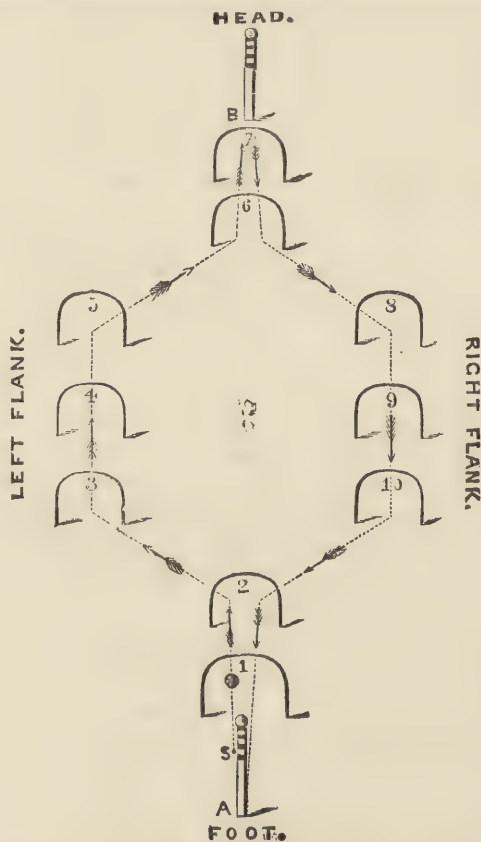
through each hoop from start to finish, and the player or side first accomplishing this task winning the game.

The hoops are arranged at certain fixed distances, and at each end of the ground a stake-point or peg is erected. One of these from which the players play is called the *starting-post*; the other, from which the players' balls begin their homeward journey, is called the *turning-post*.

In the Eglington Castle arrangement there is a cage with a tunnel on either side. The hoops are set wider apart, and in going through the cage the suspended bell

must be sounded. The general principle of the game is the same, but the plan of the hoops is rather more complicated. The line of progress is shown in the diagram.

Occasionally the hoops are placed in a circle, with a cage in the middle, which arrangement makes the game rather more difficult. Sometimes two extra posts are



PLAN FOR TEN HOOPS.

added; in fact, the variety of figures which may be improvised by an ingenious captain is almost endless.

1917. THE LAWS OF CROQUET. At a Conference of Croquet Players held in January, 1870, at the Charing Cross Hotel, the fol-

lowing, after much discussion, were agreed to as the laws by which all championship and public matches should be governed :—

1. There shall be no restriction as to the number, weight, size, shape or material of the mallets; nor as to the attitude or position of the player.

2. The players shall toss for choice of lead and of balls; and a succession of games shall take the lead alternately, and keep the same balls.

3. In commencing, each ball shall be placed at one foot from the first hoop in a direct line between the pegs, and a ball having been struck is at once in play, and croquetable whether it shall have made the first hoop or not.

4. A stroke is considered to have been taken if a ball is moved perceptibly; but should the player have struck it accidentally, and the umpire be satisfied that the stroke was accidental, the ball is replaced, and the stroke taken again.

5. If a player makes a foul stroke he loses his turn and all the points made therein, and the balls remain where they lie at the option of the adversary. The following are considered foul strokes :

(a) To strike with the mallet another ball instead of or beside one's own in making the stroke. (b) To spoon, that is, to push a ball without an audible knock. (c) To strike a ball twice in the same stroke. (d) To stop a ball with the foot in taking a loose Croquet. (e) To allow a ball to touch the mallet in rebounding from the turning peg. (f) To fail to stir the passive ball in taking Croquet. (g) If a player, in striking at a ball which lies against a peg or wire, should move it from its position by striking a peg or wire, the ball must be replaced, and the stroke taken again.

6. A player continues to play so long as he makes a point or hits a ball. A point consists in making a hoop, or hitting the turning peg in order.

7. A ball has made its hoop when, having passed through from the playing side and ceased to roll, it cannot be touched by a straight-edge placed across the wire on the side from which it was played.

8. A player who hits a ball must take Croquet: that is, must strike his own ball while in contact with the other, so as perceptibly to stir both. In doing this he is *not* allowed to place his foot on his ball. A player, when his turn comes round, may hit and Croquet each ball in succession, and can do this again after each point made, but between the points can only take Croquet once off each ball.

9. A playing ball which hits another after making a point is in hand, and the striker can score no point till he has taken Croquet. After hitting another, a ball may be stopped by any player; but should it in rolling displace any of the other balls, such balls must remain where they are driven.

10. When, at the commencement of a turn, two balls are found touching, Croquet must be taken at once, without repeating the hit.

11. When a player, in his stroke, hits one or more balls, he must take Croquet off the ball that is struck first; but if he has hit two simultaneously, he may choose from which of them he will take it, and in both cases a second hit is required before he can take it from the other ball.

12. Should the ball in making its hoop strike another that lies beyond the hoop and then pass through it, the hoop and the hit both count; but, should any part of the ball that is hit have been lying beneath the hoop, the Croquet must be taken, but the hoop does not count.

13. A rover which strikes or is driven by another ball against the winning-peg is out of the game, and must be removed from the ground.

14. A player who pegs out a rover by a first hit cannot take Croquet from it, as the ball is out of the game, but he is not entitled to another stroke.

15. Should a player play out of his turn, or with a wrong ball, and this be discovered by his antagonist before a second stroke in error has been made, the turn is lost, and all points made after the mistake, and the balls shall remain as they lay at the time the mistake was discovered, or be replaced to the satisfaction of the antagonist. But if he has made a second stroke before the error is discovered, he continues his break, and the next player follows with the ball that is next in rotation

to the one with which he has played, and is liable to lose his turn and all points made therein if he plays with that which would have been the right ball if no mistake had been made.

16. Should a player make the wrong hoop by mistake, or Croquet a ball that he is not entitled to Croquet, and the mistake be discovered before he has made a second stroke, he loses his turn and any point so made in error : but if he has made a second stroke before the discovery, he shall be allowed to continue his break.

17. In order to prevent the occurrence of the errors noticed in the above rules (Nos. 16 and 17), a player is bound, upon being appealed to, to declare truly what is his hoop or point in order, and is entitled to demand of his antagonist what he has played last, and to insist upon his clips being properly placed.

18. When clips are used they should be moved by the umpire, or with his cognisance, at the end of each turn, and their position shall be conclusive as to the position of the balls in the game.

19. Should a ball in play be accidentally stopped by the umpire, he places it where he considers that it would have rolled to. Should it be stopped by a player, it will rest with the side opposed to that player to say whether the ball shall remain where it stopped, or be placed by the umpire, or the stroke be taken again.

20. If a ball lies within a mallet's length of the boundary, and is not the playing ball, it must at once be put out three feet at right angles from the boundary ; but if it is the playing ball, it may at the discretion of the player either be put out or played from where it lies.

21. If it is found that the height of the boundary interferes with the stroke, the player may, at the umpire's discretion, bring out the ball so far as to allow of the free swing of the mallet, and in taking a Croquet both the balls.

22. Should a player, in trying to make his hoop, knock a wire out of the ground with his ball or mallet, the stroke shall be taken again.

23. Any player may set upright a peg or hoop except the one next in order ; and that, however loose, awry, or slanting it may be, must not be altered except by the umpire.

24. No ball may be moved because of its lying in a hole or on bad ground, except by the umpire or with his permission.

25. When there is no umpire present, permission to move a ball, or to set up a hoop or peg, or other indulgence, for which an umpire would have been appealed to, must be asked of the other side.

26. The decision of the umpire shall in all cases be final. His duties are : (a) to move the clips, or see that they are properly moved ; (b) to decide on the application of the laws ; (c) to satisfy any player as to the point that is next to be made, or the right ball to play ; (d) to keep the score. But he shall not give his opinion, or notice any error that may be made, unless appealed to by one of the players.

It was also decided that the mallet should not be held within twelve inches of its head.

The following were added from the Draft Club Laws of Croquet :

If a ball be driven partly through its hoop from the non-playing side, and remain so that a straight line placed in contact with the hoop on the non-playing side touches the ball, the ball cannot run its hoop at its next stroke.

If in taking Croquet the striker's ball go off the ground, the striker loses the remainder of his turn ; but if by the same stroke the striker make a point or a Croquet, he continues his turn.

If after a Croquet the striker's ball, while rolling, be touched by the striker or his partner, the stroke is foul.

**1918. THE CHIEF TECHNICAL TERMS USED IN CROQUET**  
are the following :

*Roquet*.—To strike another ball with your own.

*Croquet*.—When two balls are in contact, the player strikes the other away, either



with or without putting your foot on your own ball, as may be previously arranged. A loose Croquet is made by striking your opponent's ball without putting your foot



PLAYING AT CROQUET.

on your own ball. In taking "two off" it is, however, necessary that the ball should be seen to move.

*Wired.*—A ball is in contact with a hoop, so as to prevent it going through.

*Bridge Ball.*—One that has passed the first arch.

*Dead Ball.*—One in hand after having roqueted another.

*To Peg.*—To play for either of the pegs in regular order.

*The Tour.*—The run given to each player till he fails to strike through a hoop.

*To Dismiss* a ball is to Croquet it to a distance.

*Rover.*—You become a Rover when you have completed the hoops from point to point, and hit the starting-pin. Then, instead of retiring, you prefer to strike your ball to any part of the ground, croqueting friends or foes.

The terms side stroke, straight stroke, following ball, over-running a bridge, running a bridge, etc., explain themselves.

**1919. ARCHERY.** One good feature about archery is that ladies can take part in it, a recommendation possessed by few other outdoor pastimes. In archery, as at present practised, there are several varieties of contests between the opposing parties, but the ordinary variety is target shooting. In archery matches a number of prizes are usually awarded, the first prizes being given for the greatest number of arrows shot into any part of the target, and for the nearest approach to the exact centre.

**1920. THE LONG-BOW** is a very delicate instrument to manufacture. It is generally made of Spanish, Italian, or English yew, and much care must be taken in its selection, if the young archer aspires to anything like accuracy of aim. The size of the bow must, in a great measure, depend on the strength of the archer. The good old English regulation was, that each man should have a bow of his own height; but care should be taken to have the arrows in proportion to the bow. The outward flat part of the bow is called the back, and the inside, or rounded part, the belly. The ends of the bow are generally tipped with horn. The string should be made of hemp, whipped with silk where the arrow crosses it. Great care should be taken at once to replace a string that has become chafed, or which is not perfectly round, for a broken string frequently involves a snapped bow.

It is well to have two targets, one at each end of your shooting ground; for then, when you have discharged your arrows, you have only to walk to the other end, and may collect them and re-commence shooting at once. This will save you many journeys in the course of an hour or two.

**1921. STRINGING THE BOW.** Hold the bow firmly in your right

hand by the handle, pressing your wrist to your side, and slip the string firmly and steadily over. When bent or strung, the bow should have the string five inches from the centre. If the arch is greater, the bow is too strongly bent, and may either snap or become weakened by too great tension. Let the *small* horn of the bow be placed in the hollow of your *right* foot, press the upper part of the bow with your left *wrist*, and, with the thumb and finger of the left hand, slide the string up to its proper place, taking care not to let your other fingers get under the string, or they will get severely pinched. Don't let an inexperienced person meddle with your bow, much less string it.

**1922. DRAWING THE BOW.** This, like most other operations, is best learnt by marking and imitating the motions of some experienced archer. An ounce of personal observation is better than a pound of descriptions in this, as in many other matters. In shooting, do not stand *fronting* the mark, but sideways, with your *face* looking over your *left* shoulder. Draw the arrow well back to your right ear; but take care that the head is not drawn farther back than the body of the bow. The top of the left hand must be level with the top of the handle of the bow, and the left arm quite straight, with the wrist turned inwards, holding the bow perpendicularly. In drawing, bring the nick of the arrow up to your ear. Be particular, and do not hold out the forefinger of the left hand, or the arrow may unexpectedly penetrate it. Of course, every bow ought to be used with an arrow corresponding to its length, for if the arrow be too short it will not be sent with all the force of which the bow is capable; if, on the other hand, too long, it will put an unfair strain upon the bow, which may then snap unexpectedly at any moment. In drawing the bow, too, let the archer take particular care to keep the course perfectly clear before him; for the arrow may spring unexpectedly from his fingers, and, if any one be in the way, he may hit a mark he had not bargained to strike, like the cobbler in the old famous nursery song, who aimed at the old carrion crow, and "hit his old sow right through the heart," to the great discomfiture and ultimate death of that useful domestic animal.

**1923. THE ARROWS.** The usual criterion for arrows is the weight; though, of course, they vary in length according to the length of the bow from which they are to be shot. Silver money is usually employed as the standard of weight. An arrow for a full-sized and strong bow should be twenty-seven inches long, and weigh down about four shillings or four shillings and sixpence. For lighter bows, such as we should counsel our young friends to use in their first essays, lighter arrows, weighing about three shillings, or three and threepence, will be quite enough. The arrow should have three feathers, two of which are alike, while the third is called the cock-feather. When the arrow is placed on the string, the cock-feather must be uppermost, the two others being one on each side of the string, opposite the *nick* in the end of the arrow. These feathers should be kept quite smooth and perfect, and be equal in size; otherwise the flight of the arrow will be impeded or diverted from the straight line. Take care that the arrows are kept

dry, otherwise they will twist and warp, the feathers will fall off, and they will soon be utterly useless.

Always walk *behind* the rest of your party, if you have to change your position during the shooting; and when you have shot always go off to the left, so that your neighbour may step into your place readily and take his turn. It is scarcely necessary to give a caution against crossing between the target and the shooters at any time while archery practice is going on.

**1924. THE FOLLOWING APPARATUS** will be required by the archer :—

A shield. This is a broad leather guard, buckled round the inside of the left arm, between the elbow and wrist. Its use is that the string may strike against it when the arrow is discharged. The sharp twang of the bow-string against the unprotected arm or wrist will frequently produce such bruises as to prevent the practice of archery for some time afterwards.

A glove—or, rather, finger-stalls for three fingers of the right hand—will be found indispensable. This prevents the fingers from being blistered by the friction of the string and arrow.

A belt and pouch. These are buckled round the wrist. The belt is made of various designs, generally of leather, with a pouch to receive the pile of the arrows. The pouch is worn on the right side; the tassel and grease-box being fixed on the left side.

A quiver, which is generally made of japanned tin, is used to preserve the arrows from damp, and also for keeping the reserve arrows in, as only three are used when shooting in company.

Targets are made of different sizes, varying from one foot to four feet three inches, consisting of five circles. The centre gold counts *nine*, red *seven*, inner white or blue *five*, black *three*, and the outer white *one*. There should always be a pair of targets in the field to save time and trouble.

The distance for target-shooting varies. Some gentlemen shoot at sixty yards; others at eighty to one hundred yards. Ladies generally fifty and sixty yards. The young archer should practise at a short distance, and lengthen it as he progresses, commencing at twenty yards, till he is able to hit the smallest mark, which will prove he has attained command over his bow.

A graceful attitude is always requisite in shooting, which the inexperienced archer would scarcely suppose of consequence. The position (or standing), holding, nocking, drawing, and loosing are the points which require great study.

**1925. ROVING** is the most amusing of the various styles of shooting. A party go across country, selecting any object as a mark, at which they shoot blunt arrows. He whose arrow is nearest to the mark is the winner.

**1926. FLIGHT-SHOOTING** is practised to determine who can shoot furthest. Strength in drawing the bow, rather than skill, is here called into play. Care should be taken, or in your ardour to excel you may snap your bow.

**1927. CLOUT-SHOOTING** is shooting at a piece of pasteboard or paper stuck in a stick and placed in the ground. In the good old days of archery, we hear of archers who could split in twain a willow wand, peeled, and stuck upright in the earth as a mark; but in these degenerate times we require something more tangible.

We very strongly recommend the young archer never to shoot with another person's bow; he may very probably break it; and in that case, a loss might ensue



to the owner which money could not compensate. When the grass is above the ankle, shoot only at a considerable elevation. After two or three arrows are shot, the archer should cease a while, otherwise his aim will get unsteady. If he shoot point-blank at a mark, the arrow, if it miss, will strike along, and so bury itself in the grass as to defy the keenest eye, in many instances, for a very considerable time to discover it. This inconvenience may be remedied by shooting at a proper elevation, for then the arrow will descend in such a manner as to leave the feathers visible; they will also be saved from that injury which frequently occurs to them, by the moisture of the grass or ground, when shot point-blank. Arrows should not be used of different lengths, nor should the young archer shoot alone, for in solitary shooting he falls into habits of negligence and indifference. If he practises with others he will strive to emulate his companions, and instead of a careless, unskilful marksman, soon become an adept in the pleasant pastime of archery.

1928. **PICNICS.** We shall conclude this chapter by speaking of picnics and camping out. Picnics may be divided into two classes, those given privately and what are termed "subscription picnics." It is only necessary to say about the first class that when a considerable number of guests are invited they should be conveyed to the appointed place by different routes, some in various carriages, some on horseback, some perhaps by water, and that all appearance of a procession should be carefully avoided. For the provisions, it is better to send them on with the servants in a separate conveyance rather than that hampers should be distributed to the different parties. Great care should be taken in packing the various articles, that they may not become unpleasantly mixed, and fruit, pies, mustard, meat, patties, cheese, and sweets may not appear in hopeless confusion at the journey's end. The vehicle with eatables should precede the guests, so that the luncheon or tea, whichever it may be, shall be awaiting their arrival; for it is better to partake of the meal first and disperse for pleasure afterwards. The special feature of a subscription picnic is that instead of one person providing all necessaries and inviting the guests, it is mutually arranged by various persons, by whom the viands, etc., are jointly provided. When a picnic of this kind is decided on, it is better to choose one or two persons to organise it, to receive suggestions, and make the arrangements. The best plan for a subscription picnic is for each person to provide separate things: thus for one to bring fruit, another pastry, a third poultry, and others wine and joints of meat. Also one household might bring the required silver, another the knives, a third the glass, and so on. A large supply of table requisites becomes a nuisance, but it is not well to try and dispense with all the articles which modern civilisation has brought into daily use. A certain amount of conventionality is pushed aside at a picnic, and herein lies the greater part of the charm.

1929. **CAMPING OUT**, as practised on the Thames, has an article devoted to it in Mr. Dickens's *Dictionary* of that river.

"It is," says Mr. Dickens, "a form of entertainment which has lately come into fashion, and is spoken of with much enthusiasm by its devotees, among whom may be numbered a proportion of ladies. It is a little difficult to see the great enjoyment of sleeping in a tent when you can get a bed, or of being exposed to the mists and fogs which are so plentiful on the river at night and in the early morning, even



in summer. It is not necessary to give any detailed advice on this subject, as the enthusiast will probably have imbibed the taste for camping from an experienced friend, who will be able to show him all the ropes! It may be suggested that a good deal of the land on the banks of the river is private property, and that trespassing in private paddocks and gardens, as is too often done, indiscriminate wood-cutting for fires, and similar practices, should be avoided.

"A lock island is usually a good place for a camp. Tents should be pitched a little distance from the water, on rising ground if possible, but upon no account under the shadow of overhanging trees. It is well to be provided with a sufficiency of reasonable comforts, but the example of a party who were recently at Cookham, with a servant in livery laying the table for dinner, is not one to be followed. Half the fun of camping consists in doing everything for oneself, and in the perfect freedom from all conventional social trammels which such a mode of existence involves. For cooking utensils, the cooking stoves sold at 93, Wigmore-street, have been well spoken of. An iron tripod, with chain and hook to which to hang the kettle or the saucepan, is very useful. B. Edgington, of Tooley-street, can be recommended for tents of all kinds."



## CHAPTER CXXX.

## OUT-DOOR RECREATIONS.

(Continued).

Walking—Hints for Pedestrian Excursions—Bycicle Riding—The Tricycle—Boating—Faults to be avoided—Canoeing—Swimming—Fancy Swimming—Skating—The Start—To Stop—The Outside Edge—Curves and Circles—Salutes—The Dutch Roll—How to make a Skating Rink—Roller Skating.

1930. WALKING. As a leisure hour and holiday amusement this certainly recommends itself. It is of special value to those engaged in sedentary occupations, as it will send the blood coursing through the veins, making the face ruddy with a healthy glow, and clearing the cobwebs from the brain. But all should indulge in it, except, perhaps, those in a very weak state of health. We extract the following advice to young men on walking from Chambers' "Information for the People." It is to the point, and merits a careful reading :—

"Young men who break away from regular, and perhaps sedentary, employment, to take a walking excursion of a few days in the country, often commit such grievous errors as mar their enjoyments, and deprive themselves of all the benefit they had calculated upon as the proper result of an exemption from ordinary duty. With soft and relaxed frames, they in many instances address themselves to walk such a distance each day as only could be conveniently walked by a person accustomed to such tasks. Accordingly, by the end of the second day at furthest, their feet are sadly blistered, their strength is entirely exhausted, and their whole system is in a fever of nervous agitation. The next morning, perhaps, sees them a little recovered, and, with their small stock of renewed strength, soaped stockings, and a vigorous resolution, they set out upon the third day's travel, which probably concludes by leaving them in a worse state than before. There is no time, however, to wait for a perfect recovery : so they travel on, and probably complete their excursion in a miserable dragging fashion, glad to get over the country without enjoying it, so that they only have the prospect of being again speedily at home and at rest.

"This is the unavoidable consequence of ignorance and want of reflection. The excursion might have been a source of pleasure instead of pain, if he had only proceeded upon right principles, and might have added considerably to the young man's stock of ideas, instead of leaving him disgusted with the country and with nature. He ought to know that the body, after being long under the influence of a sedentary profession, or of ordinary city life, is not in a state fit for undertaking great fatigue. When soldiers, after being a considerable time in garrison, are about to undertake a long march, they are usually led out to take short walks each day for about a week beforehand, every day's walk lengthening a little, until they become fitted for the serious task. This they call being *beat into a march*. It is a practice founded on right physiological principles, and worthy of being followed by every individual in like circumstances. In walking, for the first two or three days, young pedestrians should not set themselves to any certain number of miles, but only proceed as far as they feel their strength will agreeably carry them. Thus they will gradually acquire power, instead of losing it, and in the long run become good

walkers, enjoying the country, moreover, as they go along, and leaving off with an increased love of nature, and a disposition to have another such excursion upon the first opportunity.

"Young travellers, and old ones too, often make great mistakes with regard to eating. They suppose that, having much fatigue to undergo, they ought to eat a great deal; and the excitement of novelty, and the tempting and unusual food presented at inns, enable them to carry this idea into practice. In a few days, however, they find themselves unaccountably unwell. This is the consequence of simple over-eating, for in travelling there is no need for more food than usual.

"Food is also taken at wrong times, and of wrong kinds. It is not uncommon for young pedestrians to walk ten or twelve miles before breakfast, not so much for any economy of time or money as under the impression that they will have a capital appetite at the end of their walk. As they go along, they delight themselves with reflections as to how they will astonish the waiters, how fresh relays of eggs will be called for, and rolls vanish like morning dreams. Alas! when they have walked their dozen miles their frames are in a state the most unsuited for the receipt of a full meal; and if they are *able* to eat largely it will be the worse for them after. A proceeding such as this is the very reverse of what ought to be. A very full meal should never be taken on a pedestrian excursion, and that simply for the reason that there is no time to digest it. A breakfast or dinner during a walking excursion, when only a little time can be allowed for rest afterwards, should be light. Whether light or heavy, the longer the rest afterwards the better—that is, of course, within a reasonable limit. Certainly the rest should not be less than three quarters of an hour, and if a heavy meal has been taken, half an hour longer will be required at the very least.

"Many young travellers have the prudence to fare slightly during their day's walk; but on getting to their inn in the evening, they make all up, as they think, by taking a great composite meal—dinner, tea, and supper rolled into one. If, as often happens, this be taken pretty late, the tea keeps them awake half the night, by virtue of its exciting power. But it may act injuriously in another way. When much of it is taken in proportion to the solids, it prevents digestion. The gastric juice, it must be understood, requires that what is submitted to it should possess a certain solidity. It is for this reason that nature has so arranged, in the case of sucking infants, that the milk curdles immediately after being taken, the gastric juice being thereby enabled to catch hold of it. When a young man, after exhausting his energies by a long walk, fills his stomach with a great meal of this sort, he commits one of the greatest imprudences. The gastric juice becomes mixed and confounded with the mass, and several hours will elapse before any progress whatever be made in digestion. Many are the sleepless nights endured on this account during summer excursions. It is obviously necessary that, if tea is to be taken at all at a late hour, it should be weak, and in quantity strictly proportioned to the solids taken at the same time. Weak coffee, however, ought always to be preferred to tea if to be taken near bed-time, as its exciting power is much less."

The rules here laid down are all of them grounded on natural principles. By attending to them a rural excursion may be made very delightful, and may have the best effect on both mind and body, while neglect of them as certainly must entail pain and disappointment.

**1931. BICYCLE-RIDING.** We come now to speak of bicycle-riding. The bicycle is the latest result of improvements made this century in velocipedes. Of late years bicycling has become very popular, and of the value of the bicycle for getting over the ground no proof is, we think, needed now, when it is no uncommon thing for youths to ride sixty or seventy miles in a day, and this with no undue strain on the muscular powers. The bicycle interest is now assuming vast dimensions. There are some 130 makers, a million sterling is invested in the business, and 60,000 bicycles are in existence in London and the

provinces. These are astonishing facts when we remember that only a few years ago the very name did not exist. One of the chief charms of the bicycle, as compared with other modern locomotive improvements, is that there is a privacy and an individuality about it in which the railway and steamboat are lacking. The bicyclist is as independent as the horseman, and is in some respects his superior, for he need not watch his steed in the inn stable lest he should be cheated of his feed of oats, and he can travel as long as his own strength holds out. One result of bicyclism is that many retired nooks and corners of our beautiful island are now more effectually explored than they ever were before; the grass-grown turnpike roads are no longer peopled only by farmers' manure-carts; and the old roadside inns, which had degenerated into rustic beershops, have begun to make provision for a more cultivated class of visitors.

The art of learning to ride the bicycle is not attended with nearly the difficulty which many people suppose. Those who conquered the old velocipede will find the modern bicycle very easy to master indeed.

In cases where the rider has never bestrode two wheels before, and begins at the beginning, he will naturally find more difficulties to conquer; but, even at its worst, the art of bicycling will be found very simple, and its rudiments can be easily learnt.

**1932. THE TRICYCLE** is an excellent substitute for those who are unable to manage a bicycle, or who object on the score of safety to that machine. It has some advantages over the bicycle, not the least of which are that the rider can stop when he pleases to look about him, and that he can carry something in the shape of luggage.

**1933. BOATING.** The favourite amusement of boating deserves more space than we can allot to it. The best we can do is to point out a few faults to be avoided, and the study of the following paragraphs will enable any person to understand the art, at all events, theoretically. Practice, however, must be had to make a good oarsman. A good theory in the hands of a practical person may lead to perfection; neither theory nor practice alone will do.

*Catching crabs.* By this is understood the act of falling backwards from the seat through missing to take hold of the water in the attempt to pull.

*Not keeping time.* This is not putting your oar into the water at the same instant as the stroke-oar. It has an awkward appearance, and, besides, this habit will prove an effectual bar to your rowing in company with any master of the art.

*Not keeping stroke.* "This," be it observed," says one authority, "is totally different from not keeping time. It is not doing work at the same time as the stroke-oar; and this may be neglected even when you have kept time by putting your oar into the water at the same moment as the stroke-man did his. Though not so unseemly, it is yet the most destructive fault that can be committed, for it must be evident that the speed of the boat must depend upon the simultaneous and equal efforts of its whole crew. Recollect, therefore, that the pull should commence the moment the blade is properly immersed in the water."

*Doubling the body over the oar at the end of the stroke.* An important characteristic of good rowing is the shooting of the arms and body simultaneously forward, and this is, of course, prevented by the fault mentioned.

*Jerking.* Here we have a fault into which men who are powerful in the arms are very liable to fall. Instead of throwing the body gradually back and thus pulling to a certain extent by their weight, they depend solely on the muscles of



their arms. They accordingly give a violent muscular effort which, not being continued by falling back, the stroke terminates, as it were, too soon, producing a jerk and destroying the uniform swing throughout the boat. The propulsive power is thus decreased, and ultimately the man becomes tired out. Jerking is very annoying to the rest of the crew.

*Rowing round.* This fault—and a bad one too—originates in not entering the water deep enough at the first. The rower feels that he has not sufficient resistance, and is in danger of catching a crab; he therefore deepens his water with the blade of an oar, forming a portion of a circle, and brings the flat part of the blade perpendicularly to the water, thereby tending to drag the boat down by its pressure.

*Slacking the arms too soon.* "This not only decreases the power of the stroke, but generally causes a positive impediment in the boat's rapid progress; for the habit is generally accompanied by one or two additional errors, namely, either feathering the scull before it is out of the water, or allowing the boat to carry it along. In the first you add to your own labour; in the second you, to a certain extent, stop the boat. Very light boats are apt to cause these faults. The remedy in such a case is to dip the scull deeper at the commencement of the stroke; but the learner must recollect that the same faults are committed in ordinary boats."

*Throwing up water* must be carefully avoided. It is very annoying to those on the same side of the boat.

*Pulling into or pulling out of the boat* must be avoided, as it is certain to rock the boat, and of course lessen her speed. The first arises from holding the hands too near each other; the second, from giving a roll towards the gunwale in falling back. Sitting near the gunwale will tend to remedy this fault, which is one apt to be committed by oarsmen deficient in power but ambitious of fame.

*Capping the end of the oar with the hand* looks very awkward, and conduces greatly to the last-mentioned faults.

*Rowing with a round back* is another common error, and must be avoided, because considerable loss of power is the result.

**1934. CANOEING.** Rowing naturally leads us to speak of this subject. Canoeing, as an exercise, can never take so high a rank as rowing, because in paddling the chest is somewhat contracted, whereas the tendency of rowing is always to open and expand the chest. It is probably adopted as a pastime by hundreds of men because the trouble of learning to paddle is slight in comparison with that of acquiring proficiency in rowing. They can enter a canoe, which is comparatively flat-bottomed and safe, and take a dig alternately to left and right so as to impart motion to their vessel, and for the rest they have faith in the adage that "practice makes perfect." There are now to be seen on the Thames hundreds of canoes, whose occupants paddle about lazily from one reach to another; but only a very small percentage of the paddlers arrive at anything approaching that perfection which should follow their almost daily practice. One great advantage possessed by this pastime is that canoes can go where boats cannot be rowed, and that a canoe which can be carried over an up-river obstacle is sufficiently safe to venture in open water with larger boats. There is also the great advantage of position, as the traveller sees clearly and without difficulty everything he approaches. For a long athletic journey down rivers or lakes a good canoe is unequalled. As a vessel for travelling in it is more handy than a boat, and less wet in bad weather, but as a craft in which to take muscular exercise or sail it is greatly inferior to the gig or skiff. The convenient size of canoes is

much in their favour. The canoes in which the greatest journeys have been performed have been not less than fourteen feet, nor more than eighteen feet long ; nor more than two feet six inches, nor less than two feet two inches broad ; nor has their depth exceeded fifteen inches. Their weights have ranged from forty pounds to eighty pounds. It is somewhat odd that no noteworthy performance of any canoe outside these dimensions has been recorded.

"Prior to the year 1866," says Stonehenge, "the sport of canoeing in its best form was scarcely recognised. Men in canoes were occasionally allowed to paddle races at the conclusion of a regatta, but spectators chiefly looked on in expectation of the fun of seeing the competitors upset. There were, however, it is true, a few amateurs who performed long aquatic journeys in canoes, merely for the enjoyment of a very pleasant means of travelling athletically. These gentlemen were seldom met with, and their voyages were not usually recorded ; they existed, nevertheless, and some of them still take, at the present time, a great interest in canoeing. The man who has done more real, hard, genuine canoeing work on the rivers, lakes, and seas of Europe than any other individual, is Mr Edward Atkinson, who, following the amusement for its own sake, has enjoyed canoe travelling to its fullest extent. This gentleman, besides his doings on the Continent, has paddled and sailed down the principal rivers of Great Britain and Ireland ; coasted in canoes from London, down the English Channel, to Falmouth in Cornwall ; and accomplished many feats of skill and endurance that contrast strongly with some canoeing performances of which much parade has been made.

"In the year 1866, canoeing experienced a kind of revival, owing to the large sale of an interesting book written by Mr. John Macgregor, who narrated in its pages a series of wonderful exploits and some very pleasant experiences. This work directed public attention to canoes ; and it cannot be doubted that the great demand for these vessels from 1866 to 1870 was mainly caused by the publication of the book in question. During the years above-mentioned, paddling was largely practised on the Thames and elsewhere, canoes became very numerous, and canoe-men paddled or sailed in their small vessels over navigable rivers and down streams upon which boats had not before floated."

**1935. AS TO PRACTICE WITH THE CANOE,** more may be learned upon the water in an hour than can be taught on paper in a year. On entering the canoe, step into the middle with your face to the bow. Then steady the body, and gradually stoop into your seat till your hands reach the sides or gunwales. Quietly extend your legs ; keep your body upright in the centre of the canoe, and take the paddle and go to work. Like precautions are necessary on leaving this ticklish little vessel. Everybody knows how a canoe is propelled—by alternate strokes of the paddle right and left. In this, however, as in everything else, there is a good and efficient, a poor and a weak, and a thoroughly bad way of going to work. The paddle should be grasped firmly and decisively ; neither handled as a club nor as a whip, but managed. The hands should be at an easy, comfortable distance from each other, with the backs uppermost. The blade should enter the water close to the side of the canoe, and be drawn back as far as the length of the arm will allow. By these means you will avoid the short, jerky stroke so common to tyros, and expand your chest instead of contracting it. The canoe then shoots forward in a straight, even course, instead of swerving from side to side. A slow, steady stroke is the one by which the greatest distances and the best work can be achieved. All hurry

and fuss are to be avoided. In a cruise much greater progress is made in the long run by taking things quietly than by making a rush, or exerting yourself too much at the beginning. Twenty miles is a fair day's work for a canoer; and unless there is some special reason for paddling a longer distance the twenty miles should not be exceeded. In propelling the canoe the blades of the paddle must take a circular direction, not going too deeply into the water. A little practice will soon accustom you to the regularity of the strokes; after that you will learn to steer, and turn, and stop, by giving one blade a little more work than the other. And thus in a short time you will be enabled to "paddle your own canoe" without difficulty, fear, or danger.

**1936. TO PREVENT A CAPSIZE** the following may be given as a practical method. Take a strip of linen, drill, duck, or very strong calico, about twelve or fourteen inches wide, and the length of the gunwale; sew the edges close together, thus forming a bag; fill this with cork shavings, sew the ends up, and give two or three coats of good oil paint (white). Then lash one on each side of the canoe neatly on the outside, just below the gunwale, and above the water-line. The weight added to the boat is trifling; but it serves to turn her into a lifeboat not at all easy to capsize: for as soon as the cork rubber comes down to the water you may sit on the gunwales, if you care to, with perfect safety, and carry on sail almost as long as you like. To all who indulge in the capital recreation of canoeing we advise this method of providing safety from a ducking, if not actual drowning, especially as the expense is very trifling. Every canoer, however, should be able to swim.

**1937. ON THE SUBJECT OF CANOE ACCIDENTS** some wholesome remarks have been made by Mr. W. Baden-Powell, of the Royal Canoe Club. "The healthy spirit of canoeing adventure should, in my opinion," says Mr. Baden-Powell, "be encouraged to the utmost among 'Young England'; and I should be the last to compile a catalogue of phantom canoeing dangers which might turn a promising aquatic recruit from his manly work into the sickly ranks of the 'crutch and toothpick' squad; yet I would hold out a word of warning to the inexperienced, thereby pointing out latent dangers in canoe cruising, lest every autumn bring with it fresh canoe accidents. The inexperienced man generally holds the sanguine belief that a canoe, utterly irrespective of her model and build, can do any and every thing from gliding down a trout stream to riding out a gale at sea. Herein lies the first danger. But, even if the canoe is fit for the contemplated cruise, is the man also fit—firstly, as to his ability to handle his craft skilfully; and, secondly, as to his power of physical endurance? The common mistake is that cruises are planned for which neither canoe nor canoeist is quite matched. Fine light weather may prevail, and all goes well—the danger is latent; but if caught in a heavy lasting squall some miles from land, it may be only a question of time as to which will give in first—the squall, the canoe, or the man. If lake and sea work is contemplated in a cruise, the canoe should undoubtedly be



designed and fitted for that work—built with watertight bulkheads (or air bags) and good sheer, and fitted with sails and centre-board ; such a craft, properly manned, will live through the worst weather. Now, as to the man, it is simply essential, in lake and sea cruising, that he must have considerable physical power of endurance ; for, unlike inland river travelling, landing is not always a matter of his will ; his life depends on his power of endurance, his cool presence of mind, quick and neat judgment, and his prudence. For rough, open water, with big seas, sail is an essential auxiliary ; under sail and paddle the canoe and her skipper will last out almost any time ; but the canoe which cannot carry sail in rough and blowing weather must give in and swamp when her man falls back exhausted."

1938. SWIMMING. Every person ought to learn to swim, whether as a pleasant pastime, or as a safeguard in case of accident, and it should certainly be made a leading branch of the pleasant education of the seaside. Dr. Franklin's hints on swimming are generally allowed to be unsurpassed in practical usefulness, and we shall quote them in preference to any of the newer and more technical guides ; for this fact is both true and important : success in swimming at the start depends much more on the state of mind of the beginner than on any fancied knowledge of the *technique* of the art. Dr. Franklin says :

"The only obstacle to improvement in this necessary and life-preserving art is fear ; and it is only by overcoming this timidity that you can expect to become a perfect master of swimming. It is a very common thing for novices in the art of swimming to make use of corks or bladders to assist in keeping the body above water. Some have utterly condemned the use of these ; however, they may be of service in supporting the body while one is learning what is called the stroke, or that manner of drawing in and striking out the hands and feet that is necessary to produce progressive motion. But you will be no swimmer till you can place confidence in the power of the water to support you ; I would therefore advise the acquiring that confidence in the first place, especially as I have known several who, by a little practice necessary for that purpose, have insensibly acquired the stroke, taught as if it were by Nature. The practice I mean is this : choosing a place where the water deepens gradually, walk coolly into it till it is up to your breast, then turn round your face to the shore, and throw an egg into the water between you and the shore ; it will sink to the bottom, and be easily seen there if the water be clean. It must lie in the water so deep that you cannot reach to take it up but by diving for it. To encourage yourself in order to do this, reflect that your progress will be from deep to shallow water, and that at any time you may, by bringing your legs under you, and standing on the bottom, raise your head far above the water ; then plunge under it with your eyes open—which must be kept open before going under, as you cannot open the eyelids for the weight of water above you—throwing yourself towards the egg, and endeavouring by the action of your hands and feet against the water to get forward till within reach of it. In this attempt you will find that the water buoys you up against your inclination ; that it is not so easy to sink as you may imagine, and that you cannot but by active force get down to the egg. Thus you feel the power of water to support you and learn to confide in that power, while your endeavours to overcome it and reach the egg teach you the manner of acting on the water with your feet and hands, which action is afterwards used in swimming to support your head higher above the water, or to go forward through it.

"I would the more earnestly press you to the trial of this method, because, though I think I shall satisfy you that your body is lighter than water, and that you



might float in it a long time with your mouth free for breathing, if you would put yourself into a proper posture, and would be still and forbear struggling; yet, till you have obtained this experimental confidence in the water, I cannot depend upon your having the necessary presence of mind to remember the posture and the directions I gave you relating to it. The surprise may put all out of your mind.

"Though the legs, arms, and head of the human body, being solid parts, are specifically somewhat heavier than fresh water, yet the trunk, particularly the upper part, from its hollowness, is so much lighter than water, as that the whole of the body, taken altogether, is too light to sink wholly under water; but some part will remain above until the lungs become filled with water, which happens from drawing water to them instead of air when a person in the fright attempts breathing while the mouth and nostrils are under water.

"The legs and arms are specifically lighter than salt water, and will be supported by it, so that a human body cannot sink in salt water, though the lungs were filled as above, but from the greater specific gravity of the head. Therefore, a person throwing himself on his back in salt water, and extending his arms, may easily lie so as to keep his mouth and nostrils free for breathing; and, by a small motion of his hand, may prevent turning should he perceive any tendency to it.



FLUATING.

"In fresh water, if a man throw himself on his back, near the surface, he cannot long continue in that situation but by proper action of his hands upon the water; if he use no such action the legs and lower part of the body will gradually sink till he come into an upright position, in which he will continue suspended, the hollow of his breast keeping the head uppermost.

"But if in this erect position the head is kept upright above the shoulders, as when we stand on the ground, the immersion will, by the weight of that part of the head that is out of the water, reach above the mouth and nostrils, perhaps a little above the eyes, so that a man cannot long remain suspended in water with his head in that position.

"The body continuing suspended as before, and upright, if the head be leaned quite back so that the face looks upwards, all the back part of the head being under water, and its weight consequently in a great measure supported by it, the face will remain above water, quite free for breathing, will rise an inch higher every inspiration, and sink as much every expiration, but never so low as that the water may come over the mouth.

"If, therefore, a person unacquainted with swimming, and falling accidentally into the water, could have presence of mind sufficient to avoid struggling and

plunging, and let the body take this natural position, he might continue long safe from drowning, till, perhaps, help should come; for as to the clothes, their additional weight, when immersed, is very inconsiderable, the water supporting it; though when he comes out of the water he will find them very heavy indeed.

"I know by experience that it is a great comfort to a swimmer who has a considerable distance to go, to turn himself sometimes on his back, and to vary, in other respects, the means of procuring a progressive motion.

"When he is seized with the cramp in the leg, the method of driving it away is to give the part affected a sudden, vigorous and violent shock, which he may do in the air as he swims on his back.

"During the great heats in summer there is no danger in bathing, however warm we may be, in rivers which have been thoroughly warmed by the sun. But to throw oneself into cold spring water when the body has been heated by exercise in the sun is an imprudence which may prove fatal.

"The exercise of swimming is one of the most healthful and agreeable in the world. After swimming for an hour or two in the evening, one sleeps coolly the whole night, even during the most ardent heats of summer. Perhaps, the pores being cleansed, the insensible perspiration increases and occasions this coolness."

**1939. SIDE SWIMMING.** There are two styles of side swimming, severally known as the *side stroke* and the *over-hand*. In both the swimmer is on his side, and is able to make great progress in consequence of the less resistance offered by his body. For swimming in a rough sea, however, this style of progression is next to impossible for any length of time. In swimming competitions the side stroke is very popular, as by it more rapidity is attained than by the regular breast stroke. There is in it also an air of considerable grace and power.

**1940. THE SIDE STROKE.** Presuming that the learner can go on for a quarter of an hour without stopping with the regular chest-stroke, he may then commence side swimming. This is the plan: lay the face and body well down sideways in the water, with the mouth a little raised to enable you to breathe freely. Except the upper half of the face and the shoulder the whole body is under water. It matters nothing which side you go on, though most swimmers do better on one side than on the other. The method of progress is precisely the same. The upper hand is used as a sort of cut-water, and with each stroke sent out as far as possible; the other hand resting on the side, or only brought occasionally into use as a rudder to steady the body. The legs are employed in the same way as in breast swimming.

The chief difficulty in side swimming is the management of the breath; for as the arm goes forward and downward, there is always a tendency for the head to sink lower and lower. The professional swimmer, to obviate this, keeps his body as straight as possible, and every now and then gives his head a sort of wrench as though to shake it free from the water. The side may be changed when necessary; and in bath swimming it must be changed when the performer turns at the end of the course.

**1941. HAND-OVER-HAND.** This is the fastest style of swimming practised, but it is decidedly more fatiguing than the breast-stroke, or even the regular stroke. As a means of saving life this method is admirable, and in competitive displays and public matches is generally adopted. The method of proceeding is this:—First, lift one hand out of the water, and swing the whole arm and shoulder through the air

with a sweep as far as possible in advance of the head. Then drop the arm sideways into the water, the palm of the hand downwards. It



HAND-OVER-HAND SWIMMING.

will be found that, the shoulder being so far advanced, the body is thrown on its side the instant the hand reaches the water, and the opposite leg, having been drawn up, will be thrust back and the body propelled through the water. Then move the extended arm back-

wards towards the hip, and when straight with it raise it towards the water, and repeat the swimming action of the arms and shoulders as before. It is not an elegant style, but it is very effective. The swimmer seems to be hurled forward with every sweep of the arm, and as stroke succeeds stroke it seems as though he were successively trying to seize something in front of him, and draw himself along. Of course the legs must be employed as in regular chest swimming; the only difference being that one is higher up in the water than the other, and is apt to come to the surface and waste its strength in the air.



TREADING WATER.

**1942. TREADING WATER.** Every swimmer should be able to tread water. By this term is understood the capacity for standing upright in the water and keeping the head above the surface. It is done thus:—Let the feet fall down, and raise the hands just to the top of the water; then tread downwards with the foot flat, as in going up a flight of stairs or performing on the treadmill. The toes should be kept close together.

**1943. FANCY SWIMMING.** Mr. Frost, in his small work on *Scientific Swimming*, presents the following practical rules for sportive swimming: "To spin with ease, the person should be somewhat buoyant; the breast must be well inflated, and the attitude may be that of sitting with the feet crossed. It is effected by embracing the water with each hand, alternately, on the same side. In order to turn to the right, the water must be embraced with each hand, alternately, on the right side; and to turn to the left, on the left side. The



action causes a circular or spinning movement, which increases in velocity as it is continued. Of all the playful ways of swimming he ever knew, the author considers this to be the most curious. He has seen boys sportively rolling along the stream, and conceived it very much to resemble the juvenile amusement, on a summer day, of rolling down a declivity. The stream is the most favourable situation for rolling, as it very much assists the turn. To achieve this, the person must lay himself straight across the current; he must inflate his breast, and hold his head very far backward; his legs may either lie together or crossed; he must exercise his hands in the same manner as in spinning. By this alternate action of the hands, with the assistance of the stream, some persons will roll along in a pleasing and extraordinary manner." He then mentions quadruped swimming; but neither the posture nor action is agreeable.

**1944. GAMES IN THE WATER.** There are various small feats or tricks practised by swimmers, such as the Washing Tub, the Steamer, the Wrestle, the Float, the Dive, and the game of Leap-frog. They are but boys' tricks, and a very brief notice of them will suffice.

*The Washing-tub.*—Lie on your back and gather up your knees as close as you can to your chin, and at the same time work the hands with a downward pressure. You will then find that you are able to rotate at a rapid pace.

*The Plank.*—This is a feat for two swimmers. One lays himself flat on his back on the water, the feet stretched widely, the hands kept close to the body, and the head well up. The other then takes hold of his ankles and pulls at them, while at the same time he impels himself. By this action both swimmers pass quickly one over the other.

*The Wrestle.*—Two swimmers, treading water, place themselves opposite each other, and by the one touching the head of the other endeavours to force him under. The right hand only is to be held above the surface.

*The Float.*—Lie on your back, with your feet stretched out, and your body as motionless as possible. Another swimmer then takes your feet, and propels you forward.

*The Drive.* Two swimmers place themselves on their backs, feet to feet, and the object of the game is to see which can first impel the other forward.

*The Pickaback.*—This amusing sport is performed as follows:—One swimmer treads water, and the other follows close behind him, with his hands upon his shoulders. Then, with a spring, he mounts with his feet to his neighbour's shoulders, and dives in, forcing him down; and so on alternately.

**1945. SWIMMING UNDER WATER.** Whoever has witnessed a public swimming match will have noticed one very remarkable fact—namely, that nearly as much swimming takes place below as upon the surface. The lying at the bottom of a glass tank and playing various tricks in that position appears to the uninitiated something very wonderful; but to the accomplished swimmer the feat is not exceedingly difficult. The performer fills his lungs with air, sinks his body slowly to the bottom, and there remains for what seems a considerable time; but it is probably not more than a minute or a minute and a half. When the air has been held in the lungs as long as possible, the performer breathes some of it out, and perhaps fills his mouth with water. The effect of this is to force air from the mouth and throat into the lungs, and so relieve them of pressure. Now what the public performer does pur-



posely the swimmer under water does unconsciously. The difficulty with the breath is one that the adept soon gets over, for directly he



SWIMMING UNDER WATER.

feels oppressed by holding his breath he rises to the surface almost as naturally and mechanically as does the whale when he wants to blow. Swimming under water is as easy, or perhaps more easy, than swimming on the surface. The *modus operandi* is precisely the same, and when the dis-

agreeable feeling of total immersion is overcome the plan is quite easy. After a deep dive the swimmer often goes a long way beneath the surface, and comes up at a considerable distance from the place at which he went in.

**1946. SWIMMING IN THE SEA.** It is hardly necessary to say that salt water is more buoyant than fresh ; but though this is the case, swimming in it is more difficult by reason of the waves, which are apt to be somewhat wilful and contrary now and then. None but very good swimmers should venture far from the land, though it is true that the waves nearest the shore are the most noisy and turbulent. In bathing from the shore, from a machine or from a boat, care must be taken that there are always means of getting readily back. Decidedly the most pleasant mode is to swim from a boat a good distance out. The boat, manned by a couple of good swimmers, should be provided with ropes, and fitted at the sides with small ladders to enable you to get on board without any difficulty. Notice the set of the tide, and swim towards land rather than out to sea. Watch the advance of the wave, and dive below it rather than attempt to go through it or over it. In diving make a good jump wide of the boat, and when tired relieve yourself by floating.

"The great art of returning to shore is," says Captain Webb, "not to attempt battling with the waves, but rather to manœuvre with them in such a way as to allow them to assist you. Should a huge mass of water bear down upon you from behind, wait till it nearly reaches you, and then suddenly dive and swim a little way under water. By this means you avoid being caught on the crest of the wave. It will generally be found that every third, sixth, or ninth wave is larger and stronger than the others, and that every such wave is followed by many small waves. In getting to shore, therefore, watch your opportunity, and land as soon as possible after the large wave has broken."

Swimming through the surf may be sometimes necessary, though dangerous. Watch for the small waves, and make your effort at the calmest moment. If a great mass comes, dive ; and directly it has passed, swim ; then dive again and

swim again, and so proceed till your feet are safe on the sands or shingle. Every recruit in the French army is taught to swim. Every soldier in the English army should be taught to swim too. Rivers are plentiful enough in our country, and the sea, river, or canal is never far distant from the camp. A good swimmer can easily keep in the water for an hour. Captain Webb kept in for twenty-two hours, and was as well as ever the next day.

Directly you come ashore rub all over with a dry, hard towel, and dress immediately after. Never stand about, or you may take a chill that will not be easy to get rid of. A thimbleful of brandy neat and a crust of bread are excellent restoratives.

1947. "A GOOD WAY OF TEACHING A PERSON TO SWIM," says Mr. Galton in his 'Art of Travel,' "is a modification of that adopted at Eton. The teacher may sit in a punt or on a rock, with a stout stick of ten or fifteen feet in length, at the end of which is a cord of four feet or so with loops. The learner puts himself into the loops, and the teacher plays him, as a fisherman would play a fish, in water that is well out of his depth: he gives just enough support to keep him from drowning. After six or a dozen lessons many boys require no support at all, but swim about with the rope dangling slack about them. When a boy does this, he can be left to shift for himself. The art of swimming *far* is acquired, like the art of running far, by a determination to go on, without resting a moment, until utterly unable to make a stroke further, and then to stop altogether. Each succeeding day the distance travelled is marvellously increased, until the natural limit of the man's powers is attained. The chilliness consequent on staying long in water is retarded by rubbing all over the body, before entering it, about twice as much oil or bear's-grease as a person uses for his hair."

1948. PARTING WORDS ON SWIMMING. One great recommendation of swimming is the cleanliness it enforces. Nothing so conduces to health as keeping open the pores of the skin. Swimming does this effectually. Cold water is an excellent tonic. The first plunge brings a grand reactionary feeling. The body is all in a glow, and a feeling of pleasure immediately succeeds. If you are cold in the water, and don't feel the glow, you may be sure that you are not in thoroughly good health, and therefore must not bathe—at any rate, not for any length of time. Directly you feel a chill, come out, and give yourself a good rubbing with a rough towel. Sea-bathing is more stimulating than fresh water swimming; but whether in fresh or salt water the exercise is a fine one. Don't be content to simply "swim a little." Beware of weeds and floating grass. Be careful in walking on shingle that you do not wound the feet. Look well for any signs of quicksand, and do not bathe on a strange shore without an attendant. Do not stay too long in the water, nor allow the hot sun to pour down on your unprotected back or head.

1949. SOME SENSIBLE ADVICE TO BATHERS has been published by the Royal Humane Society:—"Avoid bathing within two hours after a meal, or when exhausted by fatigue or any other cause, or when the body is cooling after perspiration, and avoid bathing

altogether in the open air if, after being a short time in the water,, there is a sense of chilliness with numbness of the hands and feet ;; but bathe when the body is warm, provided no time is lost in getting into the water. Avoid chilling the body by sitting or standing undressed on the banks or in boats after having been in the water, or remaining too long in the water, but leave the water immediately there is the slightest feeling of chilliness. The vigorous and strong may bathe early in the morning on an empty stomach, but the young and those who are weak had better bathe two or three hours after a meal ;; the best time for such is from two to three hours after breakfast. Those who are subject to attacks of giddiness or faintness, and who suffer from palpitation and other sense of discomfort at the heart,, should not bathe without first consulting their medical adviser." We recommend these observations to the especial consideration of "expert swimmers" among others, so many of whom are drowned.

**1950. SKATING.** The different kinds of skates must first be noticed, for the choice of a pair is an important matter, especially to the



OLD-FASHIONED SKATE.

beginner, whose progress may be much hastened or retarded by the kind of skates in which he makes his first essays. The ordinary construction of antiquity is shown in the accompanying cut; the heel-piece, indeed, was an innovation from abroad, but a very good one, as it helped to fix the skate firmly on the foot, and obviated the necessity of that very tight buckling of the straps which painfully cramped the feet of the skater. Recently several new skates have been introduced, with features which recommend themselves to the practised eye, and which will probably lead to their being widely adopted. The ordinary English skate has a screw in the heel. This is fastened into the heel of the boot, a hole being first made with a bradawl or screw driver; and into this hole the screw is inserted, and the skate twisted round and round till it is firmly fixed. Now, we think the foreign method of having one or two little points, like nails, in the skate, which are stamped into the heel of the boot, a much preferable method. In the first place, it renders putting on the skate a much less tedious business; secondly, it enables the skater to put on his own skates. The usual method is to have one strap, passing through the four forward holes, and crossed above the foot, and a separate heel strap. We think, for our part, that three separate short straps, buckled plainly across the foot, are at once the safest and the most comfortable. The Dutch skate is made with the iron much less off the ground, and with the projecting point much higher than the English skates. This kind of skate is the safest over rough and uneven ice, and is a good one for the beginner, who should never choose too high-ironed a skate, lest he sprain his ankle. Some skaters have the irons rounded at the heel, which renders many evolutions, such as skating backwards, cutting figures on the ice, etc., more easy of execution; but the learner should have nothing to do



with skates of this construction, as they may throw him down on the back of his head in most unpleasant fashion. Skates, with springs in the foot-boards, which are made of iron instead of wood, are also entirely for the *fancy skater*, and should be altogether eschewed by the novice, as dangerous and unsatisfactory.

**1951. THE START.** We will suppose the novice's skates have been fastened on for him, and he stands on his feet, on a well-selected piece of ice, neither so smooth as to increase the difficulty he will find in keeping his feet, nor so rough as to trip him up. As soon as he stands upright he should start at once. Inclining his body a little forward towards the right leg, he slides forward with his whole weight on the right foot, which must be slightly turned outwards, his other foot being slightly raised off the ice and kept behind the right (see illustration). He then brings the left foot forward in its turn, and slides a yard or two on that foot, and so on alternately. He may at first make use of his hands to maintain his balance, raising or depressing them with the fingers turned upwards. He should, however, aim at skating, after a short time, entirely without the use of his arms, which look much better folded over the skater's chest than flung wildly about in wind-mill fashion. Some learners make use of a stick at first starting. This we think a bad plan, for it is better that the skater should learn to depend upon his own unaided powers. At any rate, let him take care to keep the stick *beside* and not in front of him; and if he feels himself falling, let him fling away the stick; for if he should fall upon it, the consequences may be more serious than a mere bruise. He should proceed patiently and with caution at first, and be content to increase his speed gradually with his knowledge; the opposite extreme, however, must also be avoided, for no one ever becomes a good skater who is afraid of a fall. When the inside edge movement has once been learned, the skater will find that his progress is greatly hastened by a push given to the ice with the left skate, as he starts with the right foot, and *vice versa*; but, above all things, let him thoroughly understand "inside edge," and be confident of his own powers before he begins practising the feats we will now describe. But first the skater must be taught how



PLAIN SKATING.

**1952. TO STOP.** Bring the second foot down upon the ice, and glide forward with both feet pointed in front of you, and parallel to each other, like the irons of a sledge. Bend the body forward, and



throw all the weight upon the heels of the skates. Those who wear the skates with rounded heels cannot, of course, stop in this way, as the rounded irons, instead of sticking into the ice, would trip their wearer up; he puts the second foot to the ground, at right angles with the other, pointed entirely sideways, which immediately stops his career.

**1953. THE OUTSIDE EDGE.** This, as its name implies, is a movement by which the skater proceeds resting his weight on the *outside*



FANCY SKATING.

edge of the skate-iron. To effect it, you only require a little skill and a little courage. In starting, say upon the right foot, slightly bend the right leg, turn your face to the right, and round your arms, keeping the second foot raised behind you. Don't mind slipping on your hip two or three times. When you have exhausted the impetus on the right foot, turn to the left, and repeat the movement. The cross outside edge is done by passing one foot in front of the other, and striking out as it touches the ice. Then, as the weight is shifted on to the forward foot, raise the other gently from the ice, and bring it steadily round, till the movement can be repeated. The great art in this is to

bring the second foot down exactly in front of and in a line with the first; failing this, you will probably trip yourself up.

**1954. CURVES AND CIRCLES** will be better learned from the skater's own experience than from a book. Suffice it to say, that they may be performed either on the outer or the inner edge, and that the only difference to be made from ordinary skating, in making them, is that the head must be continually turned towards the point which is to be the centre round which the curve is made, and that the leg that is not skating is used to maintain the balance. In an outside edge curve, it must be kept behind the skating foot, and in an inside edge it is kept at the side of the latter.

**1955. SALUTES.** There are two salutes—the straight and the curved. For the straight salute the feet must be placed in a line, with the toes of both pointing outward, and in this position the skater glides along. The right line salute is a difficult evolution, as the balance must be very exactly maintained; the slightest deviation forward or backward sends the feet off the ground. In the curved salute the feet are not kept so rigidly in line, and thus the skater wheels round and forms the figure of a circle. This is a far easier, though not a less graceful movement than the last.

**1956. THE DUTCH ROLL.** This is generally performed upon the

inside edge, and is done by keeping the feet with the toes well forward in striking out, and bending the body inward during the stroke. It is useful to practise for those who want to skate fast.

**1957. HOW TO MAKE A SKATING RINK.** The great object is to obtain a water-tight bottom, so that the least possible quantity of water will completely cover it. The less depth of water the quicker will it freeze, and the more watertight the surface the more certain you will be of obtaining good and level ice. Asphalte has been frequently used instead of cement for forming the bottom; in severe frosts it is, however, liable to crack, and the consequence of course is that the water escapes as fast as it is put in; or if so much water be put in that it cannot all escape, the stamped earth will be softened and the asphalte will give way under the weight of the skates. The whole expense of constructing and preparing a skating-ground of this description is comparatively trifling, and it is worth doing in the grounds of a great many country-houses, for, if ingeniously managed, and if a little more money is spent on it, it can always be used as a lawn-tennis ground when the grass is too wet. In this case the depression in the middle must be transferred to the two sides, so that the water can be drained off without the bottom being undermined. The slight expense of a few pounds will provide convenient shelter on one side or another for spectators, and for skaters who wish to rest or alter their straps; and of course if money is no object, the most charming pavilion can be erected, which will be found very useful both for tennis and for skating. The one great secret is to watch the barometer and the thermometer. If this be done judiciously it is not at all impossible to secure thirty or forty days' satisfactory skating even during an English winter.

**1958. ROLLER-SKATING** was introduced into this country a few years since, and promised fair to effect a small revolution in our social life. We hear little of it now, however, though it is far from likely to go quite "out." One great objection is the serious accidents which have occurred too frequently on rinks. Falls on real ice are not often attended with serious consequences, but those on rinks have frequently caused injury to the spine, the breakage and dislocation of bones, with other minor evils, owing, in most cases, to the excessive hardness and deadness of the imitation ice.

**1959. THE PROPER METHOD OF SKATING UPON ROLLERS** is different from that of skating upon ice-skates. First of all, the amateur has to acquire the proper balance of the body; and next the proper swing of the legs. Remember that, instead of standing on a steel edge as on the ice-skate you are upon four rollers, with a tendency always to go forward on the slightest movement of the body. The real secret is to acquire thorough command over this movement, and to progress in any direction you choose. For the first essay the novice will do well to obtain the assistance of a friend. Soon, however, he will get sufficient confidence to run alone, and in half a dozen lessons he will probably be able to make threes and eights without difficulty. Once being able to stand upright and firmly on the rollers,

all the rest will come with practice. The knees must be kept well forward and over the toes, as upon their position depends that of the body generally. The hands and arms act as guides and balances. Generally, however, they should be kept at the sides. The head must be well set up, and inclined rather to the front than to the back. Be careful not to widen the stride too much, but let one foot follow closely upon the other; straight forward first, as curves show your progress in the art. Do not carry a stick. Do not exert yourself too much in your early trials. Never look at your feet, but keep your eyes open and your hands free, ready for any emergency. Inside and outside edge do not really exist—certainly not to any extent—upon rollers as they do upon skates, but the swing to the right or the left will have a similar effect, even though you stand square upon the rollers. By this swing you obtain the impetus, and whether forward or backward attention must be paid to the balance.

**1960. THE MOVEMENTS COMMON TO THE ROLLER-SKATE** are various. Mr. Anderson, a fine rink, gives the following directions for the cross-roll, a very pleasant means of skating: "Let the amateur, by means of common skating, attempt to move round in a circle. At first the circle may be of any dimensions; as he improves he can reduce it. As he lifts each foot for the succeeding stroke he is to cross in front one over the other, and set it down, then the other in front of that, and so on alternately, always dwelling as long as he can on whichever foot is nearest the inside of the circle, because that foot is working on the outside edge, and as briefly as possible on the other, which works on the inside edge. The foot that is behind must be kept there till it is to be brought forward, and the instant it is in front, down with it. Not for an instant must it be carried in the air in front. The cross-roll differs from the Dutch-roll, inasmuch as the one is set down across and beyond the other, and the push-off is direct from the outside. The cross-roll, though somewhat difficult to learn, is a capital means of practice."

Mr. Harwood, a practical roller-skater of the best school, says: "It is by the combination of the four movements—backwards, forwards, inwards, and outwards—that all the figures are rolled on the rink. There now only remains the mode of turning. To turn on ice is easy enough: you simply twist round on the centre of the blade. To turn on rollers is a little more difficult. It is accomplished by a slight lift of the toe or heel, raising the fore or hind wheels, and turning on the others." Without this lift it is impossible to turn on wheels.

It is not necessary to further enlarge on the practice, for the simple reason that it cannot be taught on paper, but must be acquired on the rink itself. We will not, therefore, say more about threes, and eights, and serpentine rolls. *They must be learned on the skates themselves.*

We would, however, advise the novice to be patient and persevering, and not to despair if he finds himself progressing but slowly.

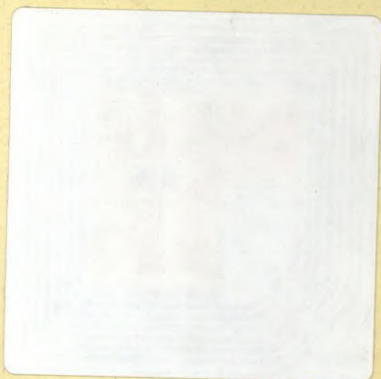
Let it not be thought that roller-skating, whether the rink be asphalt, slate, marble, or floor-cloth, is like ice-skating; for it is not. Let it not be supposed that threes, and eights, and serpentine rolls, and spread eagles are to be made on wheels and blades by precisely the same methods; for they are not. But that they are to be accomplished is quite certain, though a dozen different styles will probably be adopted by a dozen different persons.











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